The Symphonies of Felix Draeseke. A Study in Consideration of Developments in Symphonic Form in the Second Half of the Nineteenth Century

Dissertation submitted in partial fulfillment of the requirements for the doctoral degree in musicology at the University of Zürich

by

Alan Henry Krueck

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FOREWORD

The present study of the symphonies of Felix Draeseke was begun eight years ago, while the author was still an undergraduate at Syracuse University. Most of the initial work was carried out during the period 1959-1961. Upon completion of his baccalaureate studies in the United States, the author came to the University of Zürich to begin doctoral studies under Professor Kurt von Fischer, who was kind enough to accept the subject of this dissertation.

The Symphonies of Felix Draeseke is dedicated to my parents, without whose aid and assistance in all forms my studies could not have been terminated. Special mention must be made of Mrs. Antje Lemke, librarian at Syracuse University, whose interest in my work at the very beginning provided impetus and support. To the late Professor Hermann Stephani of the University of Marburg, this author also owes a debt of thanks: it is a great sorrow that this foremost champion of Draeseke's music and enthusiastic correspondent could not live to witness the completion of this study.

To Professor Kurt von Fischer for his interest, advice and suggestions regarding the preparation of this dissertation, my deepest and most heartfelt appreciation.

Zürich, May 4th, 1966.

Alan Henry Krueck

PART I

INTRODUCTION

BIBLIOGRAPHICAL ORIENTATION

At present there is no comprehensive work concerning the life and music of Felix Draeseke. The most valuable summary of the composer's career is the excellent article, Felix Draeseke in the third volume of the series, Die Musik in Geschichte und Gegenwart. This essay was written by the one time Draeseke pupil and relentless champion of the master, the late Professor Hermann Stephani and it supercedes other articles by him to be found in the September-October, 1935 issue of the Zeitschrift für Musik and the seven difficult to obtain Mitteilungen der Felix Draeseke Gesellschaft from 1932-1939.

An extensive chapter on Draeseke in the currently circulating Musikalische Charakterköpfe by Hans Joachim Moser is likewise useful. Moser is less detailed than Stephani and guilty of occasional error, but he is sympathetic and presents some worthy insights.

The reference articles on Draeseke in the leading international music lexika are, with exception of the abovementioned Stephani effort, of minimal value. Most are too short and none equal the

achievements of either Stephani or Moser.

During the First World War, the composer Heinrich Cassimir began a full length biography[1] of Draeseke. At the time it aroused much comment, but it never fully materialized: when Cassimir died in 1946 the project showed signs of having been abandoned quite soon after having been begun. It covers barely thirty years of Draeseke's career and nothing from it was ever published. Another biographical attempt was made by the pianist and conductor, Bernhard Engelke. To what extent Engelke finished his project is not known, since it could not be located. It is assumed that at the time of his death in 1950, only fragments had been assembled.

Several studies concerning sections of Draeseke's output, as well as individual analyses of his Symphonia Tragica, preceded Erich Roeder's two volume basic work on the composer. In 1925, Otto zur Nedden presented his dissertation, Felix Draesekes Opern und Oratorien at the University of Marburg and three years later published a fairly accurate catalog of Draeseke's works. Roeder himself commenced research for his larger work with his 1926 dissertation at the University of Heidelberg, entitled Felix Draeseke als

Programmusiker and this brings us to consideration of Roeder's two volume study, Felix Draeseke, Weg und Leiden eines deutschen Meisters.

The first volume of the undertaking appeared in 1932; it covers the composer's life until 1870. The subsequent volume was published five years later, is twice the length of its predecssor and follows Draeseke's career to its end. Since these two volumes represent the first and until now, only attempt to collate facts concerning Draeseke's life and works it remains the most comprehensive and therefore basic study. It is of uneven quality however, filled with unsupported value judgments and outlandish assertions. These are in part traceable to Roeder's political affiliations: as a member of the National Socialist party he considered it his duty to stress Draeseke's superiority by emphasizing the composer's German heritage; they are also traceable to a certain type of critical mentality - not necessarily Germanic - which finds it necessary to minimize the achievements of others in order to champion those of someone else.

As a purely biographical work, Roeder's study can be recommended. There are contradictions and inconsistencies of course, but even the best biographies are not free of such things. Roeder had

extraordinary advantages in his research however, advantages which today are either no longer available or which have been minimized by the political situation of the past twenty years: access to all of Draeseke's correspondence and diaries, the assistance of the composer's widow, personal contact with a considerable number of Draeseke's pupils, and the aid of the short-lived Felix Draeseke Gesellschaft (1932-1939).

To the task of accumulating the biographical material, Roeder undertook the analysis of each work in Draeseke's output, and he must be praised for his stamina and diligence. But he attempted too much and the result ranges from the acceptably mediocre to the uselessly superficial. Whatever value the analyses could have had, was negated by the fact that the author failed to provide even a minimum of practical material. In the entire study, with exception of a few photographic reproductions of pages from select works, not a single musical example is given! This is unforgivable, especially since a huge quantity of Draeseke's works remain in manuscript and those which achieved publication have long since ceased general circulation. Any prospective reader must therefore be either a Draeseke scholar himself or - perhaps as Roeder had expected -

willing to accept the analyses without reservation. From what the present author has encountered in Roeder's analyses of Draeseke's symphonies, there is only one thing which can be said: beware. Roeder is not only superficial, he is often incorrect in application of technical terminology, lacking in historical perspective, poor at formal definition and, in the case of the symphonies, blind to Draeseke's contributions. These are points of caution however, but they point to the dire necessity of a new and complete study of Draeseke and his works.

In compiling his research for the present dissertation, the author has had recourse to several other sources of information; these pertain to the symphonies alone. Walter Engelsmann's Die Einheitsthematik in Draesekes III. Symphonie could not be found and is mentioned for the sake of completeness. The study was never published and is believed to have been either lost or destroyed during the last war. The analysis of the Symphonia Tragica in Hermann Kretzschmar's Führer durch den Konzertsaal was consulted but proved to be of little value. For the Symphonia Comica, details concerning its composition and first performance were culled from the chapter on Draeseke in Johannes Reichelt's

memoires, Erlebte Kostbarkeiten.
Spurious information was also gleaned from a host of other books and articles (music histories, surveys, etc.) which need not be mentioned in detail since they provided no insight into Draeseke's position as symphonist. Any undertaking along biographical lines will, in the future, have recourse to Draeseke's own autobiographical writings, the Autobiographische Skizze which appeared in Tonger's Neue Musikzeitung during 1886 and the Lebenserinnerungen, unpublished but available on microfilm from the Dresden Stadtbibliothek.

BIOGRAPHICAL ORIENTATION

Felix August Bernhard Draeseke was born October 7th, 1835.[2] His mother was the victim of labor exhaustion and died a few days later, so that the maternal side of Draeseke's childhood was left to the care of a stepmother. His father was a protestant minister in the service of the Duke of Saxe-Coburg, while the grandfather was none other than the eminent theologian Bernhard Draeseke, the eloquent opponent of Friedrich Schleiermacher.

Duringhis youth Draeseke was often taken on extensive trips, during his later years this became his major diversionary activities. ~~and this developed into one of his major diversionary activities in later life.~~ At the age of six he contracted a serious case of whooping cough which left him with impaired hearing, an affliction which asserted itself throughout his life and often amounted to periods of almost total deafness.

Though Draeseke showed no particular predilection for music before adolescence, he was permitted the rudimentary piano lessons considered proper for good development during youth. His first real interest in music however, seems to have come when his godmother took him to see a production

of Boieldieu's La dame blanche.

After elementary education at the Coburg Ratschule Draeseke was sent to the Casimirianum for his gymnasial period. During this time his interest in music began to grow, occupying most of his free time and occasionally interfering with his studies. In 1849, accompanied by his grandfather, Draeseke visited the ageing Aloys Schmitt in Frankfurt and impressed the reknowned Beethoven interpreter with improvisational ability. The following year saw the youngster working diligently at harmony and thorough-bass, though his career as a musician was far from set. As the first born in a family with extensive theological tradition, it had more or less been accepted that he would enter the service of God. It was in January of 1852 that Draeseke declared his intentions otherwise: music was to be his life. After some paternal rebuke and a short period of haggling, his father acquiesced. In April of the same year Draeseke was sent to Leipzig, passed the entrance requirements and was accepted. The ensuing autumn he began a course of study which led him to the composition class of Julius Rietz.

It was during his first semester in Leipzig that

Draeseke first became acquainted with the Zukunftsmusik of Richard Wagner: a visit to Weimar coincided with a production of Wagner's Lohengrin. From then on Draeseke knew the direction he would follow.

As a vociferous protagonist of Wagner and later Liszt, Draeseke antagonized his teachers in Leipzig, most of whom adhered to the principles of Mendelssohn's "gentleman" school. The only sympathizer Draeseke had on the staff of the conservatory was Franz Brendel, who watched the young man with keen interest and encouraged Draeseke in most of his undertakings. It was Brendel who secured a post for Draeseke as critic for the Neue Zeitschrift für Musik. Viewed from a distance this occurrence did more harm than good, for it allowed Draeseke to express rather uncomplimentary opinions about the works of his teachers, usually with a good dose of vitriol. By 1855 Draeseke had engendered so much ill-feeling at the conservatory that he was dismissed, the ultimate cause being a clash with the conservatory director over the rejection for orchestral performance of a Lustspiel Ouverture which Draeseke had composed.

After his dismissal Draeseke continued living in Leipzig, taking private lessons from Julius Rietz.

the young composer

By 1856 Draeseke had assembled a fairly decent catalog: a number of songs and piano pieces, a String Quartet in C minor, the aforementioned Lustspiel Overture, sketches for a symphonic poem on the Frithjof legend, a large part of his first opera, König Sigurd, and his Symphony in C major (Jugendsinfonie). In the fall of the same year Draeseke heard the latter work performed for the first time, the first performance of an orchestral work by him.

The following years saw a weakening of ties with Leipzig. Drawn by the personality of Franz Liszt and encouraged by his new found friend, Hans von Bülow, Draeseke went to Weimar, though first detouring by way of Berlin and Dresden where he made the acquaintance of other young men with ideals similar to his own: Peter Cornelius and Alexander Ritter among others.

In the summer of 1858, Draeseke was invited by Liszt to bring the score of König Sigurd to Weimar, with the possibility of a production. Though Draeseke had corresponded with this master, he had never met him personally. After the initial meeting Draeseke was to return many times, remaining rather long periods as guest and consulting Liszt on musical projects.

Though Liszt had promised a performance of König Sigurd, the fiasco with Peter Cornelius' Barbier von Bagdad in December of 1858 put a temporary end to Liszt's sovereignty and Draeseke's first opera had to be layed aside; it never reached production at any time. The setback did not weaken Draeseke's belief in the Weimar master however, and Liszt reciprocated with valuable aid, not least among which was securing for Draeseke a first publication - for the ballad Helges Treue for voice and piano. In the summer of 1859, Liszt sent Draeseke to visit Wagner in Luzern.[3] The two did not immediately get along, though the fact that Draeseke stayed for a five week period seems to indicate that the original subjects of irritation had been overcome. It is now history that Draeseke was literally peeking over Wagner's shoulder as the last pages for Tristan und Isolde were written. Wagner himself ultimately found words of praise for his young visitor. In later life Draeseke recalled the visit as one of the most momentous occasions in his life. It was during this stay in Luzern that Draeseke was accorded a Wagner interpretation of Beethoven's Eroica[4]; according to Draeseke it was one of the most profound experiences of his career and one

which altered his musical outlook.

Between 1859 and 1863 Draeseke composed steadily, producing among other items, two symphonic poems, Frithjof and Julius Caesar and two cantatas after Kleist and Strachwitz respectively, entitled Germania. It was material from these two Germania cantatas which gave rise to the infamous Germania Marsch of 1861 - which produced a scandal at its first performance - and which led to Draeseke being nicknamed, der Recke.

In 1864 Draeseke was 29 years old. Since commencing his studies in Leipzig he had lived either from money supplied by relatives or that which he had earned as music critic. Though his career had been filled with exciting events, it had not brought very much reward financially. The existence was unstable, often frustrating. Consequently he sought a secure position as teacher and, sensing Switzerland to be a good place to start, removed himself to that country's French-speaking part.

For almost ten years Draeseke remained away from Germany, living alternately in Yverdon, Lausanne and Geneva. A position at the Lausanne conservatory was acquired in 1865 and this provided a modest income which allowed Draeseke to live comfortably and dedicate himself to his compositions: before

he left Switzerland in 1876 he had completed some of his most important works - the Piano Sonata in C# minor, the Symphony in G major, most of the F major Symphony, the choral works Die Schwur im Rütli and Adventlied, plus the beginnings of the Requiem in B minor and the setting of the Osterszene from Goethe's Faust. 1872 marked the low point of the Swiss years: his father died and Draeseke had to care for a younger stepsister; plans for marriage with a young woman from Lausanne were destroyed by a violent argument between Draeseke and the girl's parents[5], over the events of the Franco-Prussian war.

By 1876 Draeseke had had enough of Switzerland and began to seek positions in his native country. These were not so easy to find however, and it was only after four years of wandering from center to center that he finally found a suitable position at the Damen Akademie Bernard Rollfuss in Dresden. This was followed by an appointment to the Dresden conservatory in 1884, a position which he was to retain until the end of his life.

By 1884 Draeseke had moved into middle-age. Some of his greatest masterworks had been either completed or begun: the operas Gudrun and Herrat, sketches

for the Christus tetralogy, the Violin Concerto in E minor, and the first chamber music work of importance, the First String Quartet in C minor. Despite his continued productivity Draeseke did not achieve the attention which would have led to wide public acceptance. The succeeding years did not change this particular aspect of his life.[6] A few people recognized his worth, Hermann Kretzschmar[7] and Hugo Riemann wrote about him with enthusiasm and wonder, Hans von Bülow and Hans Richter occasionally played his orchestral music after the Second Symphony, but these things did not alter the situation. A new generation was arriving and that to which Draeseke belonged was on its way out. Others of his generation had passed him in public recognition: Brahms, Bruch, Bruckner, Dvorak, and Tchaikovsky. The shadow in which he was to remain until the end of his life had been cast and Draeseke was never to escape it.

The composer could not have realized these things in 1884 however. From his position of relative stability everything looked promising. Each of his new works was played, some with greater success than others to be sure, and many were even published. Under these circumstances Draeseke could find no reason to complain. Masterpiece after masterpiece

came from his pen: 1886 saw the completion of the Symphonia Tragica, the Piano Concerto in E flat major and the Second String Quartet in E minor; between 1888 and 1895 came the opera Bertran de Born - a work of tremendous depth and beauty - the Grand Mass in F# minor, the symphonic poems Leben ein Traum, and Penthesilea, two of his greatest chamber music works, the String Quartet No. 3 in C# minor and the B flat major Quintet for Piano, Horn and Strings, plus the singularly original piano Kanons of Opp. 37 and 42. To this period also belongs the Serenade in G major for orchestra, one of the finest works of its kind.

In 1893 the 59 year old Draeseke caused something of a scandal: he became engaged. When he married the 35 year old Frieda Neuhaus on May 16, 1894 there were even rumors of Ehrenverpflichtungen! This marriage is purported to have been particularly happy. In consideration of Draeseke's mounting sense of neglect professionally, the comfort of domestic life must have acted as a perfect counterbalance.

The period from 1895 to 1913 brought with it little alteration in Draeseke's life. True, his deafness had increased, his hair turned white and he became heavier in appearance, but his work

continued at its usual pace. In 1895 he began assembling his sketches for Christus, a Mysterium in three oratorios and a cantata-like prelude. This was to be the crowning acheivement of his career; plans for it date back as early as the 1860's, but the greater part of it was written in the last years of the 19th century. The new century was opened by a series of chamber music works: the supreme F major String Quintet, the second of two sonatas for viola and piano, and various smaller works. Two symphonic poems, Thuner See and Traum ein Leben followed one another between 1903-1904 and from then on Draeseke devoted himself to his final opera, Merlin, which he hoped would at last establish him in opera houses around the world. When Merlin was concluded in 1905, its composer turned to a-capella composition: the Grand Mass in A minor of 1908-1909, and the extraordinary Requiem in E minor of the next year. His last extended composition was the Symphonia Comica, his Fourth Symphony, which shares the tonality of the Requiem and which was completed during the summer before his death.

Though the last years of Draeseke's life did not witness any upswing of interest in the master's

music, the composer nevertheless managed to reassert himself in the guise of the Recke, when he lashed out at the extravagances of the new music of Strauss' Salome in his now famous article, Die Konfusion in der Musik.[8] It is one of the most forthright examples of pamphleteering which came from the period just preceding the First World War, and though we would not agree with most of what Draeseke contends, it certainly exhibits qualities of understanding which its opponents lacked. Aside from making himself unpopular with the avant-garde of the time, Draeseke managed to acquire other distinctions however: in 1906 also he was made Geheim Hofrat and in 1912 was given an honorary doctorate by the University of Berlin, with the city of Dresden adding to this a pension. It was in 1912 that Draeseke experienced what was probably the single greatest achievement of his career: a total performance of his entire Christus Mysterium, with forces under the direction of the young Bruno Kittel, in Berlin and then in Dresden.

In the latter part of January, 1913 Draeseke was taken ill. He managed to struggle on for almost a month. In the early hours of February 26, with

his wife by his side, Felix Draeseke drew his last mortal breath and died. A few days later he was cremated as he had wished. His wife, Frieda, lived until 1936, supervising her late husband's estate and doing all that was possible to promote his music.

THE SYMPHONY IN THE FIRST HALF OF THE NINETEENTH CENTURY

In the first half of the 19th century, the term symphony denoted an orchestral work in four contrasting movements: an opening sonata-allegro which could be preceded by a slow introduction; a lyrical slow movement usually in the form of a simple A-B-A pattern; a Minuet and Trio or, as it became known, a Scherzo; and a concluding movement which could be cast in any form, so long as it provided a properly conclusive tone, which at the time meant something vigorously propulsive. This was the general outline which the Viennese classicists Haydn and Mozart had devloped and it was the form which Ludwig van Beethoven brought to perfection in his series of nine symphonies. For the early Romantics who accepted Beethoven's achievement - and there were some who considered such masterpieces as the Eroica, the Pastorale and the Ninth perversions of the classical ideal - the development of the symphony as a form had ended. For them, equalling Beethoven was the highest goal, surpassing him, impossible. So powerful was Beethoven's position in the period 1830-1870 that even the most talented men shrank from this symphonic god like penitent apostles struck dumb with awe. Richard Wagner,

after two youthful attempts, considered the symphony a dead form and flatly stated: Ich schreibe keine Symphonien mehr!

Not all of Wagner's contemporaries were so recalcitrant however. Those who were willing to accept their inferior position retained the classical formula and, instilling grace and charm, created a prototype which is today associated with the "gentleman" school and whose main representative is Felix Mendelssohn-Bartholdy. The polished exterior of the Mendelssohn group was no foil to the dangers of academicism however, and eventually the lack of speculation led to nothing more than routine production. Much the same thing happened to the men around Schumann but, before their period of decline set in, some had begun to realize that new principles of organization could be introduced within the symphonic aesthetic of diversity. With the Schumannianer an awakening sense of unity became a preoccupation in symphonic production. Schumann himself pointed the way: in his 1851 version of his D minor Symphony (originally composed 1840-41) where he attempted to fuse the four movements of the classical symphony into one vast whole and then in his C major Symphony where the use of a motto theme in the

first movement's introduction, recurs throughout the work and acts as a unifying element. Schumann however, did not go far enough: despite the intention of a one movement work, the D minor Symphony all too obviously breaks down into the customary four movement design and the composition goes no further at unifying the diverse sections than does Beethoven's C minor Symphony. The use of the horn call in the C major Symphony is likewise too cautious in application: though it returns over and over, it does not develop; though it links psychologically, it does not unite formally.

The use of a recurring motif as a linking element had already been used some quarter of a century previous to Schumann, in the Symphonie Fantastique by Hector Berlioz. This Frenchman's concept of the idee fixe is one of the few formal ideas not anticipated by Beethoven. The application of it was not within the confines of classical symphonic form however. Taking his cue from Beethoven's Pastorale Symphony, Berlioz reached the conclusion that the symphony of the future would be programmatic in basis and that, in order for the public to understand the poetic intentions of the composer, certain recurring themes would be necessary to

identify basic elements of a given program. It was but a short step from Berlioz' idee fixe to Wagner's concept of the operatic leitmotiv, with its purpose of both unity and development. As history has shown, it was Wagner's practice outside the realm of purely instrumental music which proved to have the greater consequences for symphonic form in the second half of the century.

Between Berlioz and Wagner however, comes one other leader of the new musical tendencies: Franz Liszt. With Berlioz, Liszt became an outspoken defender of program music - but he recognized the limitations of idee fixe. Out of the Berlioz idea came the Lisztian practice of thematic metamorphosis, a technique which was perfected in a series of single movement symphonic poems. It was only after the last of these had been completed that Liszt applied his conception of motivic transformation to the symphony - with admirable phliosophic diligence - in his Faust Symphony of 1855.

But the program symphony, despite the more progressive elements which it fostered, destroyed the classical basis of the Beethoven model. For the adherents of program music, this was the only

solution for escaping Beethoven's pre-eminence; for their opponents, the often lopsided musical form which resulted from following a definite program proved to be too much of a barrier. It was the conflict between the two aesthetic factions which led to speculative compromises in symphonies of the second half of the century. By then composers had become pragmatic enough to realize that the principle contributions of Berlioz, Liszt and Wagner could be wedded to the formal principles of Beethovenian symphonic form so cherished by the conservatives. It was this struggle which was to bring symphonism to new heights and which was to expand symphonic form beyond the limits of Beethoven.

DRAESEKE'S POSITION AS SYMPHONIST

For the public at large, the two giants of symphonism in the second half of the 19th century are Johannes Brahms and Anton Bruckner. Tradition has allowed no one to be placed on their level, but this mirrors nothing more than sheer convenience on the part of musicians and musicologists. True, Brahms and Bruckner represent antithetical forces in symphonic thinking and both are great masters, but these facts do not preclude the possibility that among their contemporaries, equally great symphonists are lacking.

History has shown that the direction which Brahms maintained in his four symphonies, that of Romantic-classicism, led nowhere; it simply upheld a manner of symphonic thought present from Beethoven through Schumann. Bruckner on the other hand, because he was influenced by the techniques of Wagner and, to a lesser extent, Liszt, inadvertently enlarged symphonic form, and to a degree which finally led to degeneration in the hands of his successors. It may be said that all the strivings of symphonic thinking in the latter half of the last century found their culminating point in the

symphonies of Anton Bruckner.

It is not the author's attempt to place Draeseke between Brahms and Bruckner, to hope that the compromise position will in some way mollify the anxieties of tradition-bound pedagogs. Draeseke is not a combination of his two contemporaries: he possesses a fully recognizable individuality of his own; furthermore his music exhibits a degree of intellectual speculation which, according to any aesthetical standards, would place him among the greatest musical thinkers of his time. Unfortunately, Draeseke never influenced to the extent which Brahms and Bruckner did; he was an isolated figure for the most part, though his orchestral music points to Richard Strauss as much as the music of Brahms points to Reger, or the symphonies of Bruckner to those of Mahler. If anything, Draeseke's progress as a symphonist is akin to Bruckner, though in actual sound they have little in common. Though Draeseke wrote only half the number of symphonies credited to Bruckner, each of Draeseke's attempts in some manner or form either anticipate some principle applied by Bruckner or execute some idea in common with a contemporary work of the Austrian master. It is one of the most uncanny parallelisms in music history that Draeseke's

and Bruckner's greatest achievements in symphonic form - the Symphonia Tragica and the Symphony No. 8 in C minor - were completed in the same year, 1886. Still more astounding is, that both works share principles of construction: ideas of polarity, cyclic design, both are Finalsinfonien and both combine all the leading motives of preceding movements at the end. Neither composer could have known what the other was doing, yet both utilize similar means and achieve equally brilliant results.

Draeseke and Bruckner have a number of things in common. Both are the products of the new music of Liszt and Wagner, both have their roots in this milieu; in their approach to symphony writing neither is willing to give up the general outlines of the Beethoven model; both attempt to instill something new into the design however, and this separates them from the direction represented by Brahms; both succeed in expanding symphonic dimensions and both seem to sum up the strivings of symphonists after Beethoven. There the similarities end. Draeseke and Bruckner are separated by totally different Weltanschauungen, by different Klangideale. Draeseke was a protestant of distinguished theological heritage, but he became agnostic toward the end of his

life; Bruckner came from humble beginnings, retained a lifelong devotion to Roman Catholicism and allowed his religion to develop into the mystical, omnipotent force which governed his thoughts and deeds. Draeseke was a cosmopolitan, widely travelled, well-read; Bruckner was rustic, travelled little and read about as much. On the musical level it may be said that Draeseke's world sprang, as with so many of his contemporaries, from the piano, while Bruckner's conceptions may be traced to the organ. Both were masters of orchestration and the reader should not be eager to infer that Draeseke simply orchestrated piano sketches. The Dresden master possessed an uncommon sense of voice-leading and if Draeseke surpasses Bruckner anywhere, it is as contrapuntist. It is this aspect of Draeseke's art which makes it so difficult at first to penetrate to the composer's personality. His symphonies are so vastly complex in contrapuntal makeup that the sheer seriousness of the music sometimes forbids immediate acceptance. In Draeseke there are no moments of orchestral unisons, there are no sledge-hammer poundings of a basic theme; such examples of primitive power are, for the most part, lacking. This does not mean that Draeseke's symphonies are any less gripping than

Bruckner's, only that the reader, presented with an opportunity to hear a symphony by Draeseke, should not expect the Bruckner "sounds".

Before proceeding to the analyses of Draeseke's symphonies a few words concerning the composer's symphonic style are in order.

FORM: Draeseke retains classical symphonic form as the basis for his symphonism; as with the vast majority of his contemporaries Draeseke is indebted to Beethoven, but with the former there is a conscious attempt at amplification of the classical model; this is based on inner unity rather than the outer contrast or diversity exhibited in the symphonies of the classically oriented works of say, the Brahms school.

ORCHESTRATION: The orchestra in Draeseke's symphonies reaches its maximum in the Symphonia Tragica where the forces equal those of Bruckner's middle symphonies. The composer is particularly found of harmonizing instrumental groups in thirds, also of breaking up melodic lines and extending them by passing the phrases from instrument to instrument. Likewise there is something baroque in the manner with which Draeseke combines opposing instrumental groups, inasmuch as polarity of effect is the goal. Percussion is rare except for the tympani: a triangle in the Second Symphony, cymbals in the Third, both plus bass drum in the Symphonia Comica. Perhaps the most striking quality of Draeseke's orchestration is its chameleon-like change: the marvel in this is the tremendous subtlety of shading without losing cumulative effect which the composer maintains.

THEMES AND THEMATIC DEVELOPMENT: One of Draeseke's outstanding idiosyncrasies is his construction of thematic material and the material's subsequent development. Practically all the major themes of Draeseke's symphonies are characterized by innate harmonic volatility: chromatic elements at the end of phrases or foreign tones interjected in the repetition of a basic melodic sequence make the

themes subject to unexpected tonal changes. Often the composer will present various thematic segments before exposing them as a single theme in totality or he will split up phrases of specific themes and develop them separately before combining or re-stating them; these are methods which for too long have been attributed solely to Sibelius and it is clear that, in the Symphonia Tragica, Draeseke's concept of thematic metamorphosis is astonishingly proleptic of the Finnish master's Seventh Symphony. Draeseke is also fond of inversion and retrograde alteration of his material, often using the one in combination with the other. In lyrical episodes Draeseke is very much influenced by the Wagnerian ideal of unendliche Melodie, though no less resourceful than the Bayreuth master or the Viennese Bruckner.

HARMONY: There are too many incidental characteristics in this aspect of Draeseke's style to be listed. The foremost among them are 1.) a preference for harmonies of the sub-dominant; 2.) chromatic alteration by way of inverted chords; 3.) use of free dissonances; 4.) frequent modulation into parallel tonalities; and 5.) use of parallel chords of the 7th and 9th.

COUNTERPOINT: Draeseke's symphonic counterpoint is vocal in nature. The lines are woven in and out among the instruments of the orchestra to achieve a continual

flow of sound. Pedal points are used with restraint and discrimination. Canonic and fugal imitation are in constant play and figure among the devices most used by the composer. Inversions and retrogrades are frequently utilized in counterpoint with their original sources. The freedom of line is accountable for the often peculiar harmonic clashes listed under free dissonance in the section on harmony.

With these characteristics in mind, we may now proceed to the analyses of Draeseke's symphonies.

PART II

THE SYMPHONIES

SYMPHONY in C MAJOR (1854-1856)

("Jugendsinfonie" - Lost)

The original first symphony of Draeseke was a product of his student years in Leipzig. The young composer had had thoughts concerning the composition of a symphony as early as 1852. Evidently not much was done in this direction until after his dismissal from the Leipzig Conservatory, as a private student of Julius Rietz.[9] From correspondence between Theodor Draeseke and both his son and Rietz there is information available concerning the difficulties which arose between teacher and apprentice while the symphony was in progress. That Draeseke was determined to follow his own instincts goes without saying; of course Rietz considered it his duty to keep the young man as much within routine as possible, and there is little doubt that many an heated argument arose between the two before the symphony reached completion. From what can be ascertained, Rietz seems to have been generally satisfied with the work when it was finally finished, except that he complained of Draeseke's overuse of brass and too many "noisy" places.

It is unfortunate that none of the correspondence in which mention of the Jugendsinfonie is made

can give us an idea of the work's thematic material. We can be relatively certain that some of the themes used in the symphony eventually found their way into later, perhaps were shared by, contemporary compositions, especially if Roeder's contention that Draeseke burned the score after the first performance has any truth behind it. Draeseke was addicted to self-quotation and, from what can be ascertained regarding this habit, it seems to have been early induced. It is possible that König Sigurd, the two Germania choral works (after Kleist and Strachwitz respectively), the symphonic poem Julius Caesar, and the infamous Marsch of 1863 all share material with this lost C major Symphony of 1856. Whether such speculation has any truth about it we will never know, unless the score be found or the parts recovered. This Jugendsinfonie is not only important as Draeseke's first composition in extended form; it also has the distinction (from a chronological point) of being the first of his works wor achieve a public performance. How this came about begins with a matter of father-pride, for the young Draeseke was not responsible for opening the negotiations which led to the premiere.

In a letter dated July 31st,1855, Theodor Draeseke

wrote his son (then in Leipzig) about an audience with Duke Ernst von Saxe-Coburg. Roeder[10] gives the following important extract from the letter:

> "... Als ich nun damit heraus kam, dass mein ältester Sohn seit drei Jahren sich der Musik gewidmet habe, war er ganz erstaunt darüber, dass ich schon so einen erwachsenen Sohn hätte, aber angenehm überrascht, besonders als er hörte, welchem Zweige Du Dich widmetest. Wir habe jetzt mehrere talentvolle junge Musiker, sagte er, aber sie wollen alle Klavierspieler werden. Ich bin selbst etwas vom Fach, aber weniger Componist als Kritiker. Und als ich es für meine Schuldigkeit hielt, ihn darauf aufmerksam zu machen, dass Du viel von Wagner gelernt hättest, sagte er: Das tut mir leid, aber davon wollen wir Ihren Sohn schon zurückbringen. Wir nennen Wagner und seine Anhänger gewöhnlich die musikalische Räuberbande, denn sie componieren wider die musikalischen Gesetze und Ordnungen nach dem Prinzip: Ein freies Leben führen wir. Wagner ist als Componist Demokrat und wirft alles über den Haufen. Er hat in England ein ungeheures Fiasko gemacht. Aber wenn Ihr Sohn ein tüchtiges Talent ist, wird er sich schon von ihm befreien. Ich bin gern bereit, seine Symphonie aufführen zu lassen. Es versteht sich, dass sie dem Prüfungscomite zur Prüfung eingesandt werden muss...."

As soon as the orchestral score of the Jugendsinfonie was complete, Draeseke sent the manuscript to Coburg, as requested. Whatever anxiety the young composer may have had regarding the preliminary examination was dispelled a few weeks later by the report that the symphony had been accepted. A temporary date for the premiere was set for the last month of 1855, during a festive evening of

music and theater celebrating the birthday of the Duchess of Saxe-Coburg. As the time for this projected performance approached, Draeseke was informed that the work would have to be layed aside. The disappointment could not have been as great as Roeder would have us believe, since Draeseke utilized the period of postponement for making revisions in the score, so that it was early in 1856 that the symphony reached a satisfactory final form. After this the story concerning the Coburg negotiations becomes a bit tangled. Following the final revisions of his score, Draeseke sent the symphony to Franz Liszt. Liszt, writing to Princess Sayn-Wittgenstein in a letter[11] dated Holy Saturday, 1856, mentions that the symphony had been denied a performance in Weimar. This setback did not deter Draeseke, since the score and corrected parts were then returned to the music director in Coburg. Again performance dates were pushed forward and, after much haggling, the Symphony in C major was finally premiered on November 11th, 1856 - a full year after the original promise - in the composer's home town, Coburg.

Due to this premiere we now possess at least a minimum of data regarding the symphony's contents.

The most pertinent facts about the Jugendsinfonie are contained in a review written by Draeseke's Leipzig benefactor at the time, Franz Brendel. The article appeared in the Leipziger Musikzeitung of November 18, 1856. This article is reprinted in Roeder's biography[12] of Draeseke and it is here given once again because of the difficulties in obtaining both the original and secondary sources:

> "Von grossem Interesse war die Aufführung einer grossen Sinfonie von Felix Draeseke, die am 11. November in einem Theaterabend stattfand. Felix Draeseke ist den Lesern dieser Zeitschrift als Verfasser einer Anzahl grösserer Aufsätze, als Componist wahrscheinlich so wenig, als uns vor dem Hören der Sinfonie. In reger Teilnahme erwarteten wir die Vorführung des Werkes, da Felix Draeseke mit solchem zuerst vor die Oeffentlichkeit trat. Unsere Spannung wurde von den Musikfreunden, sowie einem grossen Teil des Publikums geteilt und deshalb war der Besuch des Theaters an jenem Abend sehr zahlreich. Der Erfolg entsprach den Erwartungen, die wir einen so begabten Musiker, als Felix Draeseke ist, zu stellen und berechtigt glauben. Unser an ernste Musik gewöhntes Publikum schenkte dem Vortrag viel Aufmerksamkeit und spendete zumal dem ersten und dritten Satz regen Beifall. Die Sinfonie ist grösstenteils in alter Form geschrieben, nicht Programmusik, trotzdem aber durchaus nicht nach der Schablone gearbeitet. So ist z.B. die Stelle des Scherzos durch einen Marsch vertreten. Der Componist hat sich bemüht, sowohl formelle, als musikalische und geistige Einheit zu erzielen, und wir achten dieses Streben als vollkommen gelungen. Besonders anerkennenswert ist die kräftige, frische Ausdrucksweise, die durch alle Sätze hindurchzieht und dem heroischen Charakter der Composition entspricht. Felix Draeseke hat alle neuen Mittel der Instrumentation angewendet und

meist mit glücklichem Erfolg. An einigen Stellen hätten wir Sparsamkeit in der Verwendung des Bleches sehr passend gefunden, wäre es auch nur, damit solches zur Erziehlung des Effekts anderweit verwendbar gewesen wäre. Abgesehen von der hie und da hervorstechenden Verschwendung ist die durchgängig vollendete Instrumentation eines aufrichtigen Lobes wert. Aus der starken Verwendung des Bleches stellt sich bei der Aufführung die Notwendigkeit grosser Massen von Streichinstrumenten dringend heraus. Die Sicherheit der Wahl der Mittel ist vorzüglich, und die Schreibweise in den einzelnen Instrumenten zeugt von genauer Kenntnis ihres Wesens. Noble und saubere Arbeit, richtiger Takt für charakteristische Klangfarben, gelungene Anwendung derselben bekunden, dass der Componist sich gründlichen und umfassenden Studien hingegeben hat. Der erste Satz, in würdiger, ruhiger Weise gehalten, zeichnet sich durch thematische Arbeit besonders aus. Das ansprechende Motiv ist reizend durchgeführt und dem Hörer durch die Stimmführung hindurch immer in vollster Klarheit gezeigt. Ganz originell und harmonisch interessant ist der darauffolgende Marsch mit seinen zwei Trios. Als Ruhepunkt inmitten des geräuschvollen Treibens tritt das Adagio ein. Das liebliche Thema desselben hätte der Componist mehr ausbeuten und dem Hörer länger bewahren sollen. Eine Menge Modulationen und nicht immer gerechtfertigte Uebergänge stören die Ruhe, die im Adagio gefordert werden kann und lassen den Hörer nicht zu vollem Genuss kommen. Der Abwechselung ist hier zuviel, die Aufeinanderfolge der Tonarten zu rasch, die Perioden werden zu kurz und dadurch leidet die Architechtonik des Satzes. Grossartig ist der Schlussatz angelegt, aber etwas breit durchgeführt. Der Componist mag beabsichtigt haben, die Gedanken, die ihn inspirierten, vollständig wiederzugeben. Wir vermissen aber die notwendige Kürze, in der dies geschehen müsste, und können namentlich die drei aufeinanderfolgenden Schlusssteigerungen nicht gerechtfertigt finden. Es ist sehr natürlich, dass eine Steigerung die andere deckt und die immer grössere Anwendung der Massen, die Steigerung des F zum FFF, sowie die Beschleunigung des Tempos können nicht

> genügen, den Fehler zu verbessern. Sehen wir von dem Zuviel des Schlussatzes ab und von den Bedenken, welche wir in Betreff des Adagio aussprachen, so bleibt uns immerhin das Resultat, dass wir ein der Beachtung sehr wertes Werk eines vielversprechenden Componisten vor uns haben. Dies Resultat ist um so erfreulicher, als wir von Felix Draeseke nicht wenig erwarten und das, was wir hier für Mangel halten, um so rücksichtsloser aussprechen mussten, als Felix Draeseke unserer Richtung angehört ... Die Leistungen der Capelle unter der vortrefflichen und festen Leitung von Hofcapellmeister Lampert waren vorzüglich, was umsomehr Dank verdient, als zu dem schwer ausführbaren Werk nur zwei Proben gehalten werden konnten. Die Ausdauer des Bleches war bei den gestellten Forderungen fabelhaft! Das ganze wurde in schöner Abrundung und mit viel Eifer durchgeführt."

There are a number of points in this review worth closer consideration. From the critic's reference to unserer Richtung we may assume that the Wagner-Liszt camp was meant. We should also recall that Brendel, a teacher at the Leipzig Conservatory, had been favorably impressed by Draeseke prior to the latter's dismissal and had recognized in him an interest sympathetic to his own. Hence it is not difficult to understand the general tone of praise with which Brendel greeted Draeseke's symphony. Regarding the work itself the critic has listed certain characteristics which are surprisingly proleptic of Draeseke's mature symphonic style. At the beginning of the article Brendel makes reference to the symphony being written grösstenteils in alter Form - which this writer interprets as

meaning an orchestral work in four contrasting sections. To judge from Brendel's juxtaposition of terms, the new form would be the symphonic poem. His qualifications regarding Draeseke's planning within the normal symphonic design of the time however, point to a basic concern of all progressive symphony writers in the second half of the 19th century: diversity within unity. What Brendel was referring to when he wrote, der Componist hat sich bemüht, sowohl formelle, als musikalische und geistige Einheit zu erzielen, is difficult to determine. It is possible that in this Jugendsinfonie Draeseke formulated the groundwork for his great C major Symphonia Tragica of thirty years later. The basic idea of the Tragica's Finale (if the critical passage is here interpreted correctly) can be found in the Finale of this C major Symphony of 1856: a large-scale movement in which the material of the entire symphony is summed up, though it is doubtful that Draeseke at the age of 21 was capable of planning or executing a structure as vast and intricate as that in the Tragica. The critic further underscores this facet of the Jugendsinfonie's Finale when he writes, der Componist mag beabsichtigt haben, die Gedanken, die ihn inspirierten, vollständig

wiederzugeben. That Draeseke furnished his Finale with material from the preceding movements seems to be the inference here. To what extent this was carried out we cannot be sure, though the reviewer goes on to mention there was a lack of brevity in the attempted recapitulation. This re-usage of previous material invites further comparison with the Finale of the Tragica, though it is highly doubtful that the passage in which it occurred involved the contrapuntal complexity of the later work. What Draeseke most likely brought forth was a parade of themes ala the introduction in the Finale of Beethoven's D minor Symphony. (There is one detail of the Jugendsinfonie's Finale which remains enticing, and that is Brendel's description of the three huge crescendi (F-FFF). These crescendi could correspond to those (P-FFF) with which the Tragica's Finale splits asunder, though it is obvious that in the Jugendsinfonie these crescendi form part of the coda, whereas in the Tragica they lead to the return of the first movement's introduction, in a new form to be sure).
We have no reason to believe that the other sections of the Jugendsinfonie were interrelated. Brendel mentions nothing that hints at motto themes or thematic metamorphosis among the movements.

According to the review Draeseke substituted a March with two trios for the more normal Scherzo. This is no genial inspiration, but it emphasizes Brendel's remark that the symphony was not nach der Schablone gearbeitet. Few symphonies preceding Draeseke's C major of 1856 contain extended march movements. Those that do are primarily programmatic: all of Berlioz's symphonies, Spohr's Weihe der Töne (No. 4, F major) and Irdisches und Göttliches im Menschenleben (No. 7, C major). Beethoven's Eroica would be an exception. Of these the marches in the Beethoven and in two of Berlioz's (Symphonie Funebre et Triomphale, symphony Romeo et Juliette) are funeral marches - certainly not substitutes for the scherzo. Furthermore Draeseke's march seems to have come in second place, a position usually reserved for the slow movement, but after Beethoven's D minor Symphony this ceased to be an event. During the 1830's and 1840's Gade, Kalliwoda, Mendelssohn, Schumann and Spohr (among others) made such interchange. Works possessing scherzi with two different trios are somewhat rarer, though Schumann (No. 2, C major) and Gade (No. 4, B flat major) could have served as examples for Draeseke, in the two trios of his march.

In his reference to considerable modulation in the slow movement of the Jugendsinfonie, Brendel points to another stylistic idiosyncrasy of the mature Draeseke. The act of modulation is but a part of tonal technique, but with Draeseke the fluidity of the harmonic scheme is dictated by something more subtle than a willed alteration of established tonal centers. From acquaintance with a good number of the master's works, this author feels competent to state that the composer designs his material in such a manner that it possesses an innate harmonic volatility; the themes seem ever poised to move out of the tonality in which they are born and this allows Draeseke an enormous spectrum of contrast in developing his material, particularly in relation to the harmonic scheme. Naturally the contrapuntal element - the action of the inner voices - is inevitably bound to the procedure, but the modulatory sequences remain an outgrowth of the character of the themes themselves. In the case of the slow movement of the Jugendsinfonie we can only suppose that the composer, perhaps in a less polished manner, formed his material in a similar manner and that the results were proleptic, if not as successful. One wonders whether the other movements of the Jugendsinfonie contained an equally perplexing number of modulatory

passages or whether the critic was able to notice such phenomena only in the movement where the motion of the music was slowest.
According to the review, Draeseke is purported to have required all the resources of the modern orchestra. If we exclude the possibility that percussion may have been added in the march movement, we can calculate the forces as roughly approximating those utilized in a Schumann symphony. From Brendel's appraisal we can be certain that Draeseke at age 21 had already mastered the art of orchestration, even if - and both Brendel and Rietz concur on the point - the young composer relied too heavily on the brass.

The Jugendsinfonie in C major begins Felix Draeseke's career as symphonist. It therefore occupies a position in the composer's development equal to the fragmentary C minor and G minor Symphonies of Robert Schumann and the F minor and D minor (Nullte) Symphonies of Anton Bruckner. The youthful efforts of Schumann and Bruckner have been preserved for posterity however, and interested scholars do not have to rely on secondary sources of information on which to base their research. In the case of Draeseke's Jugendsinfonie only secondary information

has been available. For this, considering the composer's present state of neglect, we must be thankful.

From the details contained in Franz Brendel's review of the Jugendsinfonie's sole performance it has been speculated that Draeseke at the age of 21 posed problems of symphonic form which would place him on a level above most of his contemporaries and certainly well in advance of any within his age group. The substitution of a march with two trios for the more normal Scherzo-Trio form may have been the decision of a precocious youth, but the possibility of extended thematic recall in the Jugendsinfonie's Finale point to developments of a later date. The hypothesis has also been presented that the Jugendsinfonie contained certain stylistic features of Draeseke's mature style. Conclusions regarding any of these speculations must remain tenuous, and it is hoped that in the near future the score to Draeseke's Symphony in C major will be recovered.

SYMPHONY No. 1 in G MAJOR (1868-1872)

The composition of Draeseke's First Symphony in G major was begun in Munich in 1868, with sketches for the work's great Adagio. A good deal of the composition of the other movements was carried out during travels in Italy the following year. The orchestration seems to have occupied Draeseke well into 1872, with most of it being done in Lausanne. The final touches were put to the score in the summer of 1872, during the composer's vacation period in Dresden. Both the full score and a version for piano four-hands were published three years later, in 1875, by C.F. Kahnt in Leipzig.
In his G major Symphony Draeseke reveals himself to be working with a formal prototype very much akin to that of Robert Schumann's Symphony in C major (No. 2), but with considerable formal liberties which show Draeseke consciously attempting to avoid routine. This is immediately apparent in the introduction to the first movement of the G major Symphony, where the composer presents a complex of thematic elements, later extracted and used individually as material for the other movements. There is no motto theme to be found in

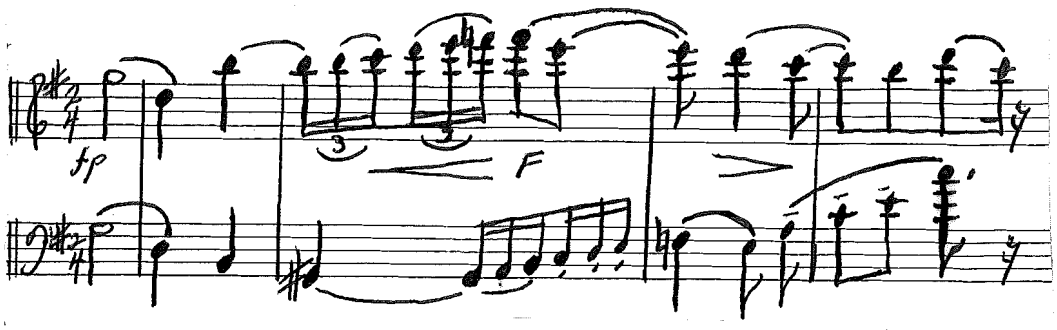
* 1st performance: ~~27 July, 1873 Max Erdmannsdörfer 2. Abo konzert im Sondershausen (Sondershausen Hof kapelle)~~ 31. January in Dresden under Julius Rietz (in the Hall of the Dresden Gewerbehauses).

this introduction as there is in the introduction to the first movement of the aforementioned Schumann symphony, but there is a characteristic interval - that of the 4th - which seems to father much of the symphony's thematic material and which is utilized as a linking element among the movements. This device points ahead to the Symphonia Tragica, for in this later work Draeseke also bases the formal conception on characteristic intervals - the octave and the 4th. In his First Symphony Draeseke is concerned with alterations within classical procedure, but not to an extent that the classical form of the symphony is destroyed. Though he makes use of the characteristic interval to give a semblance of unity among the movements and though some of the thematic material for other movements of the symphony is to be found in the introduction to the first movement, he does not attempt total integration. Thematic metamorphosis is absent, thematic summary likewise. The classical concept of diversity remains the composer's goal but with formal modifications which place the G major Symphony outside the norm of the time. The peculiarities of the First Symphony arise from Draeseke's almost playful attitude regarding the actual structure of the movements. Hence the sonata-allegro of the first movement and the Finale have

recapitulations which almost equal the length of their exposition and development sections together.[13] This idea is present in the less complex Scherzo as well, since the composer does not provide the normal Trio section; instead he gives a repeat of his opening A section, but of double length and further developed, so that the movement is properly balanced. In the Adagio Draeseke reverts to the procedure of the outer movements, namely an extended recapitulation which covers almost as much material as its exposition and development. In the Adagio however, the almost improvisatory character of the movement makes the procedure somewhat diffuse for the listener; it is only upon examination of the score that one would uncover this phenomenon.

The first movement of the G major Symphony opens with the previously mentioned introduction, Adagio con espressione, with a forte-piano on the basic tone G. The opening melodic turn is drawn from a 6/4 of the G major triade, thus establishing the tonality of the entire symphony and exposing the important interval of the 4th immediately. This G major is then weakened when the G# of the lower strings pull the music toward A minor in the third measure. The characteristic triplet motion of the woodwinds is basic to the introduction:

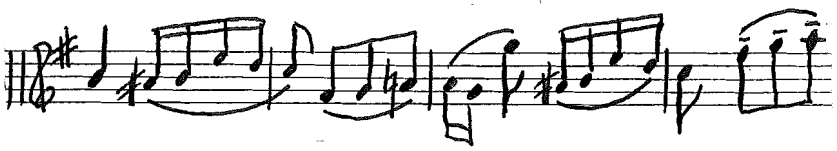
Ex. 1



13a.

As the woodwinds fade from the scene the strings enter with transitional material; the solo oboe brings back the triplet motion and this is exchanged among other instruments as the music moves into the parallel minor of G major (E minor). Against plucked string chords the clarinet weaves this important melody:

Ex. 2



an unforgettable touch of lyrical pathos which will play an important role in the symphony's Adagio. G major returns, but it is troubled by the intrusion of foreign chromatic tones. The characteristic four 16th note turn of the clarinet melody is then extended and passed through the orchestra. At the marking Un poco agitato the following chromatic utterance of the first violins drives to the heart of the listener:

Ex. 3

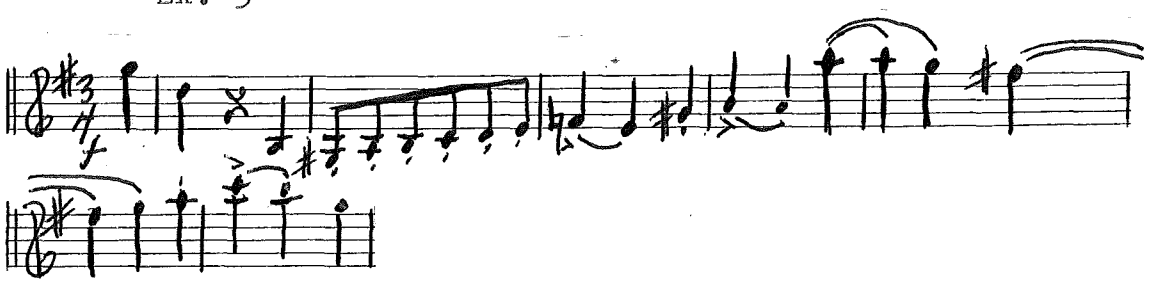
Elements of this melody are later taken up and included in the lyrical feminine subject of the first movement's sonata-allegro. The tonality takes a momentary turn toward C# major, then passes on to D# where Ex. 3 is repeated in the lower octave. From the woodwind triplets heard at the beginning of the introduction a new thematic entity arises:

Ex. 4

This little tune will become important in the following section of the first movement, where it is often combined with Ex. 3. At this point in the introduction however Ex. 4 is used to impart the rhythmic pulsation demanded by the agitato indication. The ensuing rallentando results in a passionate outburst of Ex. 3 in the first and second violins and then the music proceeds back to E minor, ultimately settling in A minor. Ex. 4 takes on fanfare characteristics while the horns make a broad gesture of reference to the horn-signal of Schumann's C major Symphony. Over a steady crescendo on the pedal note D of the tympani roll, G major is once again touched.

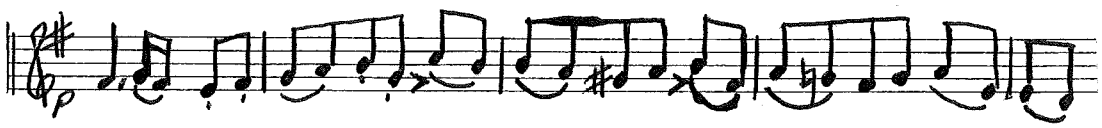
Ex. 1 returns in the woodwinds and violins against marcato proclamations of trumpets and horns. We are suddenly aware that the contour of the material in the brass (G-D-B-G#) correspond to the opening tones of the introduction. Within a few moments one will recognize that these tones also form the first part of the main theme of the following sonata-allegro. E minor returns momentarily followed by G major. The solo oboe, with a cadenza-like passage ending in the somewhat disturbing upward stride from C to the leading tone F#, brings the introduction to a close. The uncertainty of the oboe's melodic turn is emphasized by the questioning chords of the strings in the last measure of the introduction. The main section of the first movement begins with a sudden jolt throughout the orchestra. Over the bar we see the downward thrust G-D; as the strings continue the commencing action we recognize the B-G# of the motive noted above, in an over-the-bar accent. Ex. 5 is the full theme:

Ex. 5



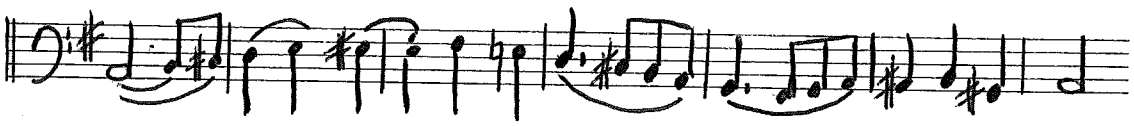
The natural turn toward A minor is arrested by the re-establishment of G major. The violas hold to a repeated 8th note pattern on the dominant tone D while the first violins bring in the first subsidiary theme:

Ex. 6

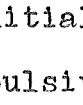


The 4 + 2 pulse in the 8th note sequence emphasizes the last beat of each measure and this assumes importance in the further development of the material. After a repetition of Ex. 5 the music comes to a momentary rest. The flutes give out something which sounds like new material, but it is Ex. 3 from the introduction being used as transitional material. D major sets in as the celli decide to give Ex. 3 another chance. The result is this lovely thought:

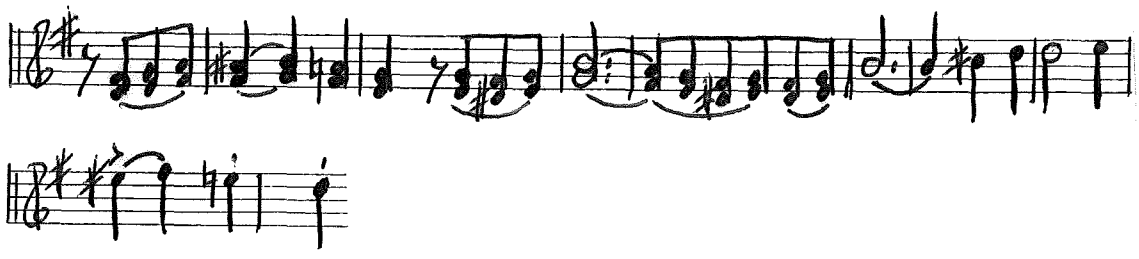
Ex. 7



This example is not yet the feminine subject. What follows its presentation is but transition thereto. It is in this transition however that

Draeseke indulges in one of his favorite devices: parts of the feminine subject are introduced and developed before the subject itself has been given formal presentation. What will be the third measure of the theme is used in canonic imitation two measures after the initial exposition of Ex. 7, though wedded to the propulsive rhythm  ; this is carried on up to letter C where the flutes in dialog make sport with chromatic alterations. The strings attempt to take over the action of the flutes, but the sudden intrusion of E flat major calls a halt to the proceedings. D major reasserts itself; several blasts from the horns attempt to alter that tonality, but their interjections become too feeble. A soft stroke of the tympani on A, the dominant tone of D major, quietly allows the flutes, clarinets and violas (all harmonized in thirds) to expose the feminine subject completely:

Ex. 8



The violins take up this example and extend it further until the lively motion of Ex. 6's 8th notes returns. As the flutes give out a lengthy

version of these thematic constituents the music acquires a more agitated quality. A downward chromatic scale culminating in a blast of the dominant 7th of G major in horns and woodwinds and the music, under the impetus of the 4 + 2 accentuation of the 8th notes in Ex. 6, leads to the emphatic G major cadence with which the exposition ends.

Four beats separate the close of the exposition from the opening of the development section. The key of E flat is thrust upon the listener without warning. The composer retains the identical outlines of the movement's main theme (Ex.5) now transposed to the new tonality. The turn toward F minor in the following measures is a natural result of this theme, but Draeseke steers back to E flat major to prepare for the repetition of Ex. 5 in B flat minor at letter F in the score. Thereafter the music moves toward D minor, with a sighing motive built from sequences of the minor second providing the transition. A last repetition of Ex. 5 brings the music to clear B major and here the listener finds himself in the heart of the development section. The grazioso variation of Ex. 3 heard on the flutes at letter C returns. Splinters of previous material are combined with it

until the second half of Ex. 5 (reduced to four 16th notes) pushes the music towards C#. The music reaches FF and this dynamic level is retained in the battle between woodwinds and strings until letter H, where the sound dies to a P marking and the struggle loses momentum. An extended poco ritenuto sets in and then the music attempts to rally itself. Melodic fragments of Ex. 7 hold this in check. At letter I a sudden rhythmic surge begun by the FF chords of C# major in the strings, commences. This too fails and the lackadaisâcal lyrical quality continues. A series of modulations begin and scarcely before the listener is aware of it a hefty struggle between strings and brass brings him to the key of A flat major. There follows a passage similar to that preceding letter C of the exposition. With unexpected swiftness we are catapulted into G major and the beginning of the recapitulation.

Erich Roeder[14] is correct in his observation that Draeseke reverses classical procedure in this recapitulation and makes the section almost twice the normal length. Between letters L and Q we have what is basically a note-for-note recapitulation of the beginning, though with the important difference that the orchestration is fuller, particularly in

those moments of the exposition where the important thematic elements were only lightly clothed.

Up to letter Q the key sequence of the recapitulation is, for all practical purposes, identical with that of the exposition. For this reason the present writer foregoes a description of the proceedings, though the reader should be made aware that the larger sonorities and the change in distribution of the thematic elements throughout the orchestra make a considerable difference.

At letter Q Draeseke begins an extended coda, with Ex. 8 providing the means. There is a descending chromatic motion which we recognize from the end of the exposition, though with the addition of two quavers in the rhythm to give the music greater impetus. Where the sudden E flat for full orchestra opened the development section, one on A flat opens the movement's final pages. The strings hold to a doublequaver-crotchet motion, emphasizing the first beat of every other measure; E flat seems to be the goal and at letter R that key is touched. Then comes a push into D major, and at the point where that tonality is established, the feminine subject (Ex.8) returns. In the exposition this theme was first presented in fragmentary form, with each fragment being separately developed.

The full version of Ex. 8 was heard but twice, both times just before the onset of the development section. Since then Draeseke has not made use of it and its return after so long a delay enhances its emotional effect. In the recapitulation the composer does not do away with the interplay of fragments from Ex. 8. When this is past however, Ex. 8 in its full guise is given proper attention: first it is united with the scale-like ascending motive of Ex. 4, then it is dragged along in the basses, wedded to Ex. 7, while its final note group is being passed from woodwinds to violins and back. Reminiscences of Ex. 5 are used to provide extra momentum and at letter T we hear the music struggling toward C major. The outlines of the last part of Ex. 8 are heard in retrograde motion, but the accents of the 4 + 2 motion from Ex. 5 pull the music into a different emotional atmosphere. The upward staggering chords for full orchestra (a series of inversions of the G major chord) just before letter U and the recapitulation closes. The wild melee which follows is, for all the excitement it produces, a perfectly controlled affair: 8 bars before letter V (in C major) the strings recall Ex. 4. The checkerboard pattern of the score is produced by instrumental

exchange on the rhythm  . The brass and tympani make the most of the proceedings, then the 4 + 2 motion of Ex. 5 returns and the music is brought to fever pitch. With the dotted rhythm indicated above hammered out every other measure in the brass and tympani the orchestra tumbles down, then up on the outlines of the G major triad. With tonic chords on each primary beat over three measures, the movement comes to a breathtaking conclusion.

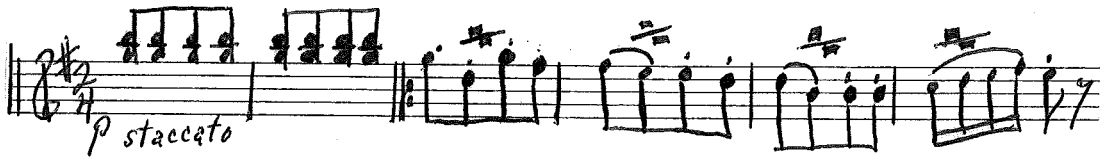
After the tempestuous sounds of the first movement the listener may not find himself entirely prepared for the Scherzo which follows. Again the key is G major. The time signature is 2/4, unusual for Scherzi of the time, but nevertheless in contrast to the 3/4 meter of the preceding movement. Like the Scherzo in Schumann's Second Symphony it bears the marking Presto leggiero and, as in Schumann's work, it is given second position. Occasional sounds of Berlioz and Mendelssohn are perceptible in the orchestration, but despite such occasional references, the movement bears the distinct imprint of Draeseke's personality. It also has that very unique element of construction mentioned at the beginning of this chapter - it lacks a Trio section.

14a.

The movement is one of the gems in Draeseke's symphony writing: it is simple both in conception and effect, but so delightfully satisfying that it never fails to impress. No wonder it became the best known piece in Draeseke's orchestra catalog.

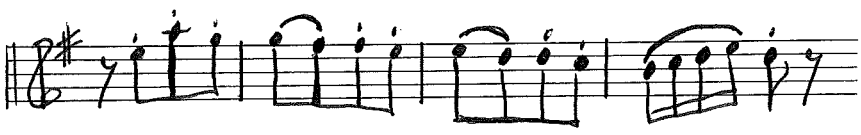
The movement begins with the sound of two flutes a major 3rd apart, on a staccato pedal point of G major. In the third measure these are joined by the oboe with the first half of the jaunty main subject:

Ex. 10a



It should be noted that this theme begins with the downward leap of the fourth (G-D) with which both the introduction and sonata-allegro of the first movement began. The second half of the theme follows immediately:

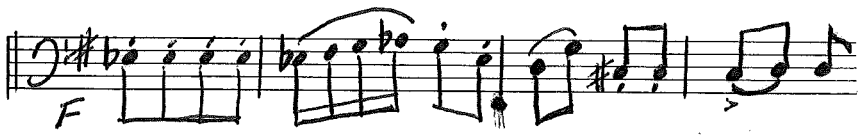
Ex. 10b



These thematic elements are then passed among the instruments of the orchestra with the occasional sounds of plucked strings adding a shadowy quality. After a one measure GP the clarinets take up the 3rds

of the flutes while a solo bassoon restates the main theme. When the tonality changes to E flat eleven measures before letter B, the lower strings present a new thematic idea: 14b.

Ex. 11



As the Scherzo continues this material becomes increasingly important, for it is the rhythmically more impetuous of the two leading ideas. From this point on Draeseke maintains the listner's interest not so much through thematic development per se, but by juxtaposing and combining his thematic groups, coloring them by means of dynamic and harmonic shifts, and of course, by contrasts in orchestration. It is therefore unnecessary to be detailed about the course of the music. Characteristic of the movement are the GPs, often indicated by measures in which the only sound is that of an instrumental pair in octaves. Sudden outbursts from specific orchestral groups, sometimes from the full orchestra, are also common. If these details seem to indicate a somewhat halting character in the movement, it is a false impression. The action of the music is swift and

fully cumulative in effect, though the two main sections of the work end with a Berwaldian suddenness which takes the listener unaware. 14c.

The basic question regarding this Scherzo remains one of form however: why does Draeseke dismiss the normal Trio section? The answer is not just that the composer wishes to avoid convention. In all of Draeseke's symphonies (with the possible exception of the Symphonia Comica) the composer deals with problems of unity. In his G major Symphony Draeseke approaches this by giving all the movements related design. In the first movement we saw how the composer allowed his recapitulation to equal the length of both the exposition and development sections, indeed, made the recapitulation developmental in character. This is the same principle of the Scherzo and the main reason why the Trio is left out. The first half of the Scherzo lasts some 84 measures and serves as exposition. The second half, which begins with Ex. 11 and therefore gives the subtle impression of beginning as a development, lasts almost twice as long. It does contain aspects of a sonata-form development section, but Draeseke telescopes the developmental processes and incorporates them into an expanded repetition of the first part, so that one may indeed speak

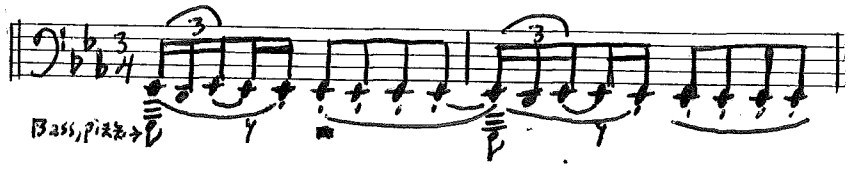
of a developmental recapitulation. This corresponds to the idea of the first movement and, as will be seen, to that governing the remaining movements as well. By this alteration in design Draeseke relates the movements and achieves unity within the symphony. Had he retained the Trio section in the Scherzo, the consequence of his planning would have been disturbed. The form of the Scherzo, if charted, could be said to correspond roughly to that of a sonatina.

The E flat major Adagio which follows takes the listener into another world entirely. If played at proper tempo this movement lasts between 18-22 minutes and stands in direct contrast to the animated, barely 6 minute long Scherzo section. The length of the Adagio might lead one to speculate that the movement is loosely constructed. To be sure, there is an aura of dreamlike fantasy which pervades the music, but as a formal entity the movement is as tightly constructed as it companions. In the climaces the music attains gripping passion, a passion which is both heroic and poignant, an emotional atmosphere which only genius at its highest level can create. It would

not be exaggerating to call the slow movement of Draeseke's G major Symphony the finest between those of Schumann's C major and Bruckner's E major symphonies. It stands in relation to the Adagio of the Symphonia Tragica as does the Bruckner C# minor Adagio to its successor in the same composer's Symphony No. 8.

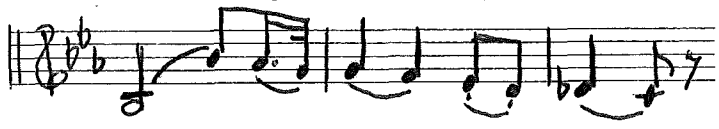
The movement opens with the softly undulating tones of the celli:

Ex. 12



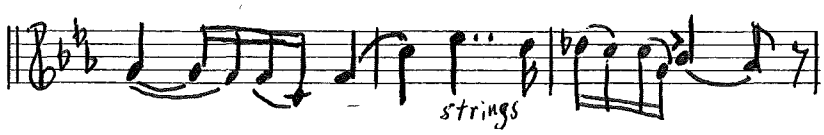
This is but one of several touches proleptic of the Adagio of Bruckner's 8th Symphony. Over this basis the other strings enter with the sounds of the E flat major chord and this is passed on to the woodwinds. The horn enters with this melody:

Ex. 13a



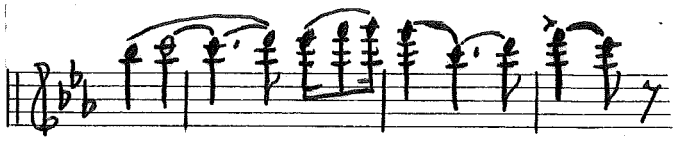
which is then extended by oboe and second horn:

Ex. 13b



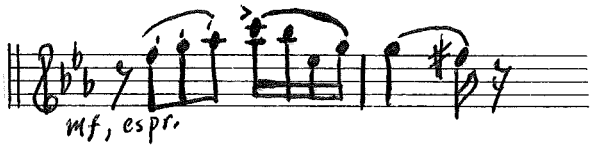
Simultaneously the flute, with clarinet an octave lower, intones this doleful melody:

Ex. 14



As the music takes a turn toward F minor we hear in the oboe a reference to the descending triplets of the introduction to the first movement. Two measures before letter A the flute enters with this melodic fragment:

Ex. 15



The sub-dominant tonality of A flat is established as the music reaches FF throughout the orchestra, with Ex. 15 distributed among the woodwinds. the sound is immediately reduced to PP and the triplets from the first movement's introduction return, accompanying Ex. 13b. A transitional passages commences, in which the music modulates to G major. At letter B the marking becomes un pochettino piu mosso and we hear what is the true second theme of the movement, presented by the solo flute:

Ex. 16

Three measures after letter C the music moves into the cloudy area of B minor and a swelling sound, produced by the gradual expansion of orchestral sonorities, brings back the lovely clarinet melody of the symphony's introduction (Ex. 2). A roll of the tympani on a pedal D begins a poco agitato passage. The music soars to the limits of the orchestra until only the triplet motion of the lower strings holds the music together. There is a halting cadence in E minor and then the 16th note triplets of the flutes lead to a conclusive FF chord for full orchestra. A single tone from the horn returns the music to G major in the second measure after letter D, with the marking tempo primo.
Now begins the short development section of the Adagio. A disturbing quiet takes over as the celli and basses murmur Ex. 11 against woodwind chords and the accents of plucked strings on the dominant 7th of G major. Two measures before letter E the music modulates away from G major into the distant region of F# major, with Ex. 11

providing the sole rhythmic animation. Ex. 14 enters at letter E and is extended by elements of Ex. 13b. These melodic units are developed as more and more instruments come on the scene. The sound swells until the melodic material reaches a spine-tingling conclusion poised on a G# in the uppermost range of the flutes and violins. Via this tone the music modulates from F# major through E major into the home key of E flat, which is reached two measures after letter F. Sudden as it may seem, it is here that Draeseke concludes the development section.

What the composer achieved in the recapitulation of the first movement, and to a lesser extent in the second part of the Scherzo, he now attempts again in the recapitulation of the Adagio. As in the two preceding movements the recapitulation is developmental in character, but here the breadth of design is even more unique. Each thematic element presented in the exposition returns, clothed in fuller orchestral garb; but Draeseke is not content with simply amplifying the sound of this material. Each thematic unit is given a section of its own, with each section containing its own climax. The climaces are so proportioned however, that each one exceeds its predecessor in intensity. The result is

a ladder-like sequence of events which leads to the soul-shattering central climax of the movement between letters L and M. The concept of unendliche Melodie is at the basis of this design and the melodic waves which extend throughout the recapitulation are quite similar to those in Bruckner's slow movements. At the beginning of this chapter reference was made to the relationship of Ex. 12 with that of the opening to the D flat major Adagio of Bruckner's Eighth Symphony. In his recapitulation Draeseke comes still closer to Bruckner, especially at the main climax where the means and execution result in an uncanny premonition of the climax in the abovementioned Adagio of Bruckner.
C major is the last recognizable tonality in the measures preceding letter L. A number of modulatory passages in which Ex. 2 plays a leading role, bring the music to an unstable B flat major. At the marking agitato - which signals the beginning of the crescendo toward the central climax - Draeseke adds a footnote[15] important for the performance of the passage:

> Von hier bis Buchstabe M müssen die Accente zu Anfang des Taktes vermieden und bloss die vom Componisten bezeichneten Noten und Takttheile betont und vorgehoben werden.

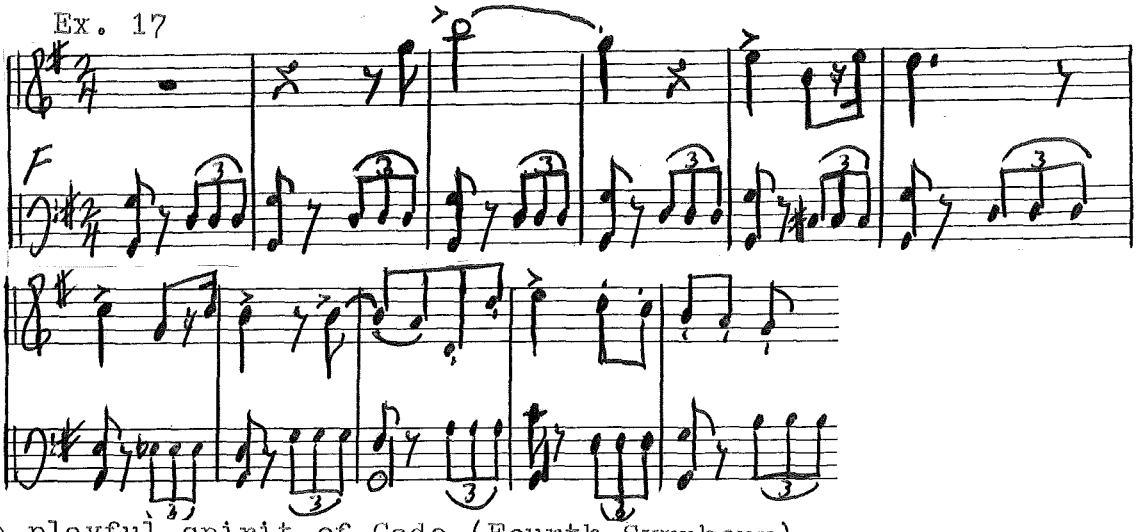
The tonality appears to be G minor at the start of the crescendo period, but the underlying harmonic force remains B flat. The strings, viewed from the bass, have the appearance of an inverted pyramid: in the basses 8th notes, in the celli and violas 16th notes in syncopation and above, the 32nd notes of the violins in octaves. The sonorities of the orchestra expand as the brass enter with their Sfz-P accents while the woodwinds climb upward on 16th note syncopations and then melt into the general sound. The p < f > p marking of each measure disappears three measures before letter M. With one last swell, in which the horrendous crescendo of the trumpets in increasing rhythmic proportions rips the music apart, the movement reaches its stupendous, crashing climax. The sound of C minor at this climax and the trumpet outburst (FFF) on this rhythm  bring the listener into the world of the main climax in the Adagio of Bruckner's Symphony No. 8. The Bruckner "sound" is further anticipated by the chorale-like majesty of the presentation. Heavy chords (FFF) in the strings against the brass and woodwinds ease the tension and pave the way for the denouement which follows. The music subsides

as the soft palpitation of incomplete rhythmic units takes over. The music once again begins to swell, so that B flat major may be allowed its final bow. At letter N the pages of score are black with filigree, but the actual sound is much less agitated than in the passage leading to the preceding climax. The 16th note triplets play an important part in a new crescendo, but it is the ascending chromatic motion over the pedal B flat which creates tension. The orchestra comes alive with 32nd notes and these rush upward to an emphatic Sfz for full orchestra on a first inversion of the dominant 7th of E flat major. Three full beats later the home key is presented as muted violins and violas quietly introduce the tonic triad in the 16th note triplet motion with which the Adagio opened. In a gesture which looks forward to the close of the Symphonia Tragica, the E flat harmonies move to the extreme regions of the orchestra. A sole pizzicato E flat from the lower strings closes the movement.

The Finale of the G major Symphony is something of a problem, though not because of formal difficulties; here it is a matter of content. After the superb Scherzo and Adagio, the Finale simply returns

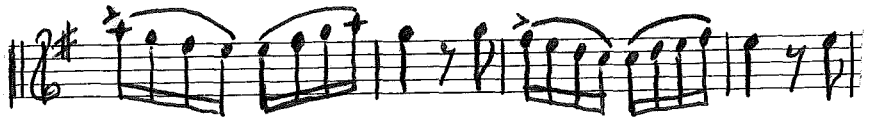
the listener to the world of the first movement, though not with its thematic material. It is the mood sustained, the conception repeated which bothers. Perhaps Draeseke considered these to be the proper solutions in creating this Finale; if so, they were miscalculations and such that the majority of his contemporaries made as well. It is equally possible that the formal element - the concept of a developmental recapitulation equalling the combined lengths of exposition and development - which the composer chose as the unifying device in the symphony, may have engendered a dilemma. Sacrifice the overall formal unity or create a movement of finer quality? A compromise could have been effected, but Draeseke was either unwilling or unable to do so; it is this fact which robs the First Symphony of the appraisal, total masterpiece. But the Finale is nevertheless an effective movement: it is brisk and exciting, filled with genial, unexpected touches. For all that there is something not quite honest in the music. The spirit of Mendelssohn (Italian Symphony) is too obvious in the accompaniment of the opening theme, and the theme itself is dangerously related to the Finales of the Italian and Schumann C major symphonies:

Ex. 17



The playful spirit of Gade (Fourth Symphony) comes in as well:

Ex. 18



later altered to:

Ex. 19

In fact, the movement looks back to another era altogether, although this does not deny the feminine subject a place among Draeseke's loveliest lyrical inspirations:

Ex. 20

A detailed analysis of the Finale is not necessary: the exposition lasts until letter H, after which the truncated development section commences; this

continues until nine measures after letter L, whereupon the extended developmental recapitulation is taken up. A short, brilliant coda begins nine measures after letter X and leads the movement to its tempestuous conclusion.

Harmonically the Finale surpasses the sonata-allegro of the first movement in interest, though the Adagio remains the tonally most fluid. Contrapuntally the Finale is the least involved of the movements, and this may be partially explained by the swift, hard-hitting character of the music. The orchestration, despite piquant touches in the handling of Exs. 18 and 19, is heavier and constantly fuller than elsewhere, but the resultant tone is psychologically in keeping with the idea of a concluding symphonic movement.

Despite the reservations regarding its Finale, the G major Symphony of Draeseke is an important work. Compared with the leading symphonies of the 1860's - Bruch's E flat, Volkmann's D minor, the three early symphonies of Bruckner (F minor, D minor (Nullte) and No. 1 in C minor), Borodin's E flat Symphony, Tchaikovsky's G minor Symphony and the Symphony No. 1 in E flat major of Camille Saint-Saens - Draeseke's effort is far and away

superior, both in ideas of construction and actual content. If it does not measure up completely to say, the Symphony No. 2 of Bruckner, it is because of the Finale. Otherwise Draeseke is ahead of his Austrian contemporary and, oddly enough, in the movement where Bruckner is usuall at his peak, the slow movement.

We do not know the lines of organization along which Draeseke's Jugendsinfonie was planned, but we are fairly certain that in it, the composer was struggling with concepts of unity. These concepts are clearly recognizable in the G major Symphony: in the introduction to the first movement thematic elements are presented which recur later in more developed form (sonata-allegro and Adagio); the concept of the characteristic interval, which plays such an important role in the Symphonia Tragica, is also present, in the guise of the perfect 4th, from which the main themes of each movement spring; all of the movements are related in design and that design, whereby the recapitulation takes on developmental character and is made to extend over what amounts to the combined lengths of exposition and development, is an innovation for which Draeseke alone may claim pre-eminence, at least in symphonic form - for Beethoven anticipates

such maneuvering in his String Quartet in B flat major, Opus 130. It is sad to realize that a work of the dimension and importance as this First Symphony of Felix Draeseke has not been given a complete performance since 1906 - despite the popularity which its Scherzo once enjoyed!

SYMPHONY No. 2 in F MAJOR (1870-1876)

The first plans for the composition of a second symphony were made by Draeseke as early as 1870, before the completion of the First Symphony in G major. Disturbing personal experiences - the break with his fiancee Louisa de Trey and the death of his father - plus his teaching duties in Lausanne and Geneva interfered with any concentrated work on the score. The greater part of the F major Symphony was assembled during 1874-1875, with the orchestration being completed between April-June 1876. The score and a four-hand piano edition were published as Opus 25 by Kistner and Co. in Leipzig in 1884.

Erich Roeder[16] speaks of the F major Symphony as opening Draeseke's Meisterjahre. There is no deed to quibble with such poetics, for Draeseke's Second Symphony is a masterpiece in every respect. The work has never earned the attention it deserves, though during the 1880's Hans Richter[17] showed decided interest in it. Thereafter it received few performances, the last - as far as can be determined - being a radio broadcast of the Berlin Stadtkapelle under Otto zur Nedden in February of 1938.

In comparison with the G major Symphony, the Symphony

No. 2 exhibits considerable advances. The orchestral language which Draeseke speaks puts the new work years ahead of its time. It is the language of Richard Strauss in his tone poems, a brilliant, sweeping sound which elevates and stuns, yet capable of expressing the most tender emotional nuances. It is fact[18] that Strauss knew the work, since he was present at the Erfurt Tonkünstlerversammlung of 1884, where the F major Symphony was performed; previously he had been made aware of the work through his benefactor Hans Richter. It is no surprise then, that Strauss' Don Juan bears an uncanny resemblance to the first movement of Draeseke's symphony, not only in orchestration, but in thematic details and formal conception as well. It is for this reason, and also because the sounds and concept of Draeseke's Symphonia Tragica influenced the composition of Tod und Verklärung, that this writer maintains Draeseke had a profound influence on the young Strauss, far greater than the more often cited Johannes Brahms.

The design of the F major Symphony is likewise unique. Draeseke still holds to a classical model, but his solution for the problem of unity is different than in the First Symphony. It is not a matter of

the movements having the same construction, nor the placing of certain thematic elements for other sections in an introduction, nor the idea of a characteristic interval as in the previous work; in the F major Symphony it is thematic metamorphosis which occupies the composer, and in a manner quite similarly attempted in the Adagio and Scherzo of the Symphony No. 5 in B flat by Bruckner. The three main ideas of the first movement of Draeseke's Second Symphony are taken and modified to serve as the basis for the following movements: the main theme of the first movement becomes the material for the second movement, the subsidiary theme that of the Scherzo, and the feminine subject, the rondo theme of the Finale.

Harmonically the Second Symphony runs smoother than the First Symphony, though it is no less involved. The modulations are better prepared, less sudden and, in general, more deftly arranged.

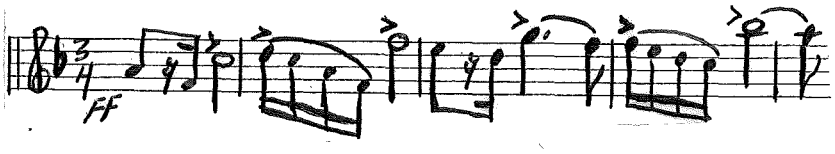
The contrapuntal factor is one of the major differences however. The F major Symphony shows its composer as a complete master of lineal manipulation. Draeseke himself admitted that this aspect of the work's composition offered him considerable frustration and toil, but no one would suspect this while examining the result. The lines come together without a single disturbing element, not a note seems out

of place and yet, the entire composition has about it the feeling of one grand design. It is art at its highest level, for the emotional empathy which the music radiates is inseparably bound to the technique which releases it.
The imbalance of the G major Symphony, inasmuch as its slow movement requires a third of the total performance time, is eliminated in the Second Symphony. Each movement is perfectly proportioned according to its position, nothing is developed beyond potentiality and there are no backward glances to other styles. The F major Symphony is a product of Draeseke's maturity. It is a vital, vibrant creation which fully demonstrates the unique personality of its composer. It deserves a permanent place in the symphonic repertoire.
To the orchestra utilized in the First Symphony Draeseke adds two trombones and in the Finale, a triangle. Performance time is circa 34 minutes.

The first movement of Draeseke's Second Symphony (F major, Allegro con moto, 3/4) begins with one of the stormiest passages in symphonic music of the 19th century. Four introductory chords within a three measure period establish the home key and then the listener is seized and plunged into

into the whirl of sound. The rhythmically volatile, joyfully athletic main theme:

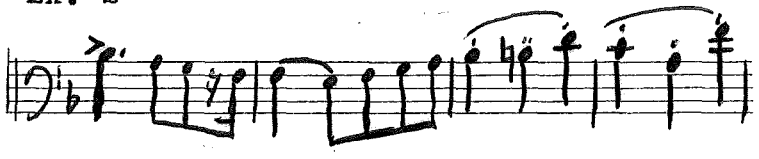
Ex. 1



vgl. Beisp. 1 S. 48

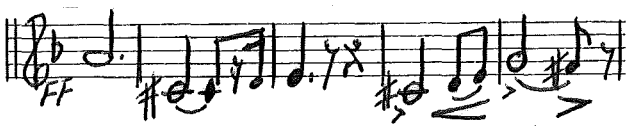
is without a doubt <u>the</u> inspiration for the main theme of Strauss' <u>Don Juan</u>.[18a] It is not only the theme which is so Straussian, but the entire orchestral palette. Ex. 1 comes hurtling forth from the woodwinds supported by interjections from the brass and the slashing **syncopated** chords of the strings. The tremendous energy is not allowed to subside: after four measures of transition a new melodic-rhythmic idea is heard, first in the lower woodwinds and strings, then menacingly repeated in the violins:

Ex. 2



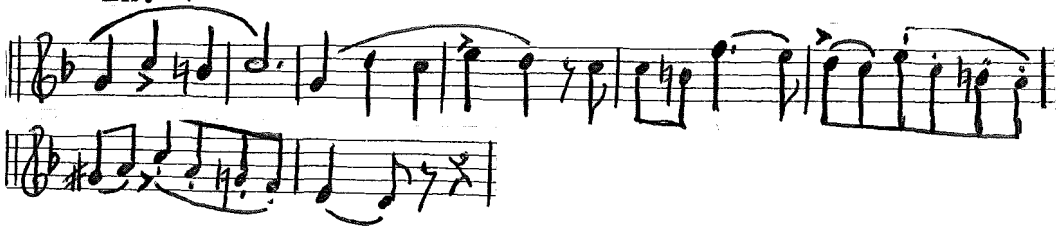
The horns hurl a challenge to the F major tonality with this outburst:

Ex. 3



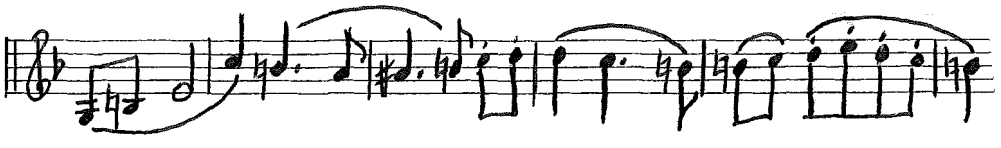
while the music assimilates D minor. Above it Ex. 2 in the woodwinds and violins keeps the motion racing forward. Three measures after letter A the solo trombone answers the challenge of the horns, with the dotted rhythm of the material taken up by the violins (FF) to restate Ex. 1. The music moves out of D minor into a radiant E major. Ex. 1 is extended higher and higher in the strings as the relative minor intrudes. With a sudden chromatic swish the harmony reaches C major. To a string figure perceptibly similar to that in the introduction of the Symphonia Tragica, we hear a ravishing melody played by the oboe:

Ex. 4



This is the lyrical feminine subject and after its primary exposition it is passed to violins and celli, extended and chromatically altered. The result is a transitional melody with an importance of its own:

Ex. 5

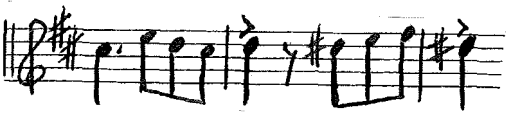


From the E minor of this presentation the music returns to C major. Seven measures after letter C a new surge of sound wells throughout the orchestra. Exs. 1 and 4 are combined and the music explodes once again. A sudden torrent of 16th notes in the violins drives the music relentlessly forward. Foreign chromatic tones impart a dark quality as the themes battle each other for prominence. Eight measures before letter E the exposition reaches its climax. C major is the victorious tonality and the orchestral interplay on the C major triade creates a mood of hysterical jubilation. At the point where the music should stop and breathe, Draeseke suddenly interjects chords of F# major! The resultant struggle between the two tonalities has an exceptionally modern quality about it, but eventually the F# chords disintegrate into diminished 7ths of G major and from there, the course of C major is clear. Under the pressure of this harmonic boiling the music itself exerts new force. The 16th notes of the violins return and new harmonic doubt is promoted. There is a vague glimpse of Ex. 4 in the woodwinds and then Ex. 2, for the most part forgotten in the tumult, seizes the music. Via this idea the music cadences in C major and the exposition comes to

an abrupt conclusion.

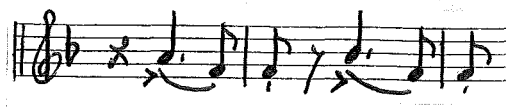
Nothing could be more clearly defined than the beginning of the development section. The brief span of four beats is all that prepares the listener for the sudden plunge into D flat major. The effect is one of heaviness, of exhaustion. Psychologically speaking, the contrast thus afforded is well placed: after the brilliance with which the exposition closed, a continuation of the mood would be too much of a good thing. Ex. 2 re-enters five measures before letter G and is treated canonically by the strings. The music gains momentum as elements of Ex. 1 come on the scene and soon the bustling 16th notes add to the commotion. The entrance to C minor is heralded by sharp accents of the brass; this passage gives way to an unstable E flat major in which the woodwinds grab Ex. 1. An aggressive attack from the strings rush the music into D major where the woodwinds and horns develop the sequential figure:

Ex. 6



derived from Ex. 2. The strings in their lower register battle this new element with unison onslaughts which produce considerable tension. A sudden half-cadence in D minor two measures before letter K interrupts the swinging 16th note motion which would have led to a new presentation of Ex. 1. The lyrical episode which follows is one of the most beautiful passages in the symphony: Ex. 1 is transformed into an extended melody, presented by the violins and treated in canon by the celli. What might have been a cold technical maneuver in the hands of a lesser composer is used by Draeseke to reveal new beauty. The passage exits quietly, but the canonic principle is used to reinstate other thematic elements. The manipulation of accents throughout the orchestra produces a steady crescendo effect. Exs. 1 and 6 are pitted against one another to produce a short climax in which the chattering double-tonguing of the trumpets dominates the motion. A denouement sets in and leads the music into F major. Ex. 2 tries to assert itself but its fragments are cleared away by the outlines of Ex. 6. The music builds with ever increasing force as the orchestral sonorities expand. A <u>ritenuto</u> attempts to hold

the mighty wave of sound. With a tremendous FFF the music bursts forward as the recapitulation commences. Ex. 1 is roared from the brass as the orchestra converges upon itself. This is not only the beginning of the recapitulation, it is the main climax. With renewed energy the mood of the exposition returns and the music moves triumphantly onward. All the sections of the exposition are repeated, but invigorated by new instrumental combinations and vitalizing counterpoints drawn from various fragments of the thematic materials. Some eight measures before letter R the first violins present Ex. 4 with all the singing quality indigenous to their highest register. At letter U a subsidiary climax allows the horns a final Straussian bow, as the quartet gloriously sounds Ex. 2 against the flaming tremolandi of expansive string sonorities. A sudden cut-off in B flat minor begins the coda: the music builds with ever increasing tension as elements of all the themes begin to assemble. The rhythmic motion shrinks in upon itself with the result that the music quickens in proportion. Six measures before letter Y Ex. 4 returns high in the violins over the irresistible drive of this natural crescendo. On the staggering rhythm:

Ex. 7 

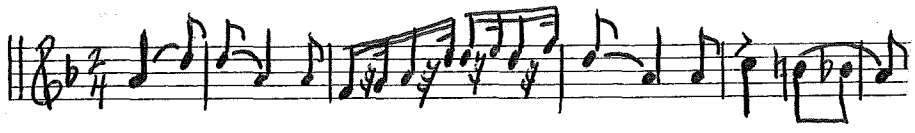
the music reaches to sudden FF stops. A single measure FF < FFF crescendo and the movement comes to its stunning conclusion.

The second movement is an Allegretto marciale (D minor, 2/4). Although it replaces the slow movement, this march is not funereal in character. Its heading invites comparison with the second movement of Beethoven's A major Symphony, likewise cast in a minor tonality; there the relationship stops. Despite the hefty climaces to which the music works, there is an almost chamber music delicacy to Draeseke's movement. It has a tone about it which makes it unique in Draeseke's symphonies and indeed, there are certain details which seem characteristic of Mahler.[18b] The march stands in complete contrast to the first movement; nevertheless the character of both are related, not only because the main theme of the march is derived from Ex. 1 of the preceding movement, but because the second movement seems to have been designed as a mirror of introspection for the mood of its predecessor. The jubilant extroversion of the first movement

is here changed to the tone of childlike mystery and introspection, interrupted only by the lovely flowing lines of the contrasting middle section. The design of the movement is a simple A-B-A.

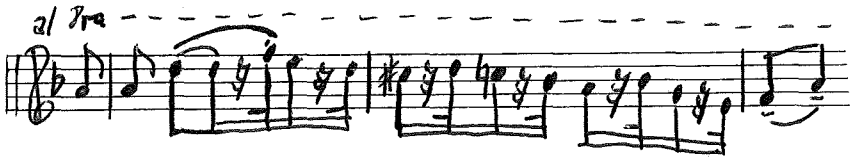
The movement begins with a steady pulsation of open 5ths in the celli, covered by intermittant decorations of the violins. The main theme is first obly intimated, by the celli and solo flute:

Ex. 8



When this is worked to a short climax for full orchestra, the violins present the theme in its entirety and we recognize the outlines of Ex. 1 of the first movement, inverted and transposed to the minor:

Ex. 9



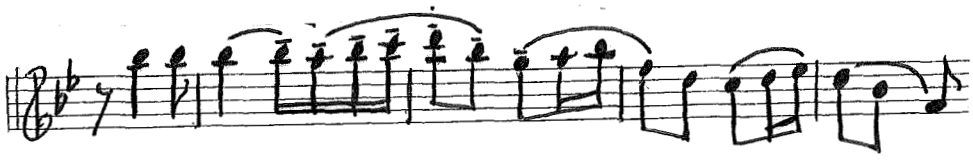
The mood of the music becomes elegiac, with a touch of wistful sadness. The movement marches

onward as the orchestration fills out. Eight measures before letter D the music comes to a halting climax in which the brass and tympani figure prominently. D minor gives way to the relative major and Exs. 8 and 9 unite in a joyful procession. As the marching begins to diminish, all sorts of chromatic action leads the music back to the opening mood. Ten measures after letter F, a held D in the woodwinds allows the music to modulate into B flat major as the middle section, un pochettino piu largo, commences. The opening cadenza-like clarinet melody:

Ex. 10

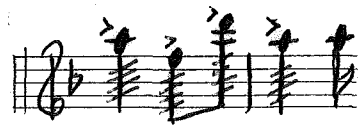
is characteristic of the idyllic quality of the section. The melodic lines weave in and out of one another; at letter G there begins a crescendo sequence which leads to the presentation of this touching pastorale theme:

Ex. 11



The melody is blessed with one of the finest strokes in the movement: as the material comes to its natural conclusion, Draeseke extends it with an upward arpeggiation of the B flat major triad in the lower strings; as the horns repeat Ex. 11, the strings make a short modulation into C major: the effect is lovely. The sequences heard at letter G return and lead to another presentation of Ex. 11, this time FF for the full orchestra - a passage of singular magnificence. Five measures before letter I the music moves back to D minor; the dotted rhythm of the trumpets indicate the return of the march.

For twelve measures the full orchestra is involved as Exs. 8 and 9 are worked to a swift climax. The march then falters and the music becomes mosaic. The dotted rhythm of the main material leads the music through G minor, E minor, F minor and finally back to D minor whereupon the climax of the exposition is reinstated. A new element is then allowed to intrude:

Ex. 12 

of transitional character. In the eighth measure after letter N the music suddenly stops FFF on a

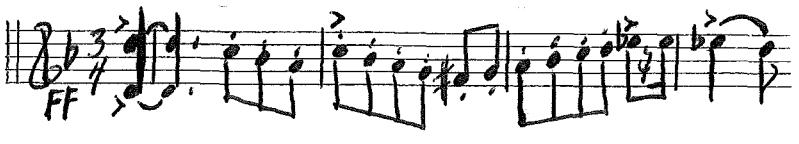
diminished 7th of F minor. An extended decrescendo ensues, in which the figure:

Ex. 13

of the trumpets plays a major role. The ever decreasing force of orchestral chords attacking this subject brings in Ex. 12. This and Ex. 13 provide the material for the extensive, hushed transition to the coda, which is introduced as a steady crescendo for the orchestra. The resulting climax combines fragments of Exs. 9 and 13. The music dies away and the opening tones of the movement return, PP. The music flickers for a second: the solo flute disappears into the heights, a pizzicato D minor triad and a D harmonic held by the violins end the movement.

After the ghostly conclusion of the march, the Scherzo (Allegro comodo, 3/4) comes as a rude shock. Large orchestral forces rush in with the main theme:

Ex. 14



an obvious relative from Ex. 2 of the first movement.

The tonality is not immediately defined: the music seems to waver between D minor and G minor; it is six measures before letter A before the F major tonality which governs the movement is established. The opening of the Scherzo is therefore explainable as a bind between the end of the Allegretto marciale and the new movement. Hence the metamorphosis of Ex. 1 into Ex. 10 and Ex. 2 into Ex. 14, hence principles of unity among all three of the movements thus far.
Ex. 14 is presented three times, each time with increased force. At letter C the developmental figure of Ex. 6 from the first movement is used in mirror rhythm against itself, with syncopated chords from the woodwinds adding to the tension. Ex. 14 returns and is repeated thrice more, each time striving toward new points of climax. At letter E the main climax of the Scherzo is attained, characterized by the walloping sounds from the horns and brass. The din is not allowed to subside until the tympani have been allowed a part. The harmony then begins to move away from F major; a sudden FFF cut-off on a unison C# and the music modulates into D major.
The Trio follows without pause: un pochettino piu mosso. It is the only Trio in the composer's

Scherzi faster than the music surrounding it.

Its main theme:

Ex. 15

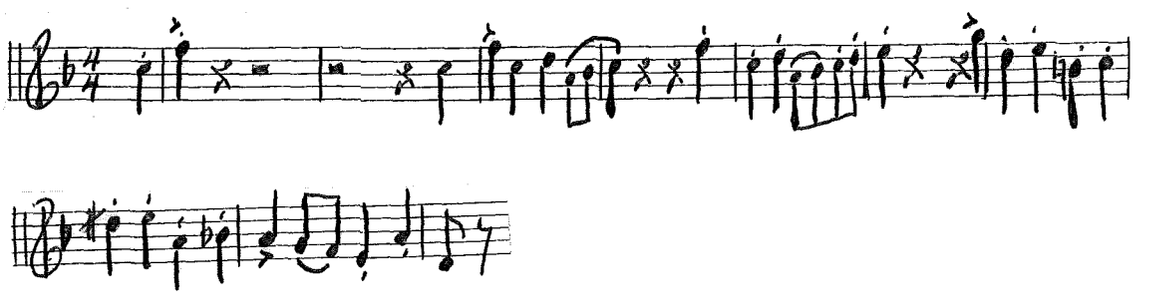
extends over sixteen measures, though falls clearly into four definite sections. The chamber music quality of the march returns, but enhanced by the quality of strings muted during the entire Trio. The brass is left out entirely; only the woodwinds are allowed to partake in the elfin airiness of the music. Not once does the music itself rise above the dynamic marking MF. The result is one of the most intimate and beautifully lyric passages in the symphonies of Draeseke, and it finds few parallels in the work of his contemporaries. Contrapuntally it is a tour-de-force and there will be no attempt made to describe the details of construction. Suffice it to say that the proper contrast is afforded and with the result that the Trio becomes the real high-point of the third movement.

Two measures before letter N the strings lay aside their mutes: the signal for the repeat of the Scherzo proper; two measures of modulatory material and Ex. 14 is again unleashed. The reader should be made aware that Draeseke does not simply indicate: da capo. Because of changes in orchestration and a slightly tighter formal structure, Draeseke has written the repeat in full. The events remain basically the same, with a short coda making a slight reference to the material of the Trio. Five measures of pizzicato, a grand pause and a three measure presto for full orchestra end the movement.

In comparison with the rest of the symphony, the Finale (F major, Presto leggiero; Alla breve, 4/4) may prove somewhat difficult to comprehend at first. After a few hearings its curious rondo form makes its impression and the listener looks forward to it with delight. In this movement Draeseke moves as close to the Brahmsian circle as he ever came, but without sounding anything like Brahms and at a tempo that the Herzogenbergs and Grimms could never have paced. The harmonic thinking of Liszt and Wagner remains, though applied according to Draeseke's personal instincts and governed by his

own stylistic methods and mannerisms.[19] In considering this movement, Erich Roeder indulges in one of those misleading musings which not only irritate, but which are usually unnecessary and incorrect. Proceeding from the false hypothesis that the Scherzo was actually a Minuet, he concludes that the Finale is the symphony's real Scherzo! In idealistic description it is perhaps, inasmuch as it is the most lighthearted (and this is a matter of relative consideration) movement in the work, but the form is clearly that of a rondo; its tone (and this is perhaps what Roeder wished to emphasize) is that of a moto perpetuo. The whirlwind motion of the movement makes it an exception to the majority of symphonies contemporary with it. As with the beginning of the Scherzo, the first tone we hear is that with which the preceding movement ends (F in that case). The rondo theme:

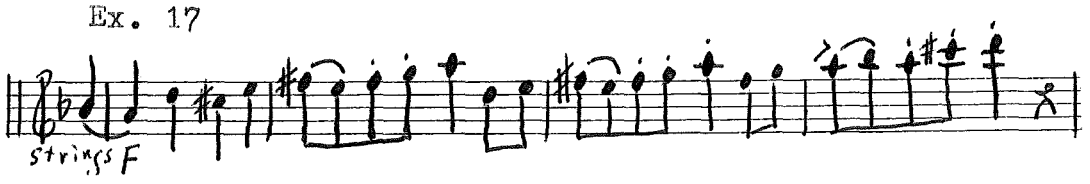
Ex. 16



is derived from Ex. 4 of the first movement; the outlines of Ex. 4's first half is retained for the first half of Ex. 16; the second half of Ex. 4 is then inverted to produce the second segment of the other.

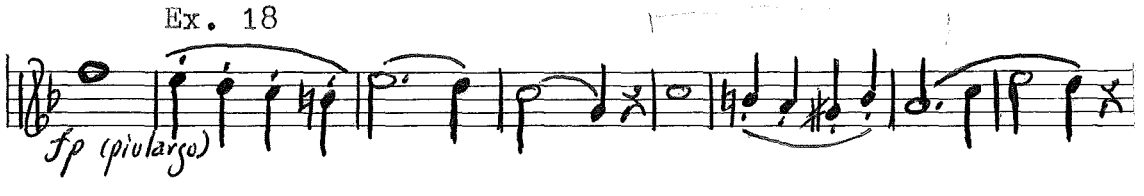
The presentation of Ex. 16 on the solo clarinet is preceded by a four measure outburst of the orchestra which establishes the movement's main key. The figure which then takes over to accompany the clarinet - a repeated staccato 8th note pulsation of the two flutes harmonized a 3rd apart - takes us back to the Scherzo of the G major Symphony; thereafter the resemblance ends. The material of the very opening is brought back, altered to this:

Ex. 17



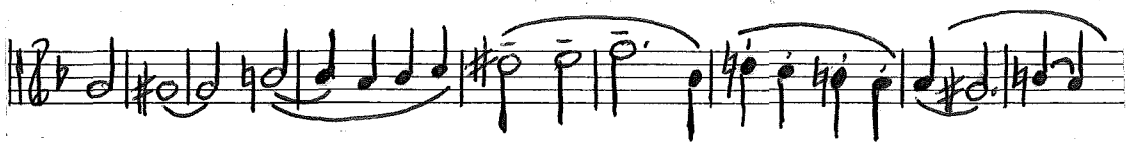
followed by a restatement of the rondo theme. An agitato transitional section leads to the first climax, which breaks off suddenly. Thereupon the second theme appears, poco piu largo, filled with melancholy and in direct contrast to the main theme:

Ex. 18



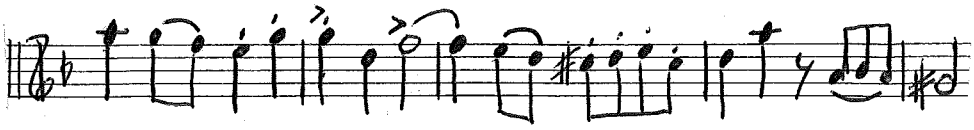
It is immediately followed by another lyrical subject,[18c] the curiously unstable:

Ex. 19



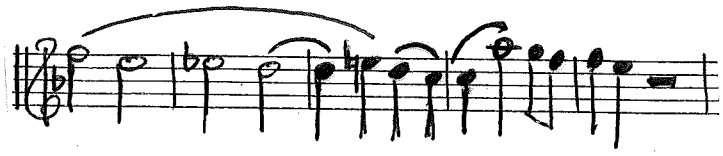
one of Draeseke's most unusual melodic ideas. Its presentation by the woodwinds is supported by Ex. 18 in the celli and basses underneath, while the remaining strings accompany with chordal arpeggiations in triplet quarter note motion. The tonality tends toward A minor, but the contrapuntal manipulation of the materials does not allow a decision. It is only at letter D that a definite tonality asserts itself, and that is G major, in which Ex. 18 is developed high in the strings. At letter E the tootling accompanimental figure to Ex. 16 sets in and the rondo theme itself is returned, delicately enhanced by the gentle tinkling of the triangle, one of the few percussion luxuries to be found in Draeseke's symphonic oeuvre. A one measure GP begins the next section of the rondo-finale: an extended fugato, in which Ex. 16 is turned upside down and given the stern tonal cast of D minor. The new theme is first presented in the second violins:

Ex. 20



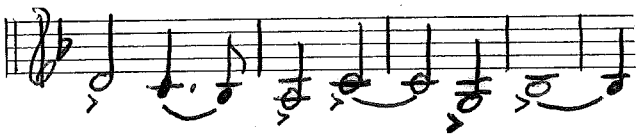
The countersubject added to it:

Ex. 21



is in the best Bachian tradition, but there is nothing neo-Baroque about the harmonic handling, which represents Draeseke at his most wilful. Nine measures after letter I a short codetta, introduced by the horn modification of Ex. 20:

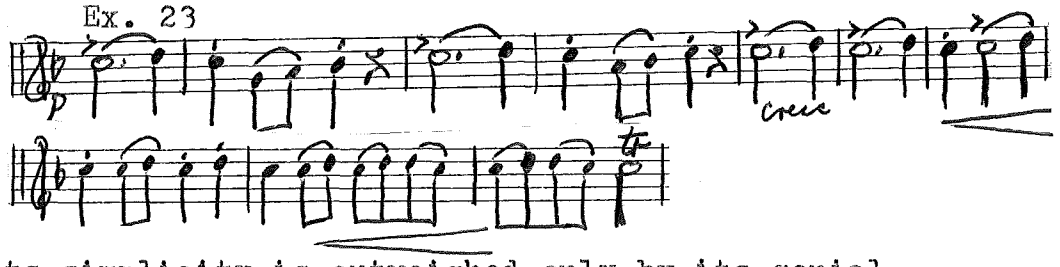
Ex. 22



brings the section to a close. As in the transition to the fugato, the orchestra rushes up to a cut-off and then the repeated staccato 8th notes return, accompanying the rondo theme, which is now in G major. Ex. 16 is presented twice, the second time culminating in a cadenza-like passage for the solo flute, which introduces a broad new section in B flat major, featuring extensive development of Ex. 18. The plangent sound of this section

at first recalls the Finale of Brahms' First Symphony; then the material is worked up to an almost tchaikovskian intensity. The music becomes rich with figuration as Ex. 18 is pushed higher and higher in the orchestra. A subsidiary section, Tranquillamente, begins four measures before letter O. A fragment of the rondo theme is playfully manipulated and molded to become this idea:

Ex. 23



Its simplicity is outweighed only by its genial effectiveness. There is a certain nordic quality about the passage which one could associate with Franz Berwald, but the accompanying harmonies look forward more to the Sibelius of the Fifth and Seventh Symphonies. Ex. 23 is further extended by the little melodic snippet:

Ex. 24

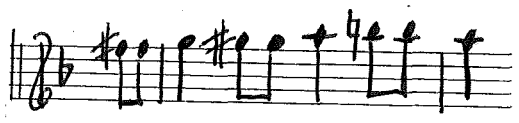
as a general agitation infects the music. Over a rolling pedal C of the tympani, trombone and horn present the solemn outlines of Ex. 19, after which Ex. 18 regains its position of priority.

The music builds to a climax and cadences into F major, tempo primo. This introduces a short recapitulatory section, begun by the action of Ex. 16. But this recapitulation is not just simply repetition; the rondo theme is pitted against:

Ex. 25

This then takes on the rhythmically more propulsive countenance of:

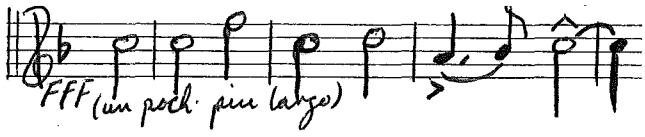
Ex. 26



The music from the very opening of the movement is reinstated (Ex. 17) and the four thematic elements battle one another, resulting in a boisterous orchestral tumult in which combined duplet-triplet motion and the clanging of the triangle produce a wildly imaginative sound. The heady quality of the music is stopped by self-willed G major chordal interjections seven measures after letter U. Two GPs separated from each other by a unison B flat returns Ex. 18.

This theme is inverted and used against itself, gradually crescendoing to a climax, after which the music rushes downward until only the back and forth pendelling of the celli and basses on C-B can be heard. Ex. 16 tries to assert itself but cannot. Another crescendo ensues and works to a full orchestra ritenuto. At letter Z the final section of the rondo recapitulation begins, un pochettino piu largo. Ex. 16 is transformed into a chorale:

Ex. 27



and developed with exciting emphasis. It is presented four times, each time in a different key: F major, B flat major, D flat major and D major. Its final presentation is worked to a stunning climax which brings back Ex. 16 for the last time and thus opens the movement's coda. F major is staggered by the rhythmically irresistible accents of the music. The excitement increases to unbearable intensity until a thirteen measure stretto of billowing F major tones brings the symphony to its monumental conclusion.

As was mentioned at the beginning of this chapter, the F major Symphony presents a new facet in Draeseke's struggle for symphonic unity. While it does not reach the absolute perfection which its composer achieves in the Symphonia Tragica ten years later, it nonetheless surpasses its predecessor, both as a work of art and as representation of its composer's personality.

The Second Symphony has a perfection of its own however, in its application of the principle of thematic metamorphosis within a classical structure. Regarded thus, it may be seen as standing midway between the efforts of Brahms and Bruckner, a work with points in common with the symphonies of both these men.

The principle of thematic metamorphosis which Draeseke uses was not new at the time. Liszt is generally credited with having brought it to the realm of the symphony, in his Faust Symphony (1855). Unfortunately the Faust Symphony fails to convince as a symphonic entity, despite the undeniably great moments which it contains. Whether because of its themes or because of the rhapsodical meanderings engendered by Liszt's concept of the Charakter-bilder, that work falls far short of perfection. Borodin's amateurish attempt in his E flat Symphony hardly warrants consideration, while Volkmann's

application of the principle in his Symphony No. 2 in B flat major is so simple-minded that the work becomes equally negligible. Camille Saint-Saens provided a masterpiece of symphonic metamorphosis in his Third Symphony in C minor, but that was composed ten years after Draeseke's F major Symphony and is contemporary with the Symphonia Tragica. Bruckner half-heartedly attempted working with the principle in his Third and Fourth Symphonies, but it was only in his Symphony No. 5 in B flat major that he achieved a balanced technique and by then, thematic metamorphosis was already subjugated by other principles of organization.

Draeseke's Second Symphony presents a clear classical design in which thematic metamorphosis provides the unifying element among the movements. The first (Ex. 1), second (Ex. 2) and third (Ex.4) themes of the first movement generate the main material of the second, third, and fourth movements respectively. In consideration of this, the first movement may therefore be recognized as a sort of general exposition, with the second and third movements equalling a development section and the Finale - with the variation principle of rondo form - both developmental and recapitulatory. But the Finale does not sum up. Despite its Bogenform,

the Second Symphony is not a Finalsinfonie. That ideal was to be realized in the Symphonia Tragica.

Draeseke's F major Symphony is not just a good symphony, it is a great one and deserves at least equal the attention which its successor, the Symphonia Tragica warrants - perhaps even more so, since the Second Symphony has never received even the minimum of recognition earned by its sister. The Symphony No. 2 in F major represents Draeseke at a peak of inspiration: it has all the melodic sweep and rhythmic verve which have kept the symphonies of Brahms, Bruckner, Dvorak and Tchaikovsky part of the standard repertoire. It has a compactness of structure which demonstrates the highest technical ability. Its freedom of line and developmental exhibit an uncommon mastery of contrapuntal elements. Its orchestration points the way to Richard Strauss and the New German School of the early 20th century. In short, it is the supple, vital work of a great master, and woe be to him who would compromise its greatness by placing it on the level of the better works of a Bruch or Goldmark or Raff. The F major Symphony is the product of a superior musical mentality, of an unique personality and it must be judged anew.

SYMPHONY No. 3 in C MAJOR (1877-1886)

("Symphonia Tragica")

The F major Symphony was barely one year old before Draeseke began making plans for its successor. In a letter dated Oct. 12, 1877, Draeseke mentions to the publisher Ruthardt at Kistner and Co. that a symphony of much larger scope than the Second is being planned, a work which will be very much in contrast to its predecessor. Draeseke was not very consequent with his immediate intentions however, for the Third Symphony did not reach completion until nine years later, toward the end of 1886. During the interim he was attracted by other musical forms and simply allowed plans for a third symphony to remain dormant, though from time to time his letters make mention of progress on the Tragica. The greater part of the symphony's actual composition seems to have taken place between the fall of 1885 and that of the following year. The first movement to be completed was the Scherzo, which was finished in September, 1885. The others followed between August-December of 1886. The score and four-hand piano edition were published by Kistner and Co. in the next year.

In 1907, as Arthur Nikisch was preparing the

1st Performance: Dresden Jan. 13. 1888 in 4th Sym. Concert of the Hofkapelle under Ernst Schuch.

Symphonia Tragica for a performance with the Leipzig Gewandhaus Orchestra, the critic Eugen Segnitz visited Draeseke and asked for the pertinent details concerning the Tragica's history.[20] Draeseke's reply was the following:

> Mit besonderen Ereignissen hängt die Tragica nicht zusammen, auch nicht damit, dass ich sie in den letzten vier Monaten 1886, nachdem ich mir auf der Reise nach Schirgiswalde in Neustadt beim Stolpern den linken Arm gebrochen, zum Teil diesen Arm noch in der Binde tragend, niederschrieb. Das Scherzo war früher fertig geworden, dagegen hatte mich die Einleitung zum ersten Satz und die Gestaltung des vierten in sehr viele Zweifel gestürzt, und es dauerte ziemlich lange, bis ich mit dem Plane völlig ins Reine gekommen war. Der vierte Satz sollte anfänglich eine riesenhafte Ausdehnung erhalten (auch jetzt ist dieselbe nicht gering), doch sah ich mehr und mehr, dass die Verhältnisse des ganzen darunter leiden würden und bin somit froh, dass ich mich mit der jetzigen Gestaltung des Werkes begnügt habe. Es war mir immer aufgefallen, und ich habe auch in meinen musikgeschichtlichen Vorträgen darauf hingewiesen, dass die Tragik, die durch Beethoven in die Instrumentalmusik eingeführt worden, rein instrumental weder in der Eroica, noch in der C moll Symphonie ihre ganz befriedigende Lösung gefunden habe (etwas gleiches kann man auch von der Zweiten von Schumann behaupten) und Beethoven deshalb in der Neunten nochmals nach der Lösung ausschauen musste, die diesmal nicht auf rein instrumentalem, vielmehr auf vokalem Gebiet erfolgen sollte. Bei der Tragica kam mir der Wunsch, zu versuchen, ob es auf instrumentalem Weg nicht doch möglich sei, und diesem Wunsche verdankt das Finale die Entstehung.

From the facts contained in this interview it may be concluded that the ideas of 1877 underwent

considerable alteration during the intervening nine years; it seems likely that what the composer had then intended, metamorphosed into something much greater and far more overpowering than he could have imagined, for the Symphonia Tragica is not only among the greatest symphonies of the 19th century, it is also one of the most profound human documents ever penned.
Any competent Konzertführer does not fail to mention that the Tragica is the best known (therefore the "finest" etc.) of the composer's symphonies. This, of course, is next to nothing for writers of such lexika, since few have ever heard the work, still fewer studied the score. Their cliche retains its basic truth however, though not because the Tragica has simply achieved more performances than Draeseke's other symphonies. In this work the composer has erected for himself a monument of incalculable spiritual dimension, wherein the fusion of creative force and artistic will produces a vital, compelling and unforgettable musico-psychological experience. The union between idea and execution, between emotional substance and formal cohesion, between expression and means is so complete as to make analysis well nigh impossible. The human imagination reels under the impact of its conception, is staggered by its

realization. One must decide whether to interpret the work in a literary sense, or simply analyse it as regards technique. It is the latter path which this author chooses, if only to preserve his sanity! Consequently the concluding remarks of Draeseke in his interview with Eugen Segnitz shall be left out of the discussion: they lead to the realm of interpretation.

As was mentioned in an earlier chapter, three men have attempted analysis of the Symphonia Tragica. The work of Walter Engelsmann, Die Einheitsthematik in Felix Draesekes III. Symphonie, could not be located by the present author. The section devoted to the Symphonia Tragica in Hermann Kretzschmar's Konzertführer[21] is excellent in its way and a good guide for the ordinary concert-goer; by necessity it is superficial, but it contains far more insight and far fewer platitudes than the attempt of Erich Roeder, in which value judgments are made in a manner both unscholarly and without perspective. The attempt of the present author may therefore be considered the first consequent and thorough analysis of the Symphonia Tragica. The author would also like to state that he began his work on Draeseke's Third Symphony at the age of 18; eight years of acquaintance with it through study

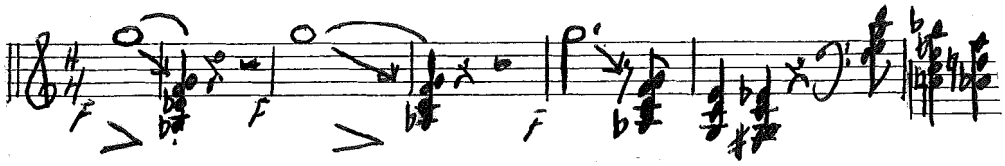
has not engendered the proverbial contempt which familiarity is supposed to breed; if anything, it has led to an even stronger conviction that the Symphonia Tragica is one of the greatest musical creations of any era.

Like the G major Symphony, the Tragica begins with an introduction (C major, Andante, 4/4). Its implications are much vaster than in the earlier work however, though there are certain elements which they have in common. One of them is the concept of the characteristic interval and the listener meets it at the very onset of the Tragica: three octave G's in unison. The 21a. octave is Draeseke's symbol of the tragic in the symphony; it appears to govern the symphony like some mystical, omnipotent force which casts its forbidding presence over all four movements of the work, occurring primarily just before the recapitulatory sections of each. Though the octave is the most perfect interval, it is also the most static and therefore not generative; Draeseke recognized this and has provided a second characteristic interval - that of the 4th - which makes itself apparent in the main theme of the introduction. It will be recalled

that the interval of the 4th was also the main generative element in the G major Symphony; in the Tragica it takes on an even greater importance, not only fathering most of the melodic material in the four movements, but standing in complete contrast to the octave - symbol. It must be considered that the interval of the 4th is exactly half the octave. Regarded in this way the octave is thesis, the 4th, anti-thesis. In this conception Draeseke sums up the strivings of the Romantic century, he fuses the passive and the active to produce unity, but this unity is achieved only through conflict: the diversity which is at the basis of the symphony as a form. In this Draeseke shows himself to be the forerunner of Vincent D'Indy[22] in that composer's Symphony No. 2 in B flat major, (1902), a work consciously formed on the principle of these et anti-these, and for this writer, a work which represents the culminating point of French symphonism. There are further principles of contrasting elements in the Tragica, but these will be discussed as they arise.

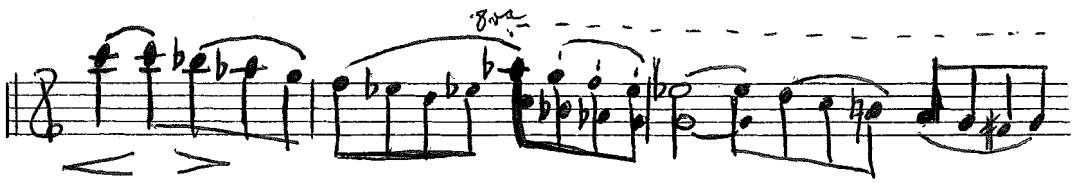
The three octave G's are presented by the full orchestra; each presentation represents an attempt to establish the basic tonality of the symphony and each attempt fails:

Ex. 1



After the third attempt the harmony disintegrates into a holocaust of chromatic alterations, so that one cannot speak of a definite key being established until measure 21, at the appearance of the main theme of the introduction. Out of this harmonic nebula the violins wind tortuously upward into their highest register. Suddenly the music is passionately aglow as the strings pour forth this soul-searing melody:

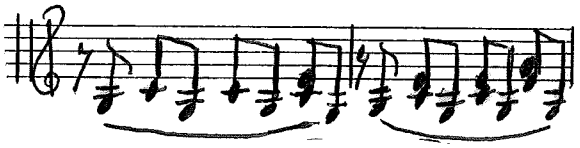
Ex. 2



The extension of this theme results in some of the most profoundly beautiful music of the 19th century, particularly at measure 14, where the unprepared entrance of C minor plunges the listener

into a mood of intense pathos. Thereafter the music brightens as the modulatory sequences move gradually closer to the establishment of C major. When this occurs the violins present a simple accompanimental figure:

Ex. 3



over which the horns and clarinets expose the main theme of the introduction:

Ex. 4

This theme in itself is an idee fixe, for it occurs in all the movements except the Scherzo. It has a dual character however, inasmuch as it is subject to thematic metamorphosis as well. These two considerations together therefore equal another manifestation of thesis and anti-thesis: the static, passive principle of idee fixe and the generative, active character of thematic metamorphosis. The actual

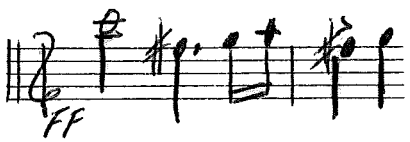
construction of the theme is of interest also: it begins with the interval of the 4th, but in the second measure the answering melodic period commences with an augmented 4th: hence the main ingredients of the melodic structure are mutually antagonistic and form a polarity of their own. The second measure of the theme also contains a hint at the main idea of the approaching sonata-allegro.

To extend Ex. 4 Draeseke weds it to elements of Ex. 2 and the music is passed from instrument to instrument, producing a kaleidoscope of orchestral color. As the extension comes to its end the basses interject this little motive:

Ex. 5

a direct relative of the main theme of the sonata-allegro. Via this figure the music increases in animation and a natural crescendo ensues until, at measure 39, the beginning of the Allegro risoluto (C major, 4/4) is announced by the full orchestra presentation of:

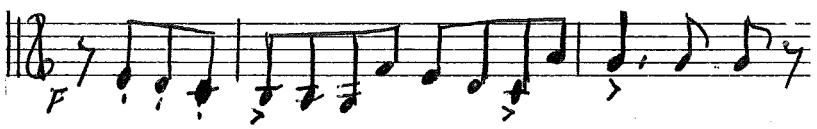
Ex. 6



This is another of those harmonically volatile themes of which Draeseke is so fond; in itself it is not noteworthy for melodic charm, but it is pregnant with developmental possibilities. Its rhythmic outline and the C - F# tritone clash should be kept in mind, for both assume importance during the course of the symphony.

A short period of transition, governed by the scale-like motion[22a] of:

Ex. 7



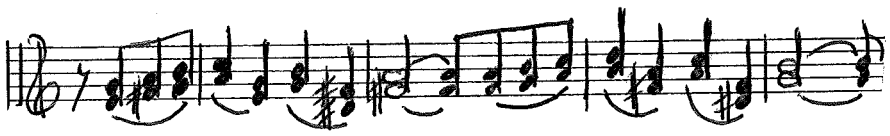
takes over the proceedings; the dotted rhythm of the third measure will also become a developmental figure for the first movement, though in its initial presentation it is too isolated to be detected. This transitional material is worked up to a crescendo, the climax of which brings the propulsive second theme:

Ex. 8

Particular attention should be given the fact that, in each instance, the melodic segments are formed within the gambit of a 4th. This theme is manipulated

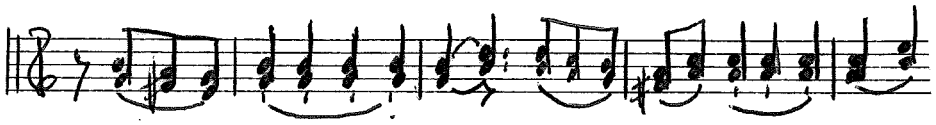
and combined with the dotted rhythm figure from Ex. 7, then conducted through C major, E major, A flat major, E flat major and finally back to C major, where it leads to a developmental passage for Ex. 6. Four measure before bar 80 the music reaches a climax and a soft modulatory period moves the tonality into B minor, where the feminine subject is exposed on the clarinets in thirds:

Ex. 9



Again we note that the melodic segments are dominated by the interval of the 4th. The strings take over the action of the clarinets as G major is established. The simplicity of their melodic utterance is one of the masterstrokes of thematic development:

Ex. 10



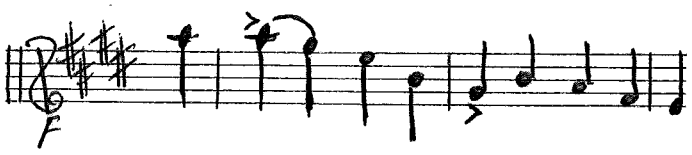
It is only when the clarinets return that the listener realizes that inversion of the first three notes of Ex. 9 has produced Ex. 10. The dialogue between clarinets and strings lasts some twenty measures and leads to an orchestral outburst

on the dotted rhythm of Ex. 7. This leads the music into E major where a grazioso section playfully assembles elements from all the preceding thematic entities. The music reaches toward a climax, but instead, the sounds disappear PP into the extremes of the orchestra. A delicately sonorous cadence in E major brings one of the most memorable moments of the exposition:

Ex. 11

a lovely subsidiary thought presented by the horns over the soft palpitations of the tympani. Its second melodic element is built from the reverse motion of Ex. 4 from the introduction. The 16th note turn is then taken up by the clarinets, followed by the violins as the sonorities of the orchestra gradually fill out. As the music reaches a climax the sudden interjection of A# major produces an electrifying effect, an effect which is further intensified by an equally sudden cadential figure in E major:

Ex. 12

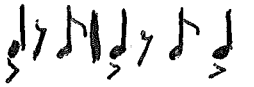


Here again we have the conflict of the tritone and this conflict is utilized for all its worth. The rhythmic impetus of triplet 8th notes in the upper strings adds to the excitement; then comes a sudden cut-off and reminiscences of Ex. 11 are heard. A short modulatory passage leads to the establishment of B minor. The return of Ex. 6, now in beautifully lyrical guise, announces the development section.

After various entries in canonic imitation, Ex. 6 gives way to Ex. 8 which is passed from one part of the orchestra to the other. D major brightens the scene as a sudden charge of tremolandi strings brings back Ex. 9. Ex. 6 becomes persistent and halts the swash of sound, chopping at it like some huge axe. A series of modulations via this motive moves the music into F major at the double bar before measure 180. As the music is forced into C major there is a broad attempt to throw off the countenance of Ex. 6. The harmony enters E major and is met by an immediate answer in B flat major: almost a repetition of the passage between measures 130 - 135, except that the cadential features of Ex. 12 reinstates C major. The triplet motion returns as well, only in D flat major and against the rushing motion of the strings, Ex. 12 is treated

to a huge panoply of sound. After a cadence into A flat major the motion begins to falter. The triplets of the strings become more tentative, the sonorities emasculated. The flutes and oboes grope haltingly upward as if drawn by some mysterious magnetic force against which they seem helpless. In the guise of a third (E flat - G), the octave-symbol loops downward four times, from the flutes to the violas and bassoons, then twists upward once. Thesis is countered by anti-thesis as the strings, supporting the flutes in low register, softly play the main theme of the introduction (Ex. 4). Underneath, the celli pendulate back and forth on B flat-A. In the two measures which separate the melodic periods of Ex. 4, these instruments imperceptibly murmur Ex. 6. There is a disturbing stillness about the music at this point and the listener may have the feeling that he has unwillingly entered the vortex of some aural hurricane. Only whisps of sound can be heard: a poised A flat in the first violins indicates the end of the development section.

The recapitulation is extensive, though not much longer than the exposition. A double bar and the elimination of accidentals return C major, as Ex. 8 begins the procession to the movement's main climax.

The theme is taken through various key sequences, with each modulation bringing a slight change in rhythmic emphasis. The tension is built up to unbearable pitch. In a glorious burst of C major a general fermata allows the full brass contingent to ring out FFF, against which the weight of the rest of the orchestra is thrown. This is done twice and then Ex. 8 is allowed to continue the motion, combining with the dotted rhythm of Ex. 7 and urging the music forward. In the woodwinds and violas Ex. 9 is heard once again, extended by Ex. 10: in the inner voices elements of Ex. 2 can be detected. On the rhythm  the music reaches a subsidiary climax and then subsides into A major for a grazioso section of exceptional charm. At measure 301 the horns return with Ex. 11 and the thread of melody is taken up and spun out by the strings until the climax of bar 321, which opens the coda. Fanfare interjections from the trumpets lend themselves to the excitement as Ex. 6 returns; wedded to it are thematic snatches from Exs. 7 and 8. The passage represents one of the highpoints of contrapuntal manipulation in the symphony: it gives the impression that all the major thematic elements are being recapitulated within the short

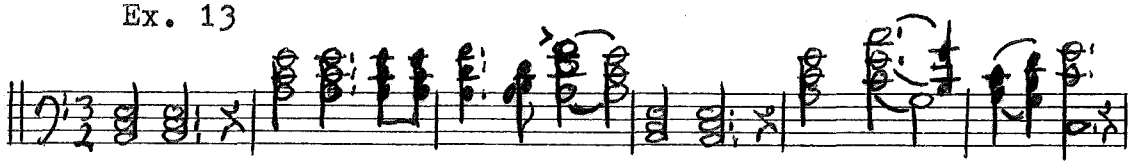
space of fifteen measures!.
A sudden move into G flat major brings a ritartando for the full orchestra, then the music crashes back into C major - a last reference to the polarity of tritonal harmonic identities. From this point to the end the music moves with irresistible force to a jubilant conclusion. Ex. 6 and elements from Ex. 12 provide the material and this is colored by fanfares from trumpets and horns. With three unison C's for full orchestra the movement ends.

The second movement of the Symphonia Tragica is marked Grave (Adagio ma non troppo, 3/2). It is one of the greatest slow movements of the 19th century, a form unto itself, a music of perfectly controlled passion and clear direction in which echoes of the baroque seem to return from the hyper-romantic strains which are given forth throughout the measured pulse which permeates the section.
If one excludes the introduction then the first movement impresses as generally happy, with a healthy, exapnsive quality expressing optimism and enthusiasm for life. This extrovert quality is lacking in the second movement, for here Draeseke exposes his inner-most thoughts. The music rises from the deepest tones of despair and moves to the sublimely elegiac,

climaxing to a monumental outpouring of heroic force before it is at last shattered by the hammer blows of the octave-symbol. No listener can fail to be moved by the music and no musician can fail to be impressed by the brilliant technique with which the movement is constructed.

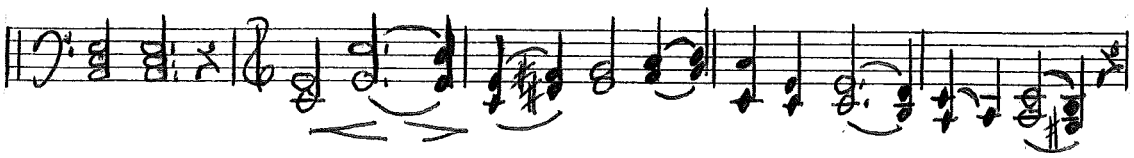
The Adagio begins in clear A minor, almost in the manner of a sarabande as Hermann Kretzschmar[23] has correctly observed: the trombones intone the A minor triad and in the next measure are answered by the horns, clarinets, bassoons with the cortege-like motive:

Ex. 13



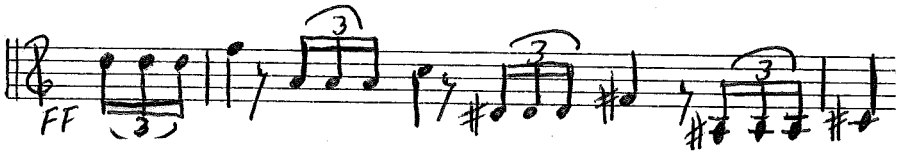
This theme is built on the rhythm of Ex. 6 from the first movement, changed only by the proportions demanded by the 3/2 meter. In subsequent repetitions the only alteration is that of the duplet 8th notes into triplets. The A minor triad is given out again and is answered by Ex. 4, the idee fixe of the symphony. Again the doleful tones of the trombones and then Ex. 4 is metamorphosed into the following thematic segment, which Draeseke himself characterizes as the second theme of the Adagio:

Ex. 14



The opening measures are then repeated in larger sonorities, with the broken chords of the violins lashing at the music and imparting a tone of deep pathos. A short modulatory passage leads to the sharp interjections of:[23a]

Ex. 15



an harmonically unstable motive which plays a vital part in the central climax of the movement. After another short modulatory passage Ex. 15 is again repeated and the music moves to an exceptionally curious C major - F minor where the orchestra presents the opening once again, now in portentous sonorities which rise to a scream of terror from the high woodwinds. Their outcry is answered by the poignant C# minor guise of Ex. 4. The entire passage is repeated, though this time the agonized cry of the woodwinds is soothed by Ex. 4 in D major. The music modulates a number of measures until at bar 50, the woodwinds bring a hint of the octave-symbol; it cannot make

its presence felt however, for the strings wind their way into F major, as if trying to flee from the power of that motive.

An entirely new section ensues. The opening clarinet melody:

Ex. 16

is a supremely beautiful lyrical achievement. It is based on Ex. 6, the opening gambit of which is expanded to a 6th; the second half of the melody may be traced to Ex. 2 of the introduction. Ex. 16 is passed among the instruments and embroidered with some of the most magnificent counterpoint in symphonic writing. The new section is encountered like some vast, sunlit valley. Ex. 16 is spun out and extended with effortless lyrical endeavor. Chromatic tones begin to enter and the melodic expansion begins to acquire a yearning, longing quality. The strings climb to the heights, bringing the music to an unforgettable climax of impassioned lyricism. The wave of sound begins to subside, but almost immediately a general crescendo sets in.

With terrifying grandeur the full orchestra crashes down upon the listener. A minor returns: over a walking bass Exs. 13, 4, and 14 are united in an irresistible procession as Ex. 15 battles furiously to maintain its presence. The pitching, writhing conflict continues until the high strings and woodwinds cut through the din with their tortured outcry of Ex. 4. Just as the music is about to subside Ex. 15 slashes out like a brutal, intimidating whip; from the lower strings comes 32nd note backlash. The brass tries to modulate, but the passage with Ex. 15 is repeated. Again the music attempts to move away from the cruel oppression and this time it succeeds, with another sonorous outburst for Ex. 13, answered by a weakened version of Ex. 15. Ex. 14 is heard in the flutes and the music takes on a thin, bleak quality. Little solos with Ex. 15 maintain the only motion; there is a sinister, Mahler-like tone as the music approaches a standstill. Slowly the sounds begin to rally themselves as the orchestral sonorities fill out and the harmonies take on a restless modulatory aura. As if pulled towards some unknown goal a general orchestral crescendo gropes chromatically upward. Under the impetus of 32nd note interjections the music is pushed to the limits of the orchestra. Just as the

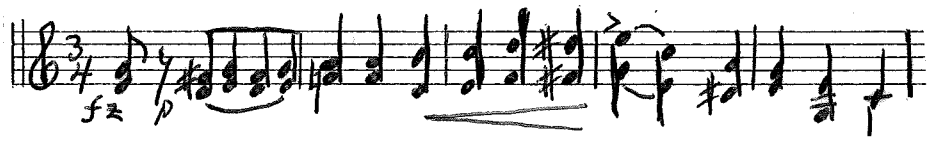
listener expects a new climax, the orchestra cuts off with a shattering FFF. In rigid quarter note pattern the octave-symbol falls from the heights and tries to rise. Three times this occurs, each time with diminishing vigor. Finally the mournful tones of the trombones rescue the music and there is a final outburst of Ex. 13: in the trumpets Ex. 15 takes on a menacing guise as it is transformed into a fanfare, quite proleptic of Mahler. The music seems bound to A minor, but in the concluding measures the strings bring in the C# of the relative major. In tranquil resignation the movement ends.

Before proceeding to the Scherzo, a word concerning the form of the Adagio is necessary. Erich Roeder[24] considers the movement a chaconne; Hermann Kretzschmar[25] has decided that it is a passacaglia. Although it has characteristics of both those related forms, the movement is neither. True, there is a recognizable ground bass in Ex. 13[25a], but extensive variation is not the principle on which the Adagio is based. Furthermore, the extensive lyrical section preceding the central climax would alter any consideration of a strict form. The idea of statement and answer which permeates the movement leads this writer to consider the form of the movement as a huge, distended pavane

or sarabande. These suggestions are made only for lack of better characterization, since it seems that Draeseke has actually invented an entirely new form for his Adagio.[25b] With that we shall view the question as settled.

C major returns for the Scherzo (Allegro, molto vivace, 3/4). The main theme:

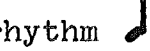
Ex. 17



is derived from Ex. 8 in its first half, while the second half may be traced to Ex. 12. It is buoyant and uncomplicated and characterizes the general tone of the Scherzo. The development of this material is maintained by very subtle manipulatory measures however, and at first hearing the theme does not impress. As one becomes more accustomed to the rhythmic shifts and quick harmonic changes the material becomes more memorable. After Ex. 17 has been passed through a number of keys, the accents in the rhythm switch from the first beat to the second and the two

two versions of the theme are played off against one another. A short flute cadence at measure 35 leads to the presentation of the second theme:

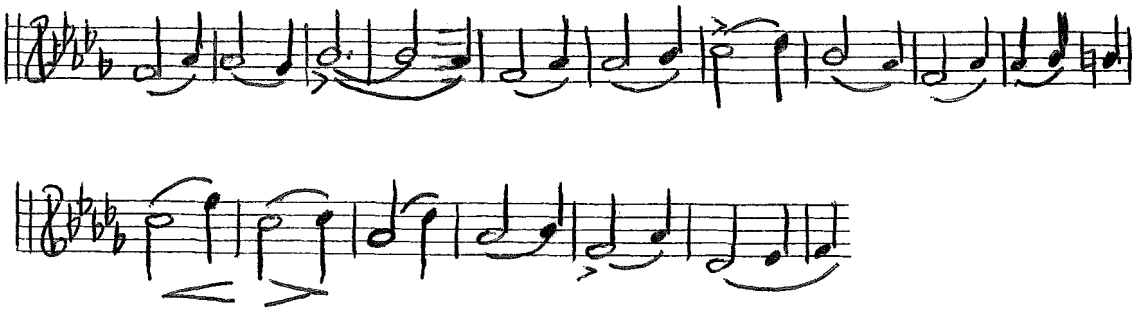
Ex. 18

an unendliche Melodie which demonstrates that harmonic volatility so typical of Draeseke's thematic construction. There is both joy and lament in the melody and lends itself perfectly for development with the more pixy-like main motive. The theme is passed from the middle register of the celli to the high violins. At bar 70 it stops suddenly and Ex. 17 takes over and leads to a climax which brings the obligatory repeat of the Scherzo's exposition. In the second half of the Scherzo proper the music simply goes its merry way, rarely disturbed. Occasionally the trumpets interject the rhythm  from Ex. 7 of the first movement. No detailed analysis is necessary however, though attention should be

called to the measures between 185 and 217, where Ex. 18 returns in the most gorgeous sonorities. At the end of that theme's double statement the music cuts off sharply and Draeseke presents the listener with the disturbing tritonal conflict which has occurred in both the preceding movements: over a pedal C of the tympani, the celli and basses rumble on a tremolando F# until the elements of Ex. 17 return and move the music onward to the climax in C major with which the Scherzo proper closes.

The Trio is the heart of the third movement. After some softly pulsating chords which establish the D flat major tonality of the section, the clarinets and bassoons expose the charming folklike main theme:

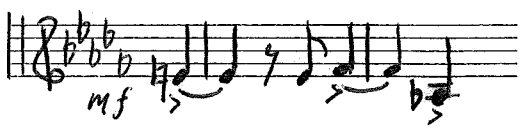
Ex. 19



The material could come from any number of preceding thematic segments, with Ex. 4 providing the general

outlines for the first half; the second half seems to be based on Ex. 16 from the middle section of the Adagio. The little rhythmic figure:

Ex. 20



which accompanies in the inner voices is barely perceptible; despite its subservient position it nevertheless plays an important role in the approaching climax and may be considered as a counter theme to the main melody. Ex. 19 is presented some six times, with each repetition bringing a new little twist. After this has been stated in A minor the music moves back to D flat major and a general crescendo ensues. The accent on the second beat of each measure builds the music to ever increasing tension. At measure 365 a rallentando tries to hold back the accumulating energy, but it cannot: with the force of a mighty wave the music breaks forth as the brass present Ex. 19 in all its glory; the rest of the orchestra sweeps along in grandly sonorous accompaniment. When the brass have finished with Ex. 19 the accents in the high strings move to the third beat of the measure.

As the music starts to decrescendo, Ex. 20 comes in on the brass to rock the music to the playful denouement. The sounds become thinner and thinner until only the tapping of the tympani can be heard. Modulations in the strings push hesitantly forward, reaching for G major. Where is the octave-symbol in this movement, one may ask? The answer is: in the last pizzicato G's which fall from the violins to the basses, PP. Acting as dominants they lead directly to the C major pizzicato chord which opens the repetition of the Scherzo proper and the conclusion of the movement.

The Finale of the Symphonia Tragica has no set form in the usual symphonic sense. Erich Roeder calls the Finale a Grossrondo and it would have been nice if he had defined what was meant, since the term does not characterize anything. Hermann Kretzschmar showed considerable wisdom in his appraisal of the Finale:[26][27]

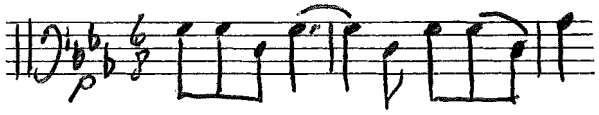
> Im ganzen ist dieses Finale der Symphonia Tragica eine der fürs Verständnis schwierigsten Instrumentalkompositionen, die es gibt. Die Schwierigkeiten liegen einmal in dem Aufbau, der keinem der gewohnten Modelle, etwa dem der Sonate oder dem des Rondo folgt, sondern seine Ueberfracht von Themen ohne Rücksicht auf Uebersichtlichkeit so aufladet, wie es die leider verschwiegenen dichterischen

> Absichten mit sich brachten. Zum anderen liegen sie in dem eigentümlichen Stil Draesekes, der dem Hauptgedanken in der Regel wenigstens einen Nebengedanken, meistens aber mehrere beizufügen pflegt. Was der Komponist mit seinem Schlusssatz will, ergibt sich aus dem vorhergehenden.

Though Kretzschmar does not commit himself to stating any form, he nevertheless characterizes the Finale in a better way than Erich Roeder. Kretzschmar's only fault is that he does not go far enough: nowhere does he realize the unity of the work. The concept of thesis and anti-thesis, the polarity of the octave-symbol and the idee fixe, the use of thematic metamorphosis and the position of the Finale as the point of summary elude him as much as they elude Erich Roeder. Instead, Kretzschmar throws himself on the rather naive excuse that the composer has held back necessary programmatic ideas. There may well have been some kind of program in Draeseke's mind during the construction of the Finale; if so, it will remain an eternal enigma. The listener does not have to have a program to understand the Finale of the Symphonia Tragica, any more than he needs one for Bruckner's Eighth Symphony, which is contemporary with Draeseke's work and whose Finale is constructed along practically the identical lines. Draeseke, like Bruckner, allows his Finale

to build its own form: a number of sections growing out of one another and so proportioned that there is a gradual staggering of ideas. With Draeseke the peak of the movement is reached in the thematic summary; with Bruckner the thematic summary is both the climax and the conclusion of the work. Draeseke has a deeper philosophical conception however, for he brings the movement to a close with an extensive coda which is actually a gargantuan expansion of the symphony's introduction, thus achieving <u>total</u> unity, what could be called <u>Kreisform</u>. In this, Draeseke is unique.
The Finale begins with the following rhythmically charged motive, built entirely on the characteristic interval of the 4th:

Ex. 21



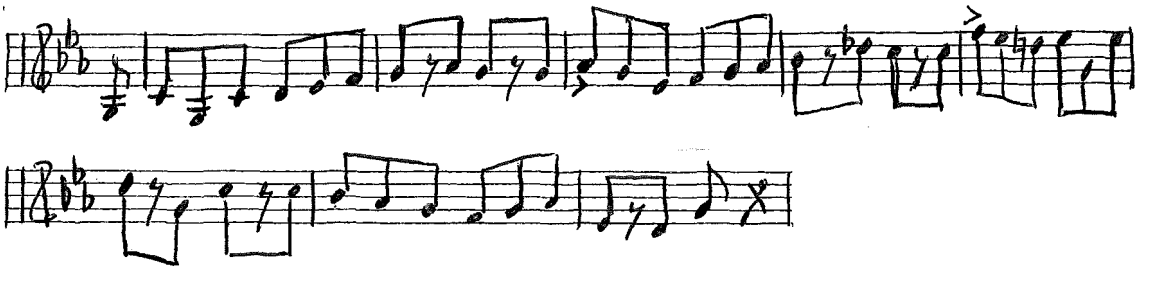
From its presentation on the basses and celli, the motive leads to another thematic fragment, one which recurs constantly throughout the movement and which links much of the more important thematic material:

Ex. 22

The 6/8 meter becomes less perceptible as the main marking, Allegro con brio, changes to Andante con moto. In the violas and flutes we hear the first half of the symphony's idee fixe, with the opening tonality of C minor now altered to E flat major. Exs. 21 and 22 reappear for a moment and then the second half of Ex. 4 is presented. The strings are urged to their extreme registers until the violins settle on the sub-dominant 7th of C minor. The high sonorities disappear and all that remains are the tremolandi of the celli and bases on the tone F#. Since this tone leads directly into C minor we may accept the passage as a reiteration of the conflicting tritonal elements which have appeared in each movement. A tempo returns, closing this short introductory section.

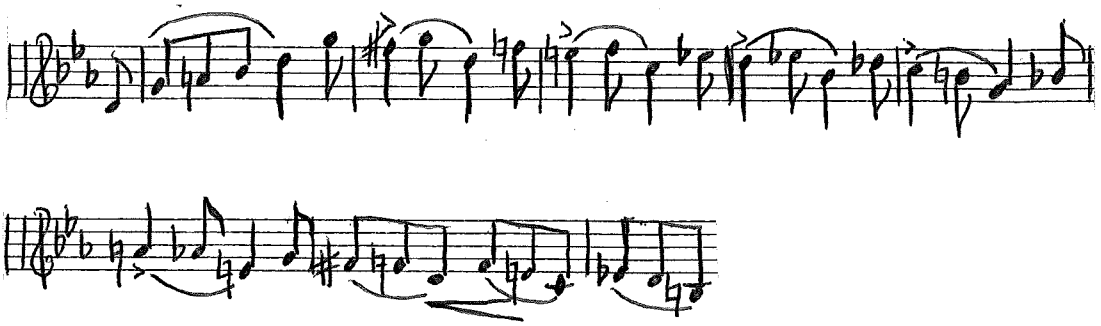
The first act of the Finale's drama begins as the violins give out the main theme:

Ex. 23



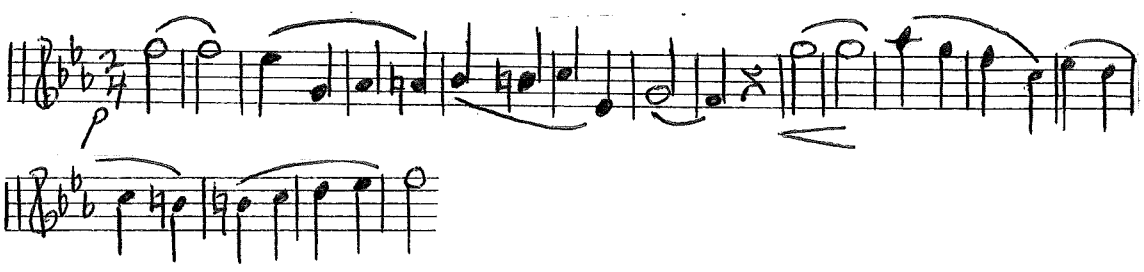
Ex. 21 binds it to the first subsidiary theme:

Ex. 24



whose chromatic sequences may be traced to the brass accompaniment of Ex. 20 in the Trio of the foregoing movement. The triplet motion of the strings carries the music through a number of transitional measures until Ex. 23 returns, fragmentized and passed from instrument to instrument. Ex. 24 is likewise repeated, first by the flutes and then in unison with the first violins. The triplet motion begins to subside toward measure 140. At 142 the indication, L'istesso tempo, brings a new section in E flat major (2/4) in which a lyrical feminine subject:

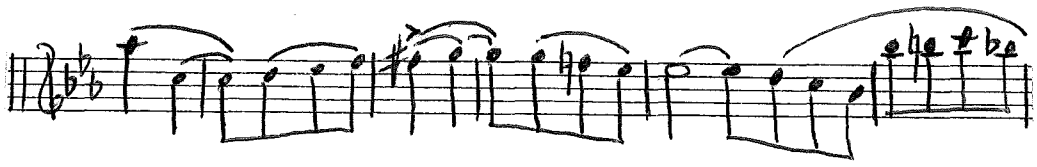
Ex. 25



is exposed and developed into an unendliche Melodie.

The extension of Ex. 25 is one of the finest pieces of lyrical evolution in all music, with instrumentation changes playing as much a role as the actual metamorphosis. The theme itself comes from an inversion of Ex. 16 of the Adagio; this is made evident when the melodic sequences reach their climax in:

Ex. 26

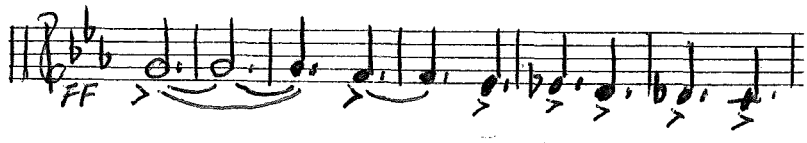


One could say that this entire section is parallel to the lyrical period in the second movement. As the melodic development of this 2/4 section comes to an end, the harmonies grope forward until the tritone clash of E flat- A natural between celli and tympani leads to the return of the movement's main tempo. What ensues is akin to a development section, but the tonality remains E flat major and the brighter quality of the major mode changes the character of the already exposed thematic elements. Ex. 22 commences the action and is answered by the horns chortling Ex. 21. A fragment of Ex. 23:

Ex. 27

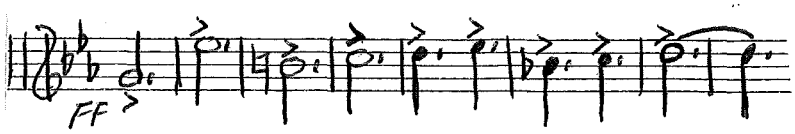
then takes over and is given extensive development, passed around the orchestra and playfully decorated and elaborated. The descent of the violins from their highest register at bar 256 creates a heady motion which sweeps the listener through a series of stunning modulations until Ex. 27 is recalled. The continual triplet 8th note motion becomes impregnated with disturbing chromatic elements and with a huge thrust, the music is pushed into C minor where Exs. 23 and 24 are given full orchestral presentation. The music erupts with the vehemence of a volcano: as Ex. 23 finishes the trombones and tuba pound out Ex. 21; Ex. 24 is shot upward in the violins and woodwinds as the horns menacingly emphasize the counterpoint:

Ex. 28



The whole orchestra piles into the frenzy for a repetition of the passage; for a moment the music seems to want to hold back, but the triplet 8th notes push chromatically higher and higher until, at measure 335, the music bursts the barriers of the development section and the horns blare forth:

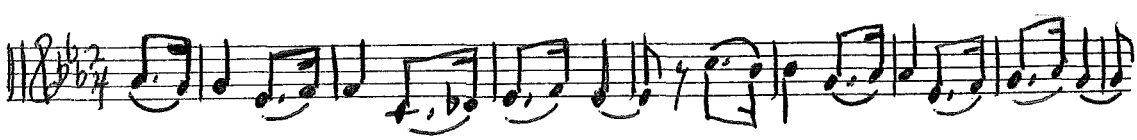
Ex. 29



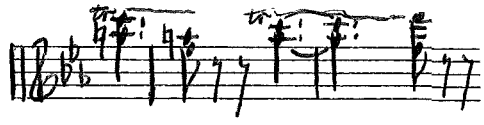
With this theme the second act of the Finale begins.

The triplet motion of the preceding section is retained to keep the motion flowing, but over this Ex. 29 - which is an altered version of Ex. 14 from the Adagio - is treated canonically. After its statement by trumpet and oboe the lower strings take it up in diminution. Both versions are utilized against themselves so that a double canon results. As the stern quality of minor tonalities are superceded by the diminished form of Ex. 29 in F major the canonic section begins to disintegrate. A sudden chromatic sweep downward throughout the orchestra acts like a huge suction: the listener is baffled by the music and wonders what is happening. Suddenly the modulations bob buoyantly upward and as a 2/4 meter is effected, the strings quietly present this melody of sublimely simple tenderness:

Ex. 30



As the melody is extended the music begins to decrease in power; then, with a single upward stroke, Ex. 30 is sung forth throughout the orchestra, casting its radiance and showering the listener with its joyful, manly tones. This section in A flat is ended by the return of Ex. 21. The theme is in no way as aggressive as it has been, and it simply provides transition to the return of Ex. 27. What follows are among the most imaginatively delicate pages in Draeseke's orchestral writing. Ex. 21 disappears into the distance and as Ex. 27 is tootled from the woodwinds, a gentle pizzicato accompaniment charms the listener. With a masterstroke of orchestration the accompanying strings make their presence felt with the delicious trilling figure:

Ex. 31 

The section comes to a conclusion as elements of the minor mode intrude. The triplets of the strings move ever upward to a FF cut-off. Like some snarling monster the tone F# growls from the lower instruments of the orchestra. Three times the music tries to escape the grasp of this tone, each time failing.

colossal climax. Two measures later the listener is startled by the FFF proclamation of Ex. 19 on the horns and this carries the thematic summation to a period of denouement. It should be stated however that Exs. 9, 6 and 14 are obviously present during the general decrescendo. A chromatic rush from the strings moves the music to a new wave of sound, which is broken off while the woodwinds are still playing Ex. 14. Out of the depths rises this magnificent melody:

Ex. 32

which brings the listener into the world of Strauss' Rosenkavalier. In vast lyrical gestures the strings pour forth melody after melody, but each sequence is clearly based on the contours of Ex. 2 from the first movement's introduction. Just as the listener believes the invention of the composer to be exhausted, Ex. 21 returns and in an agitato movement builds the music to an ear-splitting dissonance: G-C-E flat-F#-D flat. The music shakes at its foundations. Five times the music attempts to find some direction as it crescendos from P to FFF poised on this dissonance. At the last attempt, two orchestral chords stagger forward. With a single terrifying

A compromise is reached at bar 343 where a tentative G major takes over the proceedings. Haltingly the strings bring back reminiscences of Ex. 25, but finally the triplet 8th notes are all that keep the music together. At measure 375 C minor returns and the stage is set for the final act of the drama.

As C minor becomes disturbed by chromatic elements the great thematic summary begins. Like the sting of an adder the violins and flutes spit out Ex. 6 from the first movement; underneath, Ex. 22 provides the accompaniment. As these two motives are worked against themselves the trumpets at measure 588 intone the main theme of the Adagio (Ex. 13); as this comes to its conclusion the woodwinds bring in the second theme of the sonata-allegro (Ex. 9) and is given a false imitation by the horns in high tessitura. The triplets lash the music to fever pitch as the brass and woodwinds combine to recall the second theme of the Adagio (Ex. 14) while Ex. 6 is used against itself in canonic imitation throughout the string contingent. Suddenly the theme of the Trio can be heard in the inner voices (Ex. 19). All the aforementioned thematic elements come against one another at the same time: with a titanic scream the trumpets bring the thematic summary to its

crash the cymbals shatter the music into thundering fragments. After this blinding flash the sounds of empty, crushing octaves come cascading throughout the orchestra. The octave-symbol casts its omnipotent presence over the Finale. Under the weight of the octave G's the heavy brass bring back the chords of Ex.1. The Symphonia Tragica has come full circle: the prolog returns as flaming epilog. With perfect control Draeseke brings back all the elements of the introduction, but changed by the pounding triplet motion which has permeated the entire Finale. With a reminiscence of Ex. 22 the strings attempt to escape the holocaust; four times this is attempted and suddenly the tonality of F# minor is established. With tortured intensity the violins climb to the utmost extremes where the music remains poised for a few breathtaking moments. With a single modulation C minor is reinstated and out of the woodwinds comes the beautiful, absolving tones of Ex. 2. Its glorious longeurs calm the listener with profound pathos as the music gradually sinks to nothingness. A short 4/4 passage at bar 799 leads to the

establishment of C major and the return of the accompanimental figure of Ex. 3. For the last time Ex. 4, the idee fixe is heard. A short melodic extension establishes a last calm as the slowly expanding sonorities reach to the limits of the orchestra. In a coda of ethereal tones, the Symphonia Tragica concludes.

The Third Symphony represents the pinnacle of Draeseke's career as symphonist. All the struggles with problems of diversity within unity in classical symphonic form find solution here. The direction which the composer entered with the Jugendsinfonie of 1856 and which led to the formal speculations in the First and Second Symphonies ends with the Symphonia Tragica, so that the work may be regarded as the summation of the composer's symphonic efforts. But the Symphonia Tragica is not important merely as a milestone in Draeseke's career: it may also be seen to be the culminating point of Romantic symphonism. In it are to be found all the principles of organization which excited the imagination of composers from Berlioz to Bruckner, and manipulated with such consummate mastery that no other symphony of the time (and few thereafter) can stand in

comparison.

In the analysis of the Symphonia Tragica it has been pointed out that Draeseke works with principles of polarity, of thesis and anti-thesis. The conflict of these elements brings to the symphony the necessary diversity required by symphonic thinking. We have noted polarity in the thematic materials, the harmonic structure and the movemental outline. Encompassing these diverse elements are principles of unity: the use of the octave-symbol in all the movements, the recurrence of an antithetical idee fixe, the concept of the characteristic interval and the principle of thematic metamorphosis. To these may be added the important section of the Finale in which the major thematic entities of all the movements are recapitulated in one mammoth contrapuntal summation, while the return of the symphony's introduction as coda-epilog brings the work full circle.

The Symphonia Tragica is, of course, cyclic: all its principles of construction show this; but Draeseke has gone one step farther than such of his contemporaries as Bruckner, Saint-Saens or Cesar Franck: his symphony has a new form, what this writer terms Kreisform, wherein the develop-

mental processes not only lead to a restatement of materials from movement to movement, but bring the entire symphonic ideal through a course of events which unites beginning with end. It would not be difficult to imagine the Symphonia Tragica commencing once again, exactly where it concludes.

Much attention has been given to the technical achievements of the Symphonia Tragica; this has been so because they are tangible and can be objectively described. They are only a part of the greatness of the work however, for the technical means in any work of art are worth no more than the emotional results which they engender, no matter what the style, no matter what the era. The total spiritual experience is a combination of both, the balance with which they have been juxtaposed. By all aesthetic considerations the Symphonia Tragica is a masterpiece. No listener who takes the time to acquaint himself with the work will ever turn away from it, any more than he would turn away from the greatest symphonies of Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Tchaikovsky, Bruckner or Mahler. The Symphonia Tragica represents an unique artistic experience, but until the time and conditions arise

where a large international audience can make its acquaintance, it will remain, as it has since its completion, the curiosity of a Nebenmeister. To this, the present author can only shake his head and utter: sad.

SYMPHONY No. 4 in E MINOR
("Symphonia Comica" - 1912)

The Symphonia Comica is not only Draeseke's last symphony, it is also his last complete work in extended form. Between its composition and that of the Symphonia Tragica a quarter century earlier, the composer had turned his energies to other musical genres: most of the large chamber music works, the Grand Mass in F# minor, the operas Bertran de Born and Merlin, and the oratorios of the great Christus Mysterium. Draeseke had considered the Symphonia Tragica his final comment on symphonic form; for all practical purposes it was, for the Symphonia Comica does not offer anything shatteringly new. The position of the work in Draeseke's career is that of a last testament. After the exertions of producing the Tragica, the two operas mentioned above, and certainly the gargantuan task of Christus, all Draeseke could show for his efforts were a few honorary titles and the respect, if neither the attention nor interest of his fellow musicians. He was a bitterly disappointed man in the years before his death and if, in the last two years of his life he was able to find some reconciliation,

it was a peace disturbed by the awareness of neglect. Draeseke did not become a misanthrope however; instead, he turned to where all artists must eventually turn to find strength, to himself. In the middle of June, 1912, Draeseke wrote to his friend and protagonist, the young choral conductor, Bruno Kittel:[28]

> In Deutschland Musiker zu sein, gehört einem Kapitel an, das in der Danteschen Hölle fehlt. Aber den Humor habe ich mir nicht verderben lassen, wie mein neuestes Opus beweist.

The humor to which Draeseke alludes has become a central problem in the consideration of the Symphonia Comica: in the margins of his manuscript the composer has made little references to an occurrence of the preceding summer. A nephew had visited Draeseke and his wife and one afternoon decided to amuse himself by swatting flies. Draeseke recalled the occasion while working on the Comica's slow movement and decided to use it as the basis for the section. A realistic Fliegenmotiv pervades the movement. As a result the entire Symphonia Comica has come to be regarded as a programm symphony which, except for the slow movement, it isn't. The two sources for information concerning Draeseke's 4th Symphony, Erich Roeder's biography[29] and the section on Draeseke in Johannes Reichelt's

memoires, Erlebte Kostbarkeiten,[30] have done much to promote this misunderstanding. In actual fact the Symphonia Comica is the most classically conceived of Draeseke's symphonies. It is not the Fliegenkrieg of the second movement which gives the Symphonia Comica its humor - although a mass audience could never be convinced otherwise - but the composer's personal ironic motivations. In 1906 Draeseke published a testy rebuke of modern musical trends as exemplified in Richard Strauss' Salome. Die Konfusion in der Musik made Draeseke a target for the avant-garde. Since Draeseke was not protected by wide public recognition, and since he had been forced to earn his living as a pedagogue (a sure sign of ill-success!) the younger generation saw in him fair game for attack. He was denounced, sometimes most cruelly, with possibly the nastiest rebuttal coming from Max Reger.[31] Die Konfusion in der Musik became Draeseke's most famous opus overnight; men who had never examined a note of his music made him the personification of all that was pedantic and uninspired. Draeseke himself was aware of the situation - and it continued until well after his death - but he neither retracted his statements nor altered his position. Instead, he gave vent to his reactions in musical form: the Symphonia Comica.

Draeseke was much responsible for the attention given the programmatic aspect of his symphony. Perhaps this was conscious, as camouflage for other intentions. There is something suspicious about the Fliegenkrieg, a slyly implied irony which can be interpreted as a reference to the attacks of the little pests who made Draeseke's professional life so uncomfortable.

In the Symphonia Comica there is a hint that Draeseke once again took a stand in opposition to Straussian ideals, by parodying another of Strauss' works, the Symphonia Domestica - this, one may conclude, from the "domestic" incident of the Fliegenkrieg. Likewise, by making the Comica the most classically oriented symphony in his output, Draeseke demonstrated both his own position (we must recall that, despite his allegiances to Wagner and Liszt, Draeseke never disavowed classical procedures, only modified them as did Bruckner) and his objection to the Strauss of the Symphonia Domestica.

The composition of the Symphonia Comica extended over a period of six months, from March to August of 1912. The first movement was complete as early as April 8th; the others were completed during the summer: the third movement on July 25th, the second on August 8th, and the Finale on August 22nd.

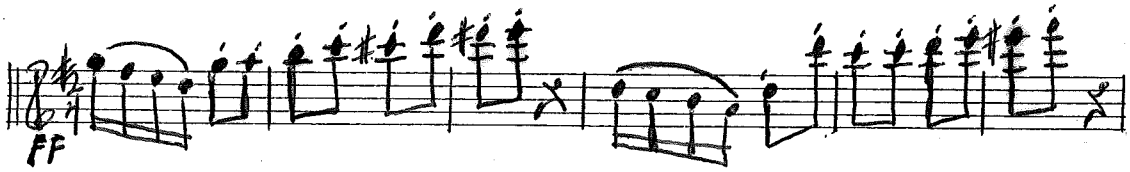
Draeseke did not live to hear the work premiered: it was given for the first time by the Dresdener Stadtkapelle under Hermann Kutzschbach a year after Draeseke's death, on February 6th, 1914. As far as can be ascertained, it has been given only twice since then, the last time in the fall of 1925. Except for the Jugendsinfonie of 1856, the Symphonia Comica is the least known of Draeseke's five. It has never been published and acquaintance with it can be made only by way of microfilm or photostat. The autograph copy is preserved in the manuscript archives of the Dresden Stadtbibliothek.

The clear-cut classical form of the Symphonia Comica makes detailed analysis unnecessary. The choice of key - E minor - is perplexing only if one dismisses the element of irony. The Symphonia Tragica possesses an equally strange key signature, C major, and there is little doubt that the Third and Fourth Symphonies were meant to form a polarity. The orchestra utilized in the Comica is no larger than that of its predecessor, though it must be mentioned that the brass are handled in a way which Draeseke would not have attempted 25 years earlier.

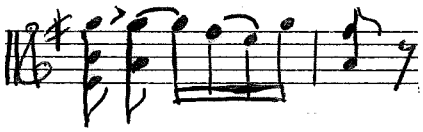
The first movement begins Bewegt, feurig, in 2/4.

This is the first time in his symphonies that Draeseke uses German expressions for the headings of his movements. The key of E minor is established immediately by two introductory chords; these are followed by the movement's main theme:

Ex. 1

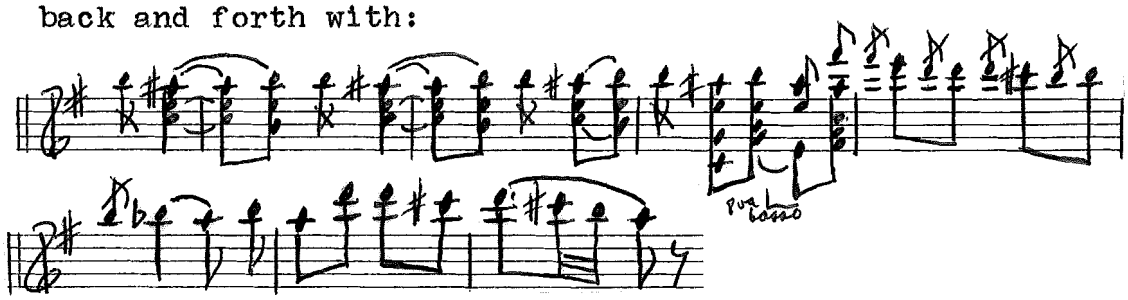


a sequence characterized by its uneven 3 + 3 formula. This unevenness is filled out one measure later by Ex. 2, a little rhythmic turn which could very easily have been attached to Ex. 1:

Ex. 2 

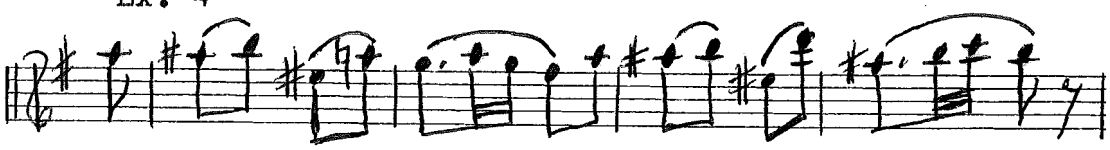
but which is at first left to itself. Ex. 2 is later united with Ex. 1 to produce the customary eight bar thematic structure. Therein lies a touch of humor, one which amounts to self-parody: as may have been observed in Draeseke's other symphonies the composer is fond of creating thematic groups divided into two 4 measure entities; these are then utilized freely, often combining with segments from other themes. Draeseke does this here as well, except that the parts are unequal. Despite the humor

apparent in the thematic structure, the music does not sound particularly jovial. The E minor tonality imparts a frowning quality and the nervous movement of the strings sounds sinister, but this is all part of the comedy. The repetition of Exs. 1 and 2 comes too early; after the full orchestral presentation the music suddenly stops, then moves into B minor-major. The strings sigh back and forth with:



The grace note in the material is the only "humorous" effect and it is this which the flute picks up to carry the material forward. The tail end of the flute's solo is then taken up by the strings and the result is:

Ex. 4



the lyrical feminine subject. Exs. 1 and 2 return and the listener is plunged into a whirlpool of sound. At the second statement of these thematic elements, the E minor home tonality is restored. There is a final statement of themes culminating in a general helter-skelter, to which the tympani

add some raucous pounding. A sudden end to the proceedings and the basses take over with a two measure transition. On page 7 of the manuscript a double bar and the elimination of accidentals indicate the end of the exposition.

The development section begins with a little joke: instead of the A minor toward which the music seemed to be moving, the entrance of that key is delayed by the resistant sounds of E minor which slip over from the preceding part. A two bar hold of the tone C in the celli protests the retention of E minor and then the music moves on its predestined course through A minor. A full orchestra crescendo in D minor is followed by a denouement, with a pull toward E minor. The music then passes through G minor and C minor at the height of the development, where little fanfares from the brass give decided emphasis to the interplay of the main themes. The canonic play subsides into the more lyrical outpouring of Ex. 4 in A minor, then C major. The music grows in intensity until, on page 13, A flat major is introduced and an expanded version of Ex. 2 is presented. A 16th note motion surges through the orchestra; via E flat major the music modulates back to E minor; a defiant outburst for full orchestra brings the development section to a close.

The recapitulation is extensive, but not longer than

the preceding sections. The basic thematic elements return according to the sequence of the exposition, though often accompanied by each other and in greater orchestral sonorities. At the beginning of the recapitulation the brass bring in Ex. 1 in retrograde motion and from then on, it's each orchestra section for itself. The contrapuntal manipulation of the material hardens into sharp, forward marching chordal entities around page 20. There follows the coda: after the main themes have once again been presented, the chordal sounds return and the movement comes to a swift, thrilling conclusion.

The slow movement, Langsam, ruhig (3/4), stands mostly in the tonality of C major. It carries the notorious program of the Fliegenkrieg which seems to have become the Comica's chief claim for attention. Despite the programmatic overtones, the movement is a strict formal entity, a rondo[32a], with the simple pattern A-B-C-A-C-B-A at its basis, to which a little closing music is tacked on as coda. The entire movement is barely 10 pages of manuscript and, with the swatting and battling attaining a fairly brisk tempo, cannot last longer than 5-6 minutes.

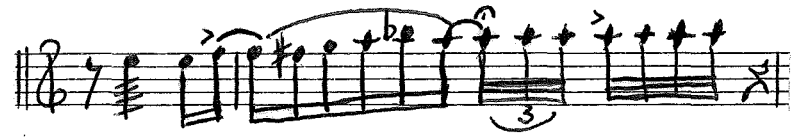
The movement begins with a long, drawn out melody

for the violins:

Ex. 5

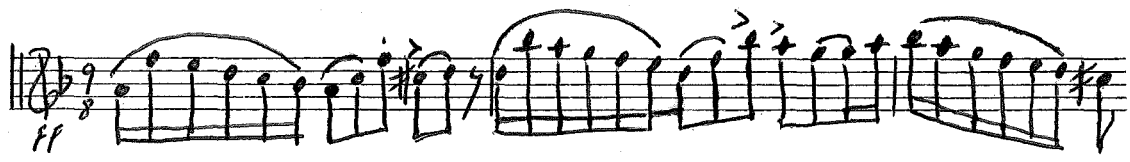
which begins to shift toward G minor before settling comfortably in the home key. The concertante solo violin adds this disturbing little figure:

Ex. 6



which Draeseke himself has labeled Fliegenmotiv. Several little slaps from the woodwind bring back C major. At the double bar the music modulates into F major, the meter changes to 9/8, the tempo indication becomes frisch und lebhaft and the following theme is introduced:

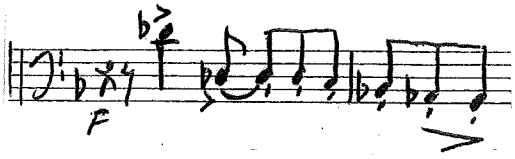
Ex. 7



This is the motive of the nephew or, as Draeseke prefers to call it, the Enkelmotive. This is followed by a whomping, stamping fragment for the trombones and

tuba:

Ex. 8

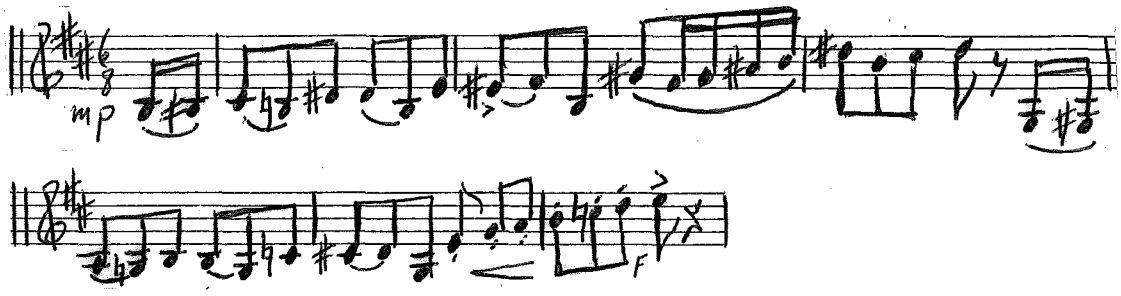


which Roeder recognizes as the Klatschenmotiv. A new section is built on this material, wherein we recognize Exs. 6,7 and 8 struggling against each other. According to the program, this is part of the Fliegenkrieg. The aura of the movement's C major opening interevenes momentarily and then the hurly-burly chase resumes with Ex. 7 triumphant. The solo violin hops around like the wounded insect it is imitating and finally spirals out of the music. With this the 9/8 section closes and the C major opening returns once again. Ex. 6 returns momentarily, in a somewhat lame manner. The orchestra makes a final grab for it and the little pest is eliminated. The movement ends as it began, with comfort and peaceful satisfaction.

The Scherzo which follows, Lebendig, flott (6/8) is, for this writer, one of the best movements of its kind from any composer. It reaches back to the freshness and spontaneity of the Scherzo in Draeseke's G major Symphony (though this one does

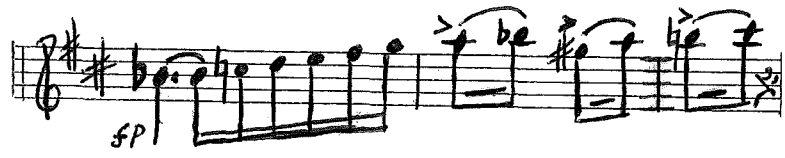
have a Trio) and certainly outstrips its predecessor for surprising, charming little turns. Roeder believed to have found a programmatic basis for this movement, but the reader is spared his puerile speculations since they have no foundation in fact. The main theme:

Ex. 9



enters on the violas, supported by the bassoons and the pizzicati of the basses. The B minor tonality - this is Draeseke's sole symphonic Scherzo in a minor key - imparts a dusky, twilight quality. Ex. 9 is repeated by the violins, after which the upper woodwinds enter with a 16th note extension which leads to:

Ex. 10

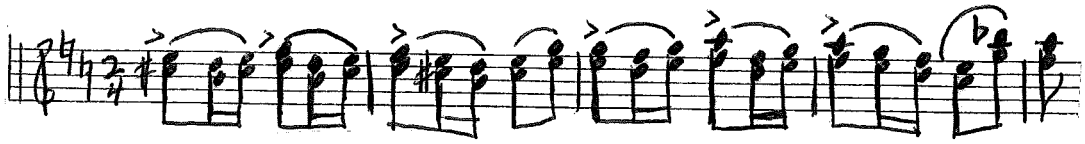


in the strings. Ex. 10 is not essentially a theme <u>per se</u>, but it is thematic and the only figure which Draeseke adds in contrast to Ex. 9. within the Scherzo proper. The entire expositional section

fifteen measures, with an obligatory repeat indicated. For a period of thirty measures therefore, not a murmur above the dynamic level MF can be heard. After the repeat the music grows louder and more intense, with Ex. 9 the object of discourse. B minor is held to tenaciously while the brass and percussion punctuate with heavy accents. On page 39 the triple-tonguing of the trumpets and the grunts from the trombones produce an hysterical effect. There is a short climax, followed by a pyramid crescendo throughout the orchestra, during which the fluttering action of Ex. 10 plays the main role. The music begins to buzz and whirl like a hive of bees. The two thematic components (Exs.9 and 10) are presented as at the opening of the movement, but at a different dynamic marking. The grace note figuration on the muted horns and trumpets lend a sound akin to Prokofiev. A rush to the upper extreme of the orchestra leaves the flutes dangling alone; a one measure pizzicato reference to Ex. 9 in the strings followed by a bowed repeat and the section - which is supposed to be replayed - closes.

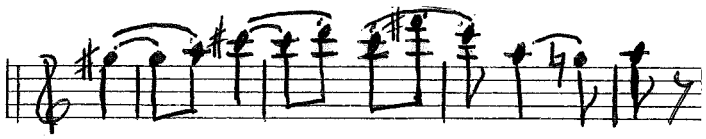
The Trio sets in immediately: C major, 2/4, with the indication, Schwer, gewichtig. It begins with the pompous accents of the brass accompanying:

Ex. 11



The music is dance-like in character, but too heavy to be the Ländler which Roeder[32] insists upon. The tone is in complete contrast to the wispy, dark-hued Scherzo. Ex. 11 is repeated and the woodwinds present this contrasting idea:

Ex. 12

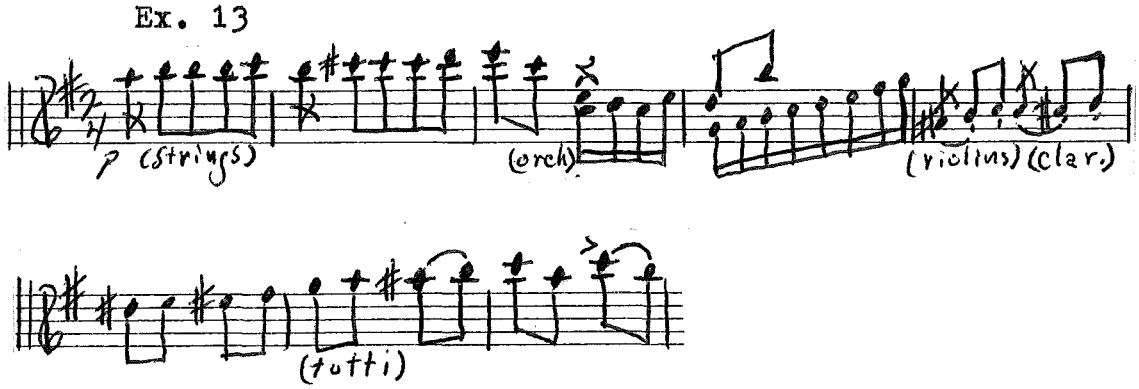


It is a counterpart to Ex. 10 of the Scherzo, for it is too tenuous to be called a theme, but it is a charming little thought and provides the necessary contrast to the somewhat droning effect of Ex. 11. A FF upswing from basses and trombones bring back the Trio's main theme; this alternates once with Ex. 12 and brings the Trio to its close. The Scherzo proper is repeated and a four measure coda ends the movement with a forte punctuation.

It is worth noting that the Scherzo occupies no more than ten pages of score. With repetitions considered, the music cannot last more than 4-5 minutes.

The Finale (Lebhaft, schnell) is likewise of short duration. Its E minor tonality and meter marking of 2/4 relates it to the symphony's first movement, though its feminine subject - far more expansive than its counterpart in the opening movement - promotes far greater contrasts. The presentation of the main theme is itself a study in opposing forces:

Ex. 13



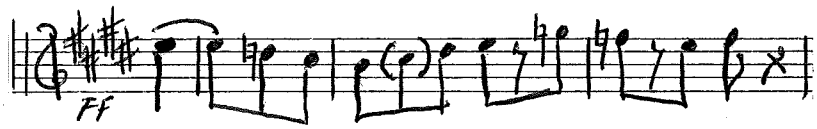
Via a short transitional passage the music moves into the sunny regions of the relative major, where the feminine subject is immediately exposed:

Ex. 14

With the exposition of this theme begins one of the loveliest passages of the Fourth Symphony: against the softly syncopating chords of the flutes and clarinets

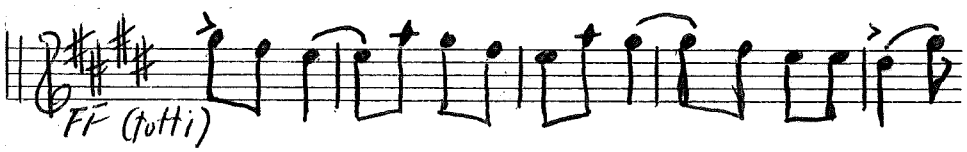
Ex. 14 is presented in the middle register of the violins, then given in expanded orchestral dress with a brilliant turn toward C major. As this ends the brass, against syncopated chords in the strings and a bold counterpoint from the tuba, enter with this tarantella-like motive:

Ex. 15



which is followed by another repetition of Ex. 14. At five measures after the pencilled 5 in the manuscript, the music turns to E minor and Ex. 13 takes over the proceedings. This marks the beginning of the development. In the seventh measure after 6, we hear a new little fragment, transitional in character, but sufficiently independent to be quoted here:

Ex. 16



Out of E major the music modulates to C major and takes an unexpected turn into F# minor, where Ex. 14 is presented, transposed to the minor for the first time. A joyous romp in D major ends with an outburst from the tuba and the quiet chattering of Ex. 13

begins anew and leads the music to G major where Ex. 14 returns. This marks the highpoint of the Finale and indeed, is one of the finest, most effective and memorable passages in Draeseke's orchestral music.

In the eighth measure after 15, E minor is re-established and the recapitulation commences. The full orchestra participates in the statement of Ex. 13 and here Draeseke provides the listener with some stunning sounds (particularly in the fanfare material built from Ex. 15, hidden in the inner voices). All the themes are brought back and six measures before 19 there ensues a short, prickly coda which brings the Symphonia Comica to its chortling conclusion.

As intimated at the beginning of this chapter, Draeseke's Fourth Symphony is not an attempt at important utterings. After the Symphonia Tragica of 1886, the composer did not consider himself capable of this, at least not in the form of the symphony. The Symphonia Comica is a personal document, a work which, though effective and musically satisfying, cannot be termed a "great" masterpiece. But it is masterful however and the concert public is much the poorer for the work's unavailability.

Despite little humoristic touches (e.g. the unevenness of melodic structure in the first theme of the first movement, the program of the second movement, etc.) the Symphonia Comica remains classical in nature. There is no struggle with unitfying features, there are no problems of formal design. In this respect it stands in complete contrast to its four predecessors, and therein lies its importance in Draeseke's career as symphonist.

What does a master craftsman do when he has achieved the ultimate in a particular form? If he can go no farther, he turns to other forms and perhaps - and here is the parallel to the Symphonia Comica - when he has time for reflection he will create a work for himself. For possibly the last time he will utilize his abilities and manipulate ideas for nothing more than personal satisfaction. So it is with Felix Draeseke in his last symphony.

SUMMARY

The symphonies of Felix August Bernhard Draeseke (1835-1913) have been the subject of this dissertation. The discussion of the individual works was preceded by orientation on the state of research concerning the composer, a biographical section covering the highlights of his career, his heritage as a symphonist and his position in the history of the symphony. His contributions to symphonic form and elements of his style were covered in the material which forms the analyses for his five symphonies.

Felix Draeseke began his series of symphonies at the age of 21, with his lost Jugendsinfonie in C major (1854-1856). Though no score to this work has ever been found, a fairly accurate account of the Jugendsinfonie's first and only performance was utilized for what the present author contends to be sound speculation. It has been contended that, in his Symphony in C major of 1856, Draeseke attempted to achieve some form of unity within the diversity of classical symphonic form, a fact which would place the youthful composer above the routine of his time. Admittedly,the attempt at unity seems to have had its cue from the introduction to the Finale of Beethoven's D minor Symphony, namely references to

material from preceding movements. It did not seem that any contrapuntal presentation of the themes were attempted however. This effort at unity so early in the composer's career is important nonetheless, for it shows that the symphonist Draeseke began his preoccupation with unifying elements at an early age and therefore points the way to the ensuing pattern in his symphonic achievements. The Jugendsinfonie was also peculiar in that it had a march with two trios instead of a Scherzo.

In the Symphony No. 1 in G major (1868-1872) Draeseke's striving toward formal unity is made even clearer. The work opens with an introduction in which melodies and thematic fragments for the first movement sonata-allegro and third movement Adagio are presented. Likewise, the use of a characteristic interval - that of the 4th - relates much of the material in all the movements. These are not the only unifying elements in Draeseke's First Symphony, for the composer goes one step further and produces even greater formal unity than attempted previously, by altering the design of the movements so that they all correspond to one another. The procedure is to telescope development and recapitulation so that the second half of each of the movements becomes almost twice the

length of the formal exposition and development sections together. For this reason, each movement has a semblance of sonata form, and for the same reason, the Scherzo of the G major Symphony has no contrasting Trio section. The highlight of the symphony, as was pointed out, is the work's Adagio, a movement which points ahead, both in manner and structure, to the Adagio in Anton Bruckner's Eighth Symphony.

In his Symphony No. 2 in F major (1870-1876), Draeseke attempted still another solution to the problem of unity within diversity: thematic metamorphosis. The three main themes of the symphony's first movement are taken individually and manipulated to provide the main material for the second, third and fourth movements, with the final movement itself presenting a tour-de-force of thematic transformation within its rondo form. It was stated that the Second Symphony in its orchestral tapestry anticipated the sounds of Richard Strauss in his early tone poems, particularly those in the first movement. Further characteristic of Draeseke's work was its unique contrapuntal workmanship. In design it was unusual, inasmuch as it contained no slow movement. The Second Symphony retains classical proportions however, and is not a

Finalsinfonie.

With his Symphony No. 3 in C major (Symphonia Tragica, 1877-1885-86), Draeseke reached the pinnacle of his career as symphonist. The present author has stated that the work belongs with the Symphony No. 8 by Anton Bruckner as one of the two summary points of symphonic thinking in the second half of the 19th century. In his Symphonia Tragica Draeseke looks back over his previous symphonic productions: from the First Symphony he takes the idea of an introduction in which basic elements of the symphony are presented, also the concept of characteristic intervals; from the Second Symphony he retains the concept of thematic metamorphosis; from his Jugendsinfonie he is once again inspired by the possibilities of thematic summary in the Finale. Still however Draeseke is interested in solving the problems of unity within diversity. With almost mathematical precision he maps out his Symphonia Tragica: polarity is the basic principle - polarity among the sections, polarity in the thematic material, polarity in the harmonic thinking. It is thesis and anti-thesis which rules the Symphonia Tragica and these two elements are characterized by two things: the octave-symbol which shows the concept of the characteristic interval

and which represents the idea of thesis or unity and the main theme of the introduction, the symphony's idee fixe which is subject to thematic metamorphosis and which represents the ideal of anti-thesis or diversity. The conflicting elements are brought out in each movement, but without destroying balance. In the slow movement, Draeseke may be said to have resorted to an old, strict form, that of a sarabande or pavane. In the Finale the composer presents a sectionalized movement which moves to its climax where all the main themes of the preceding movements return. The form of the symphony comes full circle as the introduction to the first movement returns, in altered form, to conclude the work. The present author has stated that the success with which Draeseke achieves his purpose of unity within diversity, places the Symphonia Tragica on a level with the greatest musical creations.

After the Symphonia Tragica Draeseke did not return to the symphony for more than a quarter of a century. In his final symphonic essay, the Symphony No. 4 in E minor (Symphonia Comica), the composer did not attempt anything new. He produced a masterful symphonic creation - the most fully classical of all his symphonies, since it eschews problems of unity - but he did not attempt to surpass his Third

Symphony. In the second movement of the Symphonia Comica was found the outlines of a small program, the so-called Fliegenkrieg which this author contends has been wrongly interpreted as the comic element in the work. It has been emphasized that the Symphonia Comica is not a program work in itself, but rather the workbench product of a great master who, for private reasons, wrote himself a little symphony with a section entitled Fliegenkrieg. The author has suggested that the actual reference in the title may be more to the composer's critics than to actual insects.

With this summary, the dissertation, The Symphonies of Felix Draeseke is concluded. The author would like to state however, that the work is not simply a collection of data. It is the first serious study of one section of a very great and very neglected composer's output. If it in any way helps to eradicate the neglect and to engender interest in Felix Draeseke, then the efforts of this author have not been wasted.

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FOOTNOTES

1.
Available from the Karlsruhe Stadtbibliothek.

2.
All of the biographical details in the present study are based on Erich Roeder's account of Draeseke's life; henceforth all references to places in Roeder's book will be labelled simply Roeder.

3.
For a complete account of the visit, see Wagner's Mein Leben.

4.
Roeder, Vol. I, p. 56

5.
The fiancee was named Luisa de Trey, for whom Draeseke composed the piano suite, Petite Histoire; the girl's mother was violently pro-French and claimed in a court suit that Draeseke had insulted her and then had broken the engagement with her daughter; as a result of the law proceedings Draeseke was forced to pay a fine.

6.
Besides the analyses of Draeseke's Symphonia Tragica and Serenade for Orchestra, Kretzschmar devoted time to the composer's choral works; these may be found in the Konzertführer for choral music.

7.
Like Kretzschmar, Riemann was attracted to Draeseke's choral works; the remarks in Riemann's Musikgeschichte III Teil, pp. 203- 205 will bear this out.

8.
The article appeared in the Neue Stuttgarter Musikzeitung for October, 1906; the same year it was released as a brochure by the firm Grünninger, Stuttgart.

9.
The correspondence here referred to is that which is provided in Roeder.

10.
Roeder, Vol. I, p. 64.

11.
Roeder, Vol. I, p. 65.

12.
Roeder, Vol. I, pp. 65-67.

13.
This idea is not encountered as frequently: the Finale of Bruckner's Fifth (with its attempt at combining sonata form and fugue), Eighth and the projected Finale of the Ninth (see Orel's publication in the Bruckner Gesellschaft edition); in Mahler's middle symphonies - particularly the corner movements of the Sixth and Seventh a similar attitude is to be observed; these are all instances in symphonies to be sure; the principle under discussion can also be found in late Beethoven (e.g the string quartet mentioned on p. 73, also the A minor String Quartet, Opus 132).

13a.
The tension created by the upward swing of the celli into their high register is a touch typical of Richard Strauss (examples: Aus Italien, (Ed. Peters, p. 12 first Allegro; Also Sprach Zarathustra, 'celli ensembles after the opening climax). (Ed. Eulenburg, p. 11 onward)

14.
Roeder, Vol. I, p. 228.

14a.
Berlioz, Romeo et Juliette Symphonie: Queen Mab Scherzo; Mendelssohn: opening woodwind measures of the first movement of the Italian Symphony (No. 4).

14b.
The thematic segment is of course related to Ex. 10a as well as 10b; this points to monothematism in the movement but the example here presents its emphasis in the second measure (16th note motion) whereas in the other two examples the 16th note motion comes at the end of the phrases in question and is sensed as cadential rather than motoric.

14c.
Compare the ending of Draeseke's Scherzo with that of the first movement in Franz Berwald's C major Sinfonie Singuliere (1845).

15.
Score, pp. 156-157.

16.
Roeder, Vol. II, p. 15.

17.
Kästners Musikzeitung for the years 1883-1887 contains a collation of performances of individual symphonies which may be consulted for Richter's programming of Draeseke's F major Symphony.

18.
Roeder, Vol. II, p. 16

18b.
The author thinks here especially on the middle section of Mahler's Third Symphony's first movement in regard to the central portion of Draeseke's march; likewise the flageolet-pizzicato coloring with which the second movement of Mahler's Fifth Symphony concludes seems quite close to the ending of Draeseke's movement; attention might also be called to the reiterated fanfare effect of Ex. 13, likewise close to Mahler's reliance on such "military" motives of march character.

18a.
Attention is called to a comparison of Ex. 1 with Ex. 1 of the chapter on the G major Symphony; such Straussian touches are quite extraordinary.

18c.
As Professor Kurt von Fischer has pointed out, the concluding two measures seem strongly related to the last two of Ex. 18, a sort of common extension. It is possible that the entire melody, because of its strange contours, is actually a proportioned manipulation of the main stresses in Ex. 18. This author wishes to retain Ex. 19 as independent in its own right because of its special tone, instrumental setting and harmonic coloring.

19.
Roeder, Vol. II, p. 24.

20.
Roeder, Vol. II, pp. 173-174.

21.
Kretzschmar, Führer durch den Konzertsaal, I, 5th ed., pp. 720-735.

21a.
Compare Ex. 1, p. 108; here the octave-symbol is contained within the unison; the chords following each presentation of the unison G do however retain this tone, despite the modulatory sequences; therefore this author speaks of octave as being present, though admittedly in a weaker form than otherwise in the symphony.

22.
The structure of D'Indy's work (composed 1902) has an uncanny similarity to Draeseke's Symphonia Tragica; as mentioned above it contains these et anti-these, likewise thematic metamorphosis and ends with a thematic summary, though this is executed in a manner unlike Draeseke; in his Finale D'Indy unites his main themes within a chorale - in keeping with his Franckian heritage; this type of synthesis is less adventurous than by Draeseke or by Bruckner, since D'Indy works horizontally and makes the divergent elements come together not through counterpoint, but through chordal alterations.

22a.
This type of material has been called Entwicklungsmotive by Professor Kurt von Fischer in his Beethoven study, Die Beziehungen von Form und Motiv in Beethovens Instrumentalwerken, (Strasbourg-Zürich, 1948).

23.
Kretzschmar, pp. 726-728.

23a.
Ex. 15 may also be considered an Entwicklungsmotiv in the Beethovenian sense as pointed out by Professor von Fischer.

24.
Roeder, Vol. II, p. 182

25.
Kretzschmar, p. 728.

25a.
The 3/2 rhythm with which the movement opens and closes is rare among symphonic movements of the time; in this Adagio it accounts for the stepwise growth of the melodic elements and therefore the somewhat baroque plotting which the tone of the movement exhudes; it is at the basis of the intonation of the triade and governs the answering melodic segments; the breath-exhalation, almost human respiratory condition of this 3/2 rhythm is what accounts for the feeling of "growth" among the themes and their interplay.

25b.
The present author does not find any one suitable formal principle with which to characterize the movement. It has, as stated in the text, aspects of passacaglia and chaconne, also of rondo to a limited extent; the simple contrast of the middle lyrical section could almost lead one to believe in song-form of the primitive A-B-A pattern; it has all these things and no doubt others could be added; one particular formal principle is not sufficient to characterize the movement however.

26.
Roeder, Vol. II, p. 186.

27.
Kretzschmar, pp. 730-731.

27a.
This can be compared somewhat to Debussy's Pelleas et Melisande, Bartok's Bluebeard's Castle and Berg's Wozzeck, all of which form a musical circle, bringing back elements of their beginning at their conclusion; in the realm of the symphony Draeseke's Tragica seems unique in the application or at least the idea of this application.

28.
Roeder, Vol. II, p. 459.

29.
Roeder, Vol. II, pp. 459-463.

30.
Reichelt, Erlebte Kostbarkeiten, (Leipzig,1936), pp. 276-278.

31.
Hasse, Karl, Max Reger, (Leipzig, 1924), pp. 194-202.

32.
Roeder, Vol. II, p. 462.

32a.
This is equal to what is covered by the German term Bogenform, though the movement remains essentially rondo.

CURRICULUM VITAE

I, Alan Henry Krueck, was born November 15th, 1939, the son of Mr. and Mrs. William Krueck of Rochester, N.Y. in the United States of America. From September, 1944 to June, 1953 I attended various elementary schools in Rochester, Albany and Syracuse, N.Y. Between 1953 and 1957 my high school education was carried out at Christian Brothers Academy in Syracuse, N.Y. and was concluded with a regents diploma from the State of New York. In the autumn of 1957 I entered Syracuse University as a regents scholarship holder and pursued a course of study in music and related arts; at said university I completed my undergraduate work in June of 1961, receiving the degree, Bachelor of Arts. In October of the same year I came to Switzerland to begin my work for the doctoral degree in musicology at the University of Zürich. In 1963, due to financial difficulties, I was forced to return to the United States. I accepted a graduate teaching assistantship in the German-Russian Department at Michigan State University in East Lansing, Michigan, remaining two years, from 1963 to 1965, and completing a course of study which brought me a Master's Degree in German language and literature. Having saved enough money during these teaching years, I was able to return to the University of Zürich in October of 1965, resuming my doctoral program in musicology. On May 4th, 1966 I presented my doctoral dissertation, The Symphonies of Felix Draeseke, to my major professor, Professor Kurt von Fischer. Upon completion of further requirements for the doctoral degree, I will return to the United States to teach.

The major teachers in the course of my university career have been: at Syracuse University, Abraham Veinus in musicology, Ernst Bacon in composition, Dr. Franklin Morris and Dr. Edward McGrath in theory and harmony, and Louis Krasner in violin; at Michigan State University, Dr. William Hughes, Professor Stanley Townsend and Dr. William Gallacher, all in German language and literature; at the University of Zürich, Professor Kurt von Fischer in musicology, Professor Emil Staiger in German literature and Professor Heinrich Straumann in English literature.

Alan Henry Krueck