

AN ORGANOLOGICAL APPROACH TO THE HISTORY OF THE
FLAUTO PICCOLO USING A PRE- AND POST-BEETHOVEN
ANALYSIS, INCLUDING THE COMPLETE STUDY OF
BEETHOVEN'S IMPLEMENTATION OF THE "OTTAVINO."

by

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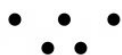
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1 ABSTRACT

This thesis is an organological approach to the role of the transverse piccolo in the orchestration of compositions from the seventeenth through the nineteenth century and classifies these periods as Pre-Beethoven, Beethoven, and Post-Beethoven. From research and review of the literature, composers and their compositions, which specifically called for the use of the piccolo, are tabulated and analyzed. The analysis is categorized into the evolution of the debutante piccolo, by observing its accomplishments via the following analysis of what the piccolo accomplished in that role: [1.] As an extender of range and dynamics; [2.] Programmatic effects achieved; [3.] Its inclusion in solo arrangements, either within a movement or as the complete soloist; each of these concepts will be built into the Pre-, Beethoven and Post-Beethoven periods. For this thesis, the Pre-Beethoven period ranges from the possibility of the part for “Flautino” in Claudio Giovanni Antonio Monteverdi’s (1567-1643) *L’Orfeo*, written in 1607, to Wolfgang Amadeus Mozart, including the military music of the French Revolution. The Beethoven period is covered by a discussion of the role of the piccolo in Ludwig van Beethoven’s complete orchestration oeuvre involving the piccolo, dividing his career into those historically accepted periods encompassing his early, middle, and late time frames; an analysis of his use of the piccolo in his early period, covered in this thesis, has not been previously examined in detail in existing research literature. His middle and late periods include a critical re-examination of his symphonic works related to the piccolo from this author’s perspective. These include the Fifth Symphony, the Sixth Symphony, *Egmont*, and the Ninth Symphony. After that, the document examines the post-Beethoven period until the piccolo’s maturity into a solo instrument, as conceived by Pyotr Ilyich Tchaikovsky in his Fourth Symphony.

This thesis, therefore, includes a comprehensive organological history of the piccolo’s development since the ninth century B.C. until the modern Boehm/Mollenhauer piccolo of the late-nineteenth century. The physical changes in the piccolo from the sixteenth to the eighteenth century are described and related to changes in the music allocated to it. Thus, the reasons for the acceptance and inclusion of the piccolo in the late-seventeenth century compositions, and its strong acceptance into those of the following century, are discussed.

In each section, and with each composer, the author provides an in-depth analysis of each composition. The analysis is presented by way of [1.] its historical background, [2.] its stylistic analysis, [3.] completed by a summary, and [4] examples from those specific scores. In the text, a similar observation is provided of a composer’s orchestration techniques, for example, but not limited to topics such as the range covered, the pairing of the piccolo with

other instruments, balance, and the melodic organization of each composition. These range in format from a Beethoven symphony, an overture, a Rameau opera, a Mozart dance, or a march related to the French Revolution. In addition to deliberating on the development of the piccolo in orchestration, this analytical report compares the piccolo's usage through motifs, for example, in Beethoven's "*An die Freude*" ("Ode to Joy") theme, harmonic analysis, range, and balance. Tables are presented that summarize the piccolo's harmonic function of individual works to help with comprehension of the piccolo function at a glance. Scores are provided as examples so that the discussions can be referenced within the analysis. This thesis includes one's observations as a performer, a theorist, and as a musician.

The study provides an understanding of the piccolo's place within the orchestra, a "short instrument with a long history," concerning its orchestration developmental repertoire through the "Golden Age of the Piccolo" from the late 1800s to the early 1900s.¹ Particularly in France, where hundreds of "concert in the park" events demanded music of a style written to include, if not emphasize, the piccolo.² Since Tchaikovsky, there has been a movement to promote the piccolo as a solo instrument, which resulted in an abundance of new repertoire primarily dedicated to the piccolo.³ As a performer, the piccolo is the "voice in the band" and, as such, was not always popular with critics, conductors, and the audience.^{4 5} This thesis demonstrates that the piccolo was distinguishable from the flute and that it was thought of instead as an extension to the flute, expanding the flute's range up by an octave.⁶ It thus added color, humor, and at times lyricism to the repertoire "*underdevelopment*" over the centuries for the incorporation of the piccolo.

It was a problematic instrument to play because of its primitive, fundamental structure and mechanism, and was initially not much more than a glorified whistle. There were distinct differences in response and intonation, and some of the upper register can be flat on the piccolo as opposed to the flute, giving it a tiny margin of error for pitch. Using this thesis to follow the observations resultant from the analyses will allow musicians a more profound musical and technical understanding of individual performances, not just of music scored for the piccolo. It

¹ Compare to the Greek "Golden Age" (see Beethoven chapter 6th Symphony page 382), Ovid. *Metamorphosis*, Book the First. Poemhunter.com.

<https://www.poemhunter.com/poem/metamorphoses-book-the-first/>

² Jean-Louis Beaumadier, *Piccolo Passion*, Liner notes by Jean Pierre Rampal, CD. Released: Jul 2013, Label: SKARBO

³ Allison Marie Flores Fletcher. *Ten Orchestral Excerpts for Piccolo: An Historical and Stylistic Analysis*, DMA Thesis, The University of North Carolina at Greensboro (UNCG), 2008; Web Site: <http://library.uncg.edu/>

⁴ Hector Berlioz. *The Piccolo Flute: A Treatise Upon Modern Instrumentation and Orchestration*. Cambridge University Press, 2010, reprinted from 1st edition 1858. P. 121.

⁵ Cecil Forsyth. No. 32. *The Piccolo: Orchestration*, Dover Publications 1982, reprinted from 1st Edition, MacMillan, 1914. P. 198.

⁶ Hector Berlioz, p. 121.

establishes an intellectual template for a technique of how to approach the study of any yet unstudied composition, together with its composer, the motivation and history behind the music, and what the outcome for the performer and the audience might be when adequately understood.

2 RESEARCH QUESTION

PRIMARY QUESTION:

Was Beethoven the “Father” of the Orchestral or Symphonic piccolo?

Can a single composer be responsible for how the piccolo is used orchestrally today? In an examination of compositions written before the nineteenth century, does one find that Beethoven’s use of the piccolo was original in its history of acceptance and incorporation into orchestral compositions, which lagged at least ten years behind that of the flute?⁷ Moreover, should Beethoven be credited for the eternal establishment of the piccolo in the symphony orchestra?

SECONDARY QUESTION:

Musical historians write that Beethoven was the first to use the piccolo orchestrally in a symphony - in his Fifth Symphony. Is this historically correct, and was it the Fifth or the Sixth Symphony that came first?

TERTIARY QUESTION:

How did the organological history of the developing “flauto piccolo” expand the possibilities for Beethoven and the composers' pre- and post-Beethoven?

3 MOTIVATION OR RATIONALE AND GOALS OF THE RESEARCH

The incentive is to determine how pioneering Beethoven’s incorporation of the piccolo into his compositions was, and whether he was entirely responsible for the eventual autonomy of the orchestral piccolo, and if not, to then ascertain who else had a critical part in this role.

Once the piccolo began to be incorporated into operas, symphonic orchestral compositions, and symphonic band arrangements, what was the purpose of the composers in those pre- and post-Beethoven time frames in using the piccolo? Who were the pioneer writers, and what were the early pieces that were so groundbreaking? What textures, themes, and motifs

⁷ Dombourian-Eby, Zartouhi. *The Piccolo in the Nineteenth Century*. DMA Thesis. Northwestern University, 1987. p.2.

did the piccolo produce, and what tapestries did it help the composer weave? From Charles Dieupart in 1702 and George Frideric Handel in 1711 to Giuseppe Verdi in 1887 and Béla Bartok in 1943, did the organological variations of the embryonic flauto piccolo increase the options for composers within their compositions for experimentation?

The petite flauto piccolo is an instrument with an excellent history.⁸ It is frequently unnoticed as a valuable tool, not only in the woodwind family but also in the setting of the orchestra itself.⁹ It is a high-pitched powerhouse with marvelous descant authority when asked to perform specific tasks within the extant repertory. This thesis intends to show the organological development of the small “keyless” pre-Beethoven flautino traverso into a flauto piccolo with one key during the Beethoven years and transforming post-Beethoven into a multi-keyed instrument analogous in fingering and form to the flute, serving with its unique quality within the woodwind section.

Therefore, to understand the compositional musical history of the flauto piccolo, this thesis exposes the piccolo straddling three historical periods: [1.] A Pre-Beethoven period as it evolved from military needs, with the transmission of hidden codes on the battlefield, to the needs of composers producing stirring symphonic music for marches and demonstrations after the French Revolution. From there, the transition and incorporation of the flauto piccolo by composers into orchestras for its unique programmatic effects, which initially involved imitating the sounds of nature, referring to works like those of Georg Philipp Telemann in his depiction of crickets and other insects in the *Grillen-Symphonie* (1765) and the wind by Joseph Haydn’s *The Seasons* (1801); [2.] The second period is that of the period of Beethoven himself, who also used the piccolo for its programmatic effects, such as the violent wind in the fourth movement of the “Pastoral” Symphony (1808), but he took the piccolo to the next level. For the first time, a composer applied the piccolo (the “octave flute,” as he called it) to the orchestra in a semi-soloistic capacity beyond its conventional doubling, and gave the symphony an extended range, color, and encompassing sound not heard before from an ensemble; [3.] The third level of achievement, that of a solo instrument, had to wait fifty years after Beethoven

⁸ Gippo, Jan (ed.). *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire, and History* (second edition), foreword by Laurie Sokoloff; contributing editors, Therese Wacker, Morgan Williams, and Tammy Sue Kirk. Bryn Mawr: Theodore Presser Company, 2008. ISBN 1-59806-111-9.

⁹ Mermelstein, Dani. *A tiny instrument with a tremendous history: the piccolo*. OUBlog, Oxford University Press 2018. <https://blog.oup.com/2015/07/small-instrument-large-history-piccolo/>. Accessed April 19, 2018.

(Ninth Symphony, 1824)¹⁰ for Tchaikovsky (Third Symphony, 1874 and Fourth Symphony, 1877)¹¹ to unveil that role, which is examined to complete the historical journey of the piccolo.

To answer the research question initially asked, this thesis ultimately arrives at the debut of the piccolo as a sophisticated instrument courtesy of composers from the Romantic period, for example, Richard Strauss Jr. and Gustav Mahler, who integrated the flauto piccolo entirely into the woodwind section of the orchestra. From then on, it has been used extensively to add color, shading, and texture to the sound of the orchestra as a team player, or as a soloist in its own right.¹²

4 METHODOLOGY

To understand Beethoven's standing in the organological development of the piccolo, his application of the instrument within compositions must be scrutinized to consider the piccolo's three principal instrumental functions characterized by modern musicologists (see Compositional Analysis 6.1). These are: [1.] Firstly, as an instrument that extends range and dynamics, in this case, the range of the flute stretched by an octave; [2.] Secondly, for its particular ability to create programmatic effects that are unique to the piccolo; and [3.] Finally, for the ability of the instrument to function independently in a solo role, making it fully autonomous within the orchestra.

A history of the physical development of the flauto piccolo is tied to, and runs parallel to, the dates when it underwent its various changes. These include the variety of pitches to be found in C, D-flat, and E-flat, the shape of the wooden tubes from cylindrical to conical, and the development of keys. Historically, the composers and their compositions are tabulated chronologically into Pre-Beethoven, Beethoven, and Post-Beethoven periods. The music is scrutinized by listening to it and following along with the original scores (see Discography and Scores after bibliography). From this study, an analysis is produced, together with commentary regarding what functional level was achieved, and by what the composer ultimately achieved, having added the flauto piccolo into that score. Thus, the question of what the writer hoped to realize by revolutionizing the music of the time, using the "upstart" little newcomer, is resolved.

¹⁰ Symphony No.9, Op.125 (Beethoven, Ludwig van); IMSLP: [https://imslp.org/wiki/Symphony_No.9,_Op.125_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9,_Op.125_(Beethoven,_Ludwig_van)).

¹¹ Symphony No.4, Op.36 (Tchaikovsky, Pyotr); IMSLP: [https://imslp.org/wiki/Symphony_No.3,_Op.29_\(Tchaikovsky,_Pyotr\)](https://imslp.org/wiki/Symphony_No.3,_Op.29_(Tchaikovsky,_Pyotr)) and [https://imslp.org/wiki/Symphony_No.4%2C_Op.36_\(Tchaikovsky%2C_Pyotr\)](https://imslp.org/wiki/Symphony_No.4%2C_Op.36_(Tchaikovsky%2C_Pyotr)).

¹² Vienna Symphonic Library. *The History of the Piccolo*, 2018. <https://www.vsl.co.at/en/Piccolo/History/>. Accessed April 4, 2018.

Sources: Transferring scores from reference sources or authorities consulted such as IMSLP,¹³ Alexander Street,¹⁴ JSTOR,¹⁵ CMUSE,¹⁶ Groves Music Online Library,¹⁷ and NAXOS¹⁸ is cumbersome when trying to achieve a picture that is clear and intelligible. The original PDF scan (perhaps of inferior quality to begin with) upload into IMSLP hard drives loses definition. On the download to the user's hard drive, it loses further definition and does so again when transferred into the thesis (Office 365 Home, Microsoft Word[©] Microsoft 2018) document. Optical character recognition (OCR) is the process of converting image files containing letters and words (such as scans or photographs) into searchable, text-based documents, and it is rarely perfect. In trying to attain good-quality originals (like screenshots or high-resolution scans) to be recognized with one-hundred-percent accuracy, more imperfect quality images were the rule in the experience of this researcher and not the exception. From the IMSLP downloads, low-resolution or fuzzy scans did not reproduce well on transfer to the thesis. Therefore, when trying to scan images as quality exhibits into this thesis, an audit of the OCR results was conducted, and an effort was made to improve the results by correcting any glaring and significant errors. Afterward, the document was considered finalized and ready to present as part of the “Examples” used throughout this thesis, and on which the accuracy of the analysis and presentation of the piccolo’s presence within those compositions is based.

OCR quality was audited, firstly, by opening the “Tools” menu in IMSLP (machine wheel) and requesting a “Processed PDF,” if that had not been already provided in their options menu. A “Processed PDF” was then downloaded for use, once available, and by preference. Secondly, using Adobe Acrobat Pro DC¹⁹ version 2018.011.20055, the feature called “Preflight” was activated on each document, which allows the OCR text to be made visible so that its accuracy can be reviewed. If there is a need to improve the document’s quality, it is done manually. A further step is then taken to enhance the quality of the scanned document: On the “Tools” menu, “Enhanced Scan” was chosen, and the defaults changed because the scans are of Black and White documents. The following parameters were used: Monochrome (Black and White) at 600 dpi; JPEG adaptive compression; CCITT Group 4 for Monochrome; Optimization set on High Quality; Filters used “On” were Deskew, Descreen and Sharpening on maximum, background removal left “off”; text recognition left “On.” Some parts of scans

¹³ International Music Score Library Project/Petrucci Music Library; https://imslp.org/wiki/Main_Page

¹⁴ Alexander street (ProQuest) Publishing Company; <https://alexanderstreet.com/discipline/music-dance>.

¹⁵ JSTOR (ITHAKA); <https://www.jstor.org/subject/music>.

¹⁶ CMUSE; <https://www.cmuse.org/>

¹⁷ Grove Music Online. Oxford University Press, www.oxfordmusiconline.com.

¹⁸ NAXOS. <https://www.naxos.com/>.

¹⁹ Adobe Acrobat Pro DC.

<https://acrobat.adobe.com/us/en/acrobat.html?promoid=C12Y324S&mv=other>

were “snipped” by using the tool “Snagit”²⁰ with high optimum parameters as default as, unfortunately, “take-a-picture” cut-and-paste using the built-in Adobe PDF tool produced deficient quality and fuzzy images of the IMSLP scores; possibly because of the low-quality PDF storage of the scores on IMSLP. Hence, requests were sent to IMSLP for all scores used for them to include the addition of “enhanced PDF” files on their online menu.

Scores from IMSLP and other repositories of “old” documents were often found to be not crisp and clean looking. They were “cleaned” using Inpaint 7.2© Maxim Gapchenko, 2012-2018, www.theinpaint.com,²¹ a photo restoration software that reconstructs the selected image area from the pixels near the area boundary. It removes unwanted objects from the images, such as lines, text, or any other undesired artifacts.

The thesis was typed, formatted, and built using Word processing and Excel spreadsheets using Microsoft Office 365©²² using Word 2016©, Version 1807, build 16.0.10323.20082. All scans of scores, books, journals, papers, or other documents were done using the Fujitsu ScanSnap SV600 contactless scanner.²³

Sound Files:

Original Problem: The embedding of sound files as a standard practice using the Adobe “Add Rich Media” tool on Adobe Acrobat Pro DC[®] to add MP3²⁴ Sound files, need “Adobe Flash” to work, which might be considered as risky for those that do not carry adequate antivirus software. Furthermore, Adobe has announced that it will no longer support Adobe Flash by the end of 2020. With that, expect modern browsers to remove support for Flash or to limit the user’s ability to run flash-based content, but as some flash content will remain around for a while, one can expect attempts by malware creators to exploit this will continue.²⁵

Unfortunately, the Media “Play” Ribbon provided by Adobe via that route is a combined Sound + Video file (the play button activates the music, but the moving sound ribbon

²⁰ Snagit, TechSmith Corporation. https://discover.techsmith.com/snagit-brand-desktop/?gclid=CjwKCAjwkYDbBRB6EiwAR0T_-gvKT8xg0nbMvZx7nbgTpdzybxjMBLRAaK97pXtDpbWeXB8dy6mOyRoC_ZUQAvD_BwE

²¹ Inpaint; <https://www.theinpaint.com/?app=inpaint&v=7>.

²² Microsoft Office 365; https://products.office.com/en-us/compare-all-microsoft-office-products?tab=2&OCID=AID717974_SEM_TUMN5cjd&lnkd=Google_O365SMB_NI

²³ ScanSnap SV600.

<http://www.fujitsu.com/global/products/computing/peripheral/scanners/scansnap/sv600/>

²⁴ MP3 (formally MPEG-1 Audio Layer III or MPEG-2 Audio Layer III) is a coding format for digital audio.

²⁵ The Risks of Adobe Flash - Abel Solutions. <https://www.abelsolutions.com/risks-adobe-flash/>

indicator is a video) requires the "Flash" add-on as the output on Adobe PDF²⁶ reader, which is also a combination of audio-plus-video and therefore needs FLASH.²⁷

Sound files do not embed in Microsoft Word[®] (they remain in the sound stored files in one's computer), and uploading the thesis to the portal as a Word document means that it will travel without its sound files attached. When converting a Word document to a pdf document for upload to the Research Portal, the sound files do not get transferred. As an option, the pdf document and the sound files could be uploaded into a separate file on the Research Portal, and then one by one hyperlinked to the individual play buttons in the thesis. However, if the thesis is downloaded, those files still do not travel with the document when downloaded by the reader for study as they are on a separate file on the portal.

New Problem using active links on the Portal: Using hyperlinks to the sound files on the Research Catalogue and linking them to the pdf thesis does not work well.

When the page containing the sound file is opened on a page in the pdf document, for proper integration of the content with the sound and reading the content at the same time, that particular sound file needs to be physically present on the same page that is being studied.

In the portal version, it is not. Instead, it is on a list on the portal page and is not embedded together with the document itself. It is, therefore, awkward to have to jump back and forth from the page being read in the thesis, to where the sound files are kept on the portal, then to find the matching file to the place in the document, and then to click on it to activate; then to listen to the playback, and after that get back to the previous place on the page that was being studied in the thesis document.

Unfortunately, this is not user-friendly to be able to read through the thesis without interruption smoothly and is high maintenance to set it up as well. Furthermore, which is a tremendous negative, the sound files will not travel with the document if moved (ported elsewhere) or downloaded by the reader to their hard drive for study. It can only be read online within the Portal.

Solution: With that in mind, a system was developed, still using the "Rich Media" tool on Adobe. However, the MP3 files were not embedded through the "Add Sound" tool, and so did NOT need 'Flash' to enable the sound file as it no longer needs the video requirement.

²⁶ Portable Document Format (PDF) is a file format used to present and exchange documents, independent of software, hardware, or operating systems. Invented by Adobe, PDF is now an open standard maintained by the International Organization for Standardization (ISO).

²⁷ Adobe Flash Player (or Shockwave Flash in Internet Explorer and Firefox) is software for using content created on the Adobe Flash platform on computers, to view multimedia, executing rich Internet applications, and audio and video streaming.

Instead, the "Add Button" tool was used. This achieves the solution of an embedded sound file as an object that is on the page being read and plays from that page. The file is embedded in the pdf on that page, and it does travel with the document if moved.

As embedded sound files in Adobe cannot be MP3 files, the files needed are WAV files.²⁸ These are usually huge files, and take up much storage, and upload or download is maddeningly slow.

As a workaround, the MP3 files were converted to WAV files, but use a PCM Codec with a "Tape" profile and a sample rate of 22050Hz so that a Bitrate down to 705 Kbs - still more significant than the 128Kbs of the MP3 files, but much smaller than the 6144 Kbs of the regular WAV files. With a next step, getting rid of the stereo component, a "Phone" profile was used, getting the size of the file down to 64 Kbs. The sound file is an excerpt example only and does not have to be of superior quality, and therefore works well as an alternative. A sound file (WAV) of recorded 'silence' is used to turn off the sound. The conversion software used is AVS4You audio editor.²⁹

Instructions to read the sound file: The sound files do not work in an online "Preview" mode. The thesis must be downloaded to the computer or Flash drive and opened with Adobe PDF reader. Scrolling through a chapter that has a sound file, one comes to a red oval, white triangle "Play" button:



Hover the mouse cursor arrow over the Button – it does not need to be 'right-clicked.' The sound except will be turned on and play. While the cursor remains in that position, the music will play. Moving the cursor away to anywhere else on the document page will turn off the sound. It does NOT need Flash to play or to be loaded on the computer.

5 PREFACE

Research Contextualization

To date, there have been a few "histories" of the flauto piccolo, including historical chronologies, manufacturing timelines, comparisons of the "military piccolo" versus the "orchestral piccolo," and the history of the flauto piccolo in the orchestra. However, there are fewer studies or analyses of the compositions themselves as they coincidentally developed and progressed through the eighteenth and nineteenth centuries with the development of the flauto

²⁸ Waveform Audio File Format.

²⁹ AVS4You Audio Editor; <https://www.avs4you.com/avs-audio-editor.aspx>.

piccolo,³⁰ and no dissertations studying that history in depth within the confines of pre-, post-, and Beethoven timelines. This research will look at the music itself organologically for the exposé, the explanation, elucidation, and description within these specific time frames, including a discussion which it tells its own story within the confines of those parameters presented.

Statement of Purpose

This document will explore and resolve the role and relevance that the flauto piccolo achieved in orchestration while developing significant musical prominence in the nineteenth century within the subsets of the pre-, post- and Beethoven periods. The small transverse flute made its debut in opera and ballet early in the eighteenth century, later being introduced to the symphonic band and symphonic orchestral family to become a significant part of the orchestra. In time, it eventually became a virtuoso solo instrument.³¹ Simultaneously, an attempt was made to explore the influence of the tardy mechanical development of the flauto piccolo relative to the flute from a one-keyed device to the modern Boehm system in use today. This understanding is then incorporated into the compositional evolution. Although several studies exist relating to the mechanical development of the traverso, the flauto piccolo has never received attention as to how or why it was recognized by composers, and why it was incorporated into compositions of the eighteenth and nineteenth centuries. All studies conducted thus far have attempted to encompass the mechanical history of the flauto piccolo. Historical writings show a lack of consideration for the flauto piccolo; specific method books for this instrument are scarce and are often flute tutors adapted for this instrument³². From the eighteenth to the twentieth centuries, the flauto piccolo achieved significant prominence as an integral part of the orchestra, simultaneously becoming a favorite solo instrument. Because of its stimulating role, the flauto piccolo became a substantial component of the classical repertoire since the eighteenth century and deserved the same historical courtesy that the flute has received. This thesis tells of that history.

Points at Issue | The Role of the Flauto Piccolo

The overall inquiries were explicitly related to determining what it was that unexpectedly popularized the flauto piccolo, even though slowly. Causative examples discussed are wars (an offshoot of the fife), and technical developments of the instrument's

³⁰Nourse, Nancy. "The Symphonic Debutante Piccolo: Was it Really Beethoven's Fifth?" *Flute Focus* 14 (April 2008): 26–29.

³¹ Op.cit., Dombourian-Eby, Thesis, p. 4.

³² Zart Dombourian-Eby. *A History of the Piccolo*, *The Flutist Quarterly*, Winter 1991.

mechanics (such as the initial development of a single key, followed later by multiple keys), making the flauto piccolo an acceptable option as a viable symphonic instrument. An attempt is made to determine why the flauto piccolo was used in a movement of a specific piece. These concepts are then expanded further, such as what character, color, or flavor it was meant to impart to that piece, what its essence was, and what the then-current performance practice or the mechanical limitations for the flauto piccolo was at that time in history. A commentary is provided if any discrepancies or errors were found in the available editions.

Furthermore, this thesis also attempts to include, if possible, observations and opinions of current performers, theorists, and musicians. The overall approach to the evolution of the piccolo in the orchestra will be that of pre-Beethoven composers, all the Beethoven compositions which included the piccolo, and the post-Beethoven composers who incorporated the piccolo up to the time of Tchaikovsky, who used the piccolo as a soloist for the first time³³ (see page 703). Also discussed in this thesis is the function of the flauto piccolo through Beethoven's orchestration in the symphonic works. Further to the discussion of the development of the flauto piccolo in orchestration, this study also compares the flauto piccolo's usage through motives, harmonic analysis, range, balance, and melodic organization. Tables that summarize the harmonic function of the flauto piccolo in the works discussed are provided to assist the reader in understanding the character of the flauto piccolo.

Research Process

Initially, this project began with a general investigation of actual writings on the subject and traces the use and development of the flauto piccolo by examining orchestration treatises, method books, music, dissertations, theses, and other primary sources from 1772 (c. 1500?) to 1930. Authoritative sources from doctoral monographs and publications such as, but not limited to, those by Nancy Nourse,³⁵ Zartouhi Dombourian-Eby,³⁶ Jan Gippo, Therese Wacker,³⁷ Nancy Toff, and Lenz Meierott,³⁸ were also consulted.

A thorough analysis of recordings of all the pieces studied, and those determined to be pioneering in the history of compositions incorporating the flauto piccolo through the eighteenth and nineteenth centuries was applied. If possible, symphonic or operatic recordings

³³ Nourse, "The Piccolo: An Overview of its History and Instruction." Master's Thesis, State University of New York at Potsdam, 1981, p. 44.

³⁴ Dombourian-Eby, Thesis, pp. 110 – 111, 217.

³⁵ Nourse, Thesis.

³⁶ Dombourian-Eby, Thesis.

³⁷ Therese Wacker. *The Piccolo in the Chamber Music of the Twentieth Century: An Annotated Bibliography of Selected Works*, (D.M.A. dissertation, The Ohio State University, 2000), 27.

³⁸ Meierott, Lenz. *Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17 und 18 Jahrhunderts*. Tutzing: Verlegt Bei Hans Schneider, 1974.

were obtained, which were performed by historically-informed orchestras on “original” or “traditional” instruments and pitches. In listening to them, the achievement accomplished by the conductor, the orchestra, and particularly the flauto piccolo players themselves in the creation of the musical tapestry was analyzed. For example, the fourth movement of Tchaikovsky’s Second Symphony “Little Russian,” was played on a D-flat piccolo, and not as it is today using a piccolo in C. Simultaneously, while using original music scores (if extant), including instructions or notations (if any), an attempt was made to expose the intent of the composer in incorporating the transforming flauto piccolo as it emerged to take its place in the orchestra.

The music is analyzed chronologically in the sequence and order that the compositions came along through the eighteenth and nineteenth centuries. The opinions of teachers held in high esteem were embraced, and their views highly regarded with respect to the evaluation of the role of the flauto piccolo within the pieces examined.

While attempting to establish definite dates for the various steps in the flauto piccolo’s evolution during the centuries, it became apparent that dates and times differ significantly according to the source consulted. What was even more apparent, were the distinct separations into three subsets by the categorization into pre-, post-, and Beethoven periods. This thesis attempts to provide a concurrent, detailed description of the state of the flauto piccolo in the nineteenth century in parallel to the development of the compositions within those subsets. The scores chosen were examined relative to existing research, historical references together with books, theses, and online and printed articles to determine pertinent information regarding past performance practice for each composition.

Each chapter of this document examines an individual composer using a date timeline in the order that they incorporated the flauto piccolo into their compositions. The mechanical improvements regarding the tube and materials, the head joint, and the mechanism during each stylistic period were considered. These may or may not have encouraged the incorporation of the flauto piccolo into the work, and that includes the role and importance of families of flute makers, as well as the reasoning of why composers became interested in scoring for these small flutes. Carefully examining the physical properties of each instrument allows the reasons for these changes to become evident. No attempt was made to include any pertinent information regarding the similarities or differences between the flauto piccolo and the “Grand Flute” (Flûte Traversière). There exist any number of orchestral and band excerpt collections for the flauto piccolo, but deficiencies in commentary, past, and literary information apropos the compositional origins of the requested excerpts for the flauto piccolo in the available literature,

is significant.³⁹ In this thesis, passages of the flauto piccolo are considered using existing publications and scrutiny of manuscripts and scores. Scores containing historical piccolo usage was sought online via the Google search engine, and books such as Vester⁴⁰ and Pellerite.⁴¹ Choosing the scores relates to the order of their first appearance historically in compositional literature, as is documented in reference books, articles, and the International Music Score Library Project (IMSLP)/Petrucci Music Library.

Organization

This thesis was not organized into “General Musical Periods” (Table 1). To do so would be confusing because, for example, dates such as that of the Baroque and Rococo, are unclear due to the blurred overlap of time periods (Table 2), and are therefore non-specific. Historically, this division occurred because musicologists consider the death of Johann Sebastian Bach in 1750 as the termination of the Baroque, while Bach's sons, Carl Philipp Emanuel, Wilhelm Friedmann, and Johann Christian Bach, began the twenty-five-year Rococo transition period between the Baroque and Classical. This artificial timeline boundary was created, even though the latter composers were composing during “Old” Bach’s lifetime, which thus invalidates the idea from consideration when a statistical or scientific study is needed.⁴²

Study Periods:

Instead, the scores were organized and scrutinized chronologically in the order and arrangement of the publication dates of the compositions across the span of the eighteenth and nineteenth centuries and divided into the subsets of:

1. Pre-Beethoven - from Monteverdi’s *L’Orfeo* (1607) to Beethoven’s *Ritterballett* (1790).
2. Beethoven - composition period between 1790-1824.
3. Post-Beethoven – from 1824 to 1877.

Each composer and his work are presented with its own chapter, the exception being of two or more compositions by the same composer. In this situation, the scores or excerpts are combined into one section under the name of the composer, because to a considerable extent, the historical information is applied to both or all the works. Such an example would include the consolidation of the Minuets and the German Dances by Beethoven under a common

³⁹ Dombourian-Eby, *A History of the Piccolo*.

⁴⁰ Vester, *Flute Music of the 18th Century*, 1985.

⁴¹ Pellerite, James. *A Handbook of Literature for the Flute* (revised). Bloomington, Indiana: Zālo Publications, 1965.

⁴² Stewart, James. *Timeline: Rococo, Between Baroque and Classical*. Ed. James Stewart. 23 November 2015. 02 April 2018. <<http://digital.vpr.net/post/timeline-rococo-between-baroque-and-classical#stream/0>>.

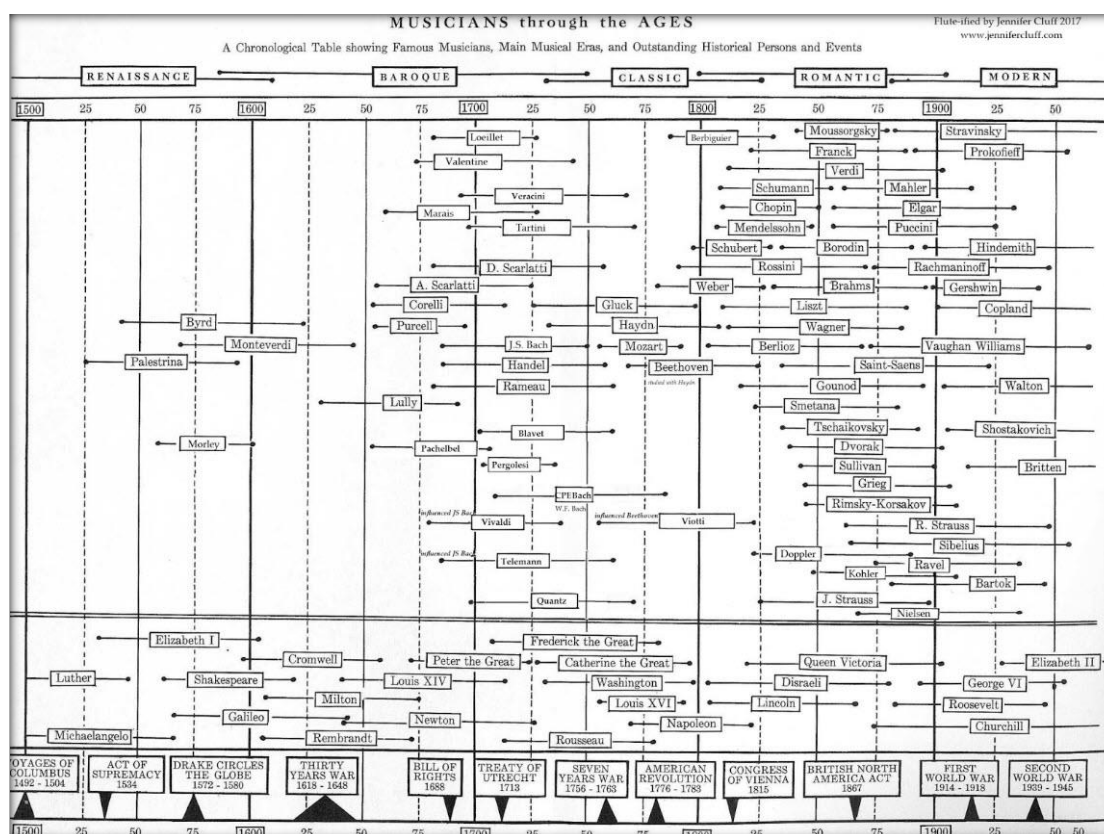
heading. More specifically, works that are similar but differ in theme and content, such as a German Dance by Mozart, which has a “pastoral” theme as opposed to a “Turkish” idea, are individualized in the analysis of those works.

Table 1: General Musical Periods (Tey Puay Leng)⁴³

General Musical Periods			
Year	Era	Period	Characteristics
Pre-800	Middle Ages		Ambrosian Gregorian Chant. No Significant Flautino Music.
800-1100	Late Middle - Romanesque		Staff Invented, Music is Written — recorder Important.
1100-1300	Romanesque-Gothic	School of St. Martial, School of Notre Dame, Ars Antigua	Free Improvisation Dominates. Formal Music Begins.
1300-1450	Late Gothic	Ars Nova, Burgundian School	Early Written Music for Solo Recorder.
1450-1600	Renaissance	Flemish School, Venetian School	Polyphonic Ensembles. The Height of Recorder Dominance.
1600-1750	Baroque	Giulio Caccini - <i>Le Nuove Musiche</i> ; Rameau; Rousseau	Musical Experimentation, Innovation. Concerto & Sinfonia Invented. Opera Born in Italy. Classical Ballet Created. Flute Joins the Orchestra, Becomes Essential Accompaniment Instrument. Flauto Piccolo Gains Traction.
1700-1775	Rococo	Neapolitan School, Mannheim School, Berlin School	Great Forms of Music Such as the Sonata and Concerto, are Formalized. Beginning of the Romantic Era. Modern Symphony is Defined.
1770-1830	Classical	Haydn, Mozart, Beethoven, and Schubert	A Non-Specific Period When Music was Undergoing Significant Changes. Complex Formulations Evolving.
1775-1900	Romantic	Viennese Classics	The Recorder was in Decline. The Flute is Becoming Dominant. Very Little is Heard of The Flauto Piccolo.
1900-Present	Modern	Impressionism, New Music	Atonality and Polytonality Explored. Music Experimentation. Flauto Piccolo Comes into its right as an accepted and fully-fledged member of the Orchestra and Solo Instrument.

⁴³ Tey Puay Leng, Angeline. *Amazing Recorder*. n.d. June 2018. <
<http://teypuayleng.blogspot.com/p/blog-page.html>>.

Table 2: Musicians Timeline: A Chronological history showing the overlap across periods of Famous Musicians, Main Musical Eras, and Outstanding Historical Persons and Events⁴⁴



Organization of Chapters

Within each composer's chapter, four sections provide for the critical analysis of that musical architect:

1. Historical Background
2. Stylistic Analysis
3. Chapter Summary
4. Examples

Section One includes relevant historical information regarding the composer and the work. In the second section, the stylistic analysis covers performance analyses, and interpretation of each of the flauto piccolo excerpts examined, including intonation tendencies, rhythmic difficulties, technical challenges, dynamics, articulation, and timbre. An attempt is made to understand what motivated the composer to use a flauto piccolo in the composition. What is achieved by its presence? What were the results of the piccolo combined with the other instruments, providing atmosphere, emphasis color, affect, and mood? The flauto piccolo part

⁴⁴ Jennifer Cluff. *Musicians Timelines Through the Ages*,
<http://jennifercluff.blogspot.com/2017/10/flute-composers-historical-timeline.html>

for each excerpt, if possible, used a scan of the original, or was created with the musical notation software [Sibelius® or Muse Score®] and is provided in each of the chapters. If controversies or discrepancies in the scores exist, they were resolved, if possible, without conflict but were discussed in detail. An example of this is prevalent when the part was written for “Flautino,” coercing the question as to whether the part was written for flageolet, recorder or flauto piccolo (see the section on Early piccolo and discussion regarding name confusion - page 66). Another example is that of the tempo markings in Beethoven’s Ninth Symphony (page 389).

Compositional Analysis Checklist:

Table 3: Check List Suggestions for Compositional Analysis*⁴⁵

Chord Function Dynamic Balance Enhancing Bass Lines Extension of Texture and Range Instrumental Pairing Melodic Function Melodic Organization Modulation (Distant, Chromatic, etc.) Motive (Symbolic, Rhythmic, etc.) Ostinato Figures Pedal Range Structural Harmonic Analysis Timbre Voicing	<ol style="list-style-type: none"> 1. Understand what motivated the Composer to use a Flauto Piccolo in the Composition. 2. Stylistic Analysis Covers Performance Analyses, Interpretation of Each of the Flauto Piccolo Excerpts Examined Including Intonation Tendencies, Rhythmic Difficulties, Technical Challenges, Dynamics, Articulation, and Timbre. 3. What is achieved by its being there? 4. What Were the Results of the Piccolo Combined with the Other Instruments, Providing Atmosphere, Emphasis Color, Affect, and Mood?
<i>Through these analytical tools, look for the elements that emerge as a conclusion. *alphabetical, not in order of importance</i>	

Throughout, consistent analyses throughout the thesis were maintained by a checklist (Table 3).

Compositional Analysis: Three Primary Roles for the Piccolo

Three primary roles for the piccolo are assigned for compositional evolutionary analysis:

- 1.** Expander of range and dynamics
- 2.** Programmatic effects
- 3.** Solo arrangement

The above concepts numbered 1 – 3 are incorporated into the discussions of all composers cited in this thesis. The Beethovenian Era marks a turning point, a watershed, during the compositional history of the piccolo. Before Ludwig van Beethoven (1770-1827), most compositions dealt with the first and partly the second categories from this list. Beethoven achieved the primary two categories starting with *Egmont*, *Die Ruinen von Athen*, *König*

⁴⁵ Personal Worksheet.

Stephan, and his Fifth, Sixth and Ninth Symphonies (1804-1824), in which the “*piccolo dominates by floating above the tutti of the orchestra*,” establishing its most fundamental role within the symphony orchestra.⁴⁶ He almost achieved Category No. 3 (see discussion on the 6th Symphony [1808], page 469), but not entirely; nevertheless, Beethoven gave the piccolo a more robust and dignified status,⁴⁷ The next milestone reached in which No. 2 and No. 3 (above) were merged in a way, was by Hector Berlioz’s (1803-1869) *Symphonie Fantastique* (1830). Finally, the landmark was reached in the piccolo’s history by Pyotr Ilyich Tchaikovsky’s (1840-1893) *Fourth Symphony* (1877/78), ultimately establishing the third category in the piccolo’s repertoire as a solo instrument within the orchestra nearly fifty years after Beethoven brought the piccolo to “orchestral maturity.”⁴⁸⁻⁴⁹

Style of Document Preparation

The organization of this thesis is based on the new requirements of the Chicago Handbook, whereby publication formats are not centered upon. In the words of the MLA board, it is “centered instead on facts common to most works – author, title and so on,” to provide adequate input in a “comprehensible, consistent structure,” and no structure for footnotes is assigned.⁵⁰

Status of Related Research

The piccolo’s three-hundred-year history is well documented by Jan Gippo, solo piccoloist of the St. Louis Symphony, in his book *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire, and History*.⁵¹ In the first part, Gippo clarifies that many traditional fingerings used for the cylindrical flute are not appropriate for the smaller conical-bore flauto piccolo, hence providing fingering possibilities for the Boehm-Mollenhauer piccolo. The history section of the small transverse flute in Gippo’s book is covered by Therese Wacker, Associate Professor of Music at the Indiana University of Pennsylvania, from antiquity to the modern era. In the discussion, she describes the fife, the early piccolo and small flutes of the Baroque, then the multi-keyed piccolo, and the evolving Boehm system, the piccolo’s place in the orchestra, concert band, and chamber music.⁵²

⁴⁶ Curt Sachs. *The History of Musical Instruments*, Dover Publications, 2006, p. 410.

⁴⁷ Philip Bate. *The Flute* (Instruments of the Orchestra). Ernest Benn Ltd., London, 2nd ed., 1979, p. 184.

⁴⁸ *Ibid.*

⁴⁹ Dobourian-Eby, p. 14.

⁵⁰ The Modern Language Association of America; 8 edition (April 1, 2016).

⁵¹ Gippo, Jan (ed.). *The Complete Piccolo*.

⁵² *Idem.*, pp. 27 – 34.

There are a few books covering piccolo orchestral excerpts, but with little or no commentary provided for each excerpt. The exceptions are Jack Wellbaum's *Orchestral Excerpts for Piccolo*,⁵³ and the *Orchestral Techniques for Flute and Piccolo: An Audition Guide* by Walfrid Kujala.⁵⁴ Both books have some stylistic detail for each extract, but no historical information. The *Practice Book for the Piccolo*, by Trevor Wye and Patricia Morris,⁵⁵ contains many orchestral excerpts for the piccolo, but are without relevant historical and stylistic material.

Dissertations with information on specific flauto piccolo excerpts exist, but the discussions contained in them are limited, and historical data is sparse. Two similar studies in style and form were reviewed which examine piccolo excerpts and are studies constructed on lessons and interviews with the teachers. One is Joseph Jacob Roseman's document, "*William Hebert: Fundamentals of Playing and Teaching Piccolo*."⁵⁶ The other is the "*The Professional Life and Pedagogy of Clement Barone*" by Emily Butterfield.⁵⁷

A most critical dissertation on the piccolo is that of Zartouhi Dombourian-Eby's "*The Piccolo in the Nineteenth Century*."⁵⁸ Here, the author examines the history of the piccolo in the nineteenth century, employing many primary and secondary sources, discussing the use of the piccolo in the orchestra using musical examples together with period instrument fingerings, and pointing out the inherent problems when performing specific excerpts on nineteenth-century versus modern instruments.

Also reviewed and studied were some complete dissertations with their respective categories within the study of the piccolo. Examples include "*The Piccolo in the Chamber Music of the Twentieth Century: An Annotated Bibliography of Selected Works*" by Theresa Wacker⁵⁹; "*Ten Orchestral Excerpts for Piccolo: An Historical and Stylistic Analysis*" by Allison Fletcher⁶⁰; "*The Piccolo: An Overview of its History and Instruction*" by Nancy Nourse⁶¹; "*The Role of the Piccolo in Beethoven's Orchestration*" by Kuo-Jen Teng⁶², in which

⁵³ Wellbaum, Jack. *Orchestral Excerpts for Flauto piccolo*. Ed. Daniel Dorff with piano reductions by Martha Rearick. Bryn Mawr, PA: Theodore Presser, 1999.

⁵⁴ Kujala, Walfrid. *Orchestral Techniques for Flute and Flauto piccolo: An Audition Guide*. Evanston, IL: Progress Press, 2006.

⁵⁵ Wye, Trevor and Morris, Patricia. *A Practice Book for the Flauto piccolo*. London: Novello, 1988.

⁵⁶ Joseph Jacob Roseman, *William Hebert: Fundamentals of Playing and Teaching Piccolo*, dissertation for DMA, Florida State University, 1996.

⁵⁷ Butterfield, Emily J. *The Professional Life and Pedagogy of Clement Barone*. DMA Dissertation. 2003. 29 March 2018.

⁵⁸ Dombourian-Eby, Thesis.

⁵⁹ Idem., p. 27.

⁶⁰ Fletcher, Thesis.

⁶¹ Nourse, Thesis, p. 10-11.

⁶² Jennifer Kuo-Jen Teng, *The Role of the Piccolo in Beethoven's Orchestration*. DMA Dissertation. Denton, TX: University of North Texas, December 2011. 02 April 2018.

one believes that a number of theory errors were made and which are discussed. Additionally, “*The Mechanical Development of the Piccolo*” by Angela R. Heck,⁶³ “*Octave Flutes in England 1660 – 1800*” by Douglas Middleton MacMillan,⁶⁴ Kelly Nivison Roudabush’s⁶⁵ DMA dissertation, “*The Flute in Transition: A Comparison of Extant Flutes From circa 1650 – 1715,*” and Joseph Jacob Roseman’s⁶⁶ DMA thesis on “*William Hebert; Fundamentals of Playing and teaching Piccolo.*” An incredibly comprehensive thesis was reviewed on the topic of Beethoven and his “Military” style (see Beethoven’s Military Marches, Chapter 25, No. 6-10), as well as the state of propaganda leading up to the Congress of Vienna in 1814, by Nicholas Louis Mathew for a Ph.D. thesis, “*Beethoven’s Political Music and The Idea of the Heroic Style;*”⁶⁷ and Crane, Frederick Baron: “*Athanasius Kircher, Musurgia Universalis (Rome, 1650): the section on musical instruments,*” MA (Master of Arts) thesis, State University of Iowa, 1956.⁶⁸

The author’s research results were examined in conjunction with the analysis of historical sources related to this subject, including books, dissertations, journal articles, scores, and recorded performances. This examination determined pertinent historical information regarding their relationships to current events of those times, as well as a discussion of the development of the role of the piccolo in the orchestration of symphonic works that include symphonic orchestras and bands, and are not limited exclusively to the symphonies by Beethoven. Included is a historical review of the organological development of the small transverse flute from when it appeared in time until the modern Boehm piccolo.

⁶³ Heck, Angela. *The Mechanical Development of the Piccolo*, DMA Thesis, University of Oklahoma, 2010.

⁶⁴ MacMillan, Douglas Middleton. *Octave Flutes in England 1660 – 1800*. Thesis for Doctor of Philosophy in the Faculty of Music at the University of Oxford. 2017.

⁶⁵ Kelly Nivison Roudabush, *The Flute in Transition: A Comparison of Extant Flutes From circa 1650 To 1715*. DMA dissertation, Jacobs School of Music, University of Indiana, 2017. P.13.

⁶⁶ Joseph Jacob Roseman, Thesis.

⁶⁷ Nicholas Louis Mathew. *Beethoven’s Political Music and the Idea of the Heroic Style*, PhD Thesis, Cornell University, 2006.

⁶⁸ Crane, Frederick Baron. *Athanasius Kircher, Musurgia Universalis (Rome, 1650): the section on musical instruments*, MA (Master of Arts) thesis, State University of Iowa, 1956. Retrieved from <https://ir.uiowa.edu/etd/5071>.

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MY FIRST THANKS MUST GO TO MY SUPERVISOR, PROF. KATHRYN COK, FOR HER UNWAVERING SUPPORT, ENCOURAGEMENT, AND INFINITE GUIDANCE.

ALSO, THE INCREDIBLE INSPIRATION, ENTHUSIASM, UNTIRING, AND ENTHUSIASTIC BACKING FROM MY BRILLIANT TEACHERS, PROFS. KATE CLARK AND WILBERT HAZELZET. WHEN IT WAS DARK, THEY SHOWED ME THE LIGHT OF THE STARS!

11 DEDICATION

ABOVE ALL, WITH LOVING THANKS TO MY PARENTS,
TERI AND ALLAN WOLPOWITZ,
DESERVING OF LIFELONG GRATITUDE FOR THE PATIENCE AND
ENTHUSIASM, ENCOURAGEMENT, SUPPORT, TIME, AND LOVE THEY GAVE
ME THROUGH THESE YEARS.

TO THEM, I DEDICATE THIS WORK.

RIKKI AVI WOLPOWITZ - JUNE 2020

12 FIFTY-FOUR COMPOSERS AND 131 COMPOSITIONS STUDIED RELATED TO THE FLAUTO PICCOLO⁶⁹

Composer	Title	Date
Claudio Monteverdi (1567-1643)	L'Orfeo, SV 318 - Favola in musica [Act I, p 10 & 11 (8/53) Chorus {Lasciate I monti} & Ritornello for duo Flautini p 30 (18/54)	1607
Dieupart, Charles (c.1667 - 1740)	Concerto for Flautino in A minor	1702
George Frideric Handel (c.1667-1759)	Opera - Rinaldo, HWV 7b; Libretto: Giacomo Rossi. Act 1, Scene VI, Adagio	1711
	Acis and Galatea, HWV 49. 2 Acts - piccolo in Act I, No. 3.a.- (Recitative) Ye Verdant Plains; p. 22 of the complete score	1718 (rev. 1732,1739)
André Cardinal Destouches (1672-1749)	Callirhoé [Act III Scene IV] Librettist Roy	1712
Jean-François Dandrieu (1682 - 1739)	Les caractères de la guerre ou Suite de Symphonies ajoutée à l'opéra [No. 7: La Charge - Bar 45 - 57] Fife ou small flute/piccolo	1718
Vivaldi, Antonio (1678 - 1741)	Opera - Aria - 'Sempre copra notte oscura' (F major), Tito Manlio Act III, Scene 10 [Servilla], RV 738-a, Act III Scene 10 (Michael Talbot [book]ref)	1719
	Opera in three acts - Aria 'Cara sorte di chi nata' (F major), La Verità in Cimento [Truth put to the test], RV 739, Act III, Scene 5	1720
	Concerto per Flautino [RV 443] in C major	1728-1729
	Concerto per Flautino [RV 444] in C major	1732/1742
	Concerto per Flautino [RV 445] in A minor	1732/1742
Michel Pignolet de Montéclair (1667 - 1737)	6 Concerts for Flute and Continuo [Concert #5 p 3 Fife/Piccolo {63/92}, Concert #6 p.3 Fife/Piccolo {79/92}]	1720
Georg Philipp Telemann (1681-1767)	Overture Wassermusik ("Hamburger Ebb und Fluth") [TWV 55:C3]: (#8 – Menuet: Der angenehme (pleasant) Zephir, for 2 recorders, piccolo, 2 oboes, bassoon, strings & continuo in C major)	1723
	Grillen-Symphonie, Konzert in G Major, for piccolo, flute, oboe, chalumeau, two double basses, strings & continuo in G major, TWV 50:1	1765
Johann Sebastian Bach (1685-1750)	Herr Christ, der einge Gottessohn, BWV 96	1724 (Leipzig)
	Cantata - BWV 103, Ihr werdet weinen und heulen (You Will Cry and Howl/You will weep and lament), Cantata for the Third Sunday after Easter (Jubilate)	1725/1731
Jacques Christophe Naudot (c1690-1762)	Concerto in G major, Opus 17, No. 5	before 1735
Giuseppe Sammartini (1695-1750)	Concerto in F.4. a 5. Parte & la Fluta (Concerto in F for fifth flute - Flautino)	c. 1730
Jean-Féry Rebel (1666-1747)	Les Éléments IV / [Symphonie Nouvelle] (L'Air - Ramage {Song}); Les Éléments VII (Tambourins I & II)	1737

⁶⁹ Personal Research

(cont.) Composer	Title	Date
Jean-Philippe Rameau (1683-1764)	Opera - Les Indes Galantes RCT 44 (1735); Scene II, 0-4 Hebe choer, Musettes, resonance, dans ce riant Boccage; Lentement	1739, 1741
	Opera -La Danse - Les Fetes D'Hébé RCT 41 (Festival) / Les Talents Lyriques -Act IV, Scene 7: No. 6 - Tambourins I & II [Enter Terpsicores (Butterflies), Nymphs, Fauns & Sylvains (tree spirits)	1739
	Opera - Dardanus RCT 35 - Prologue, Scene 2, Tambourin I & II in Minuet tendre en Rondeau; Act III, Scene 3, Tambourins I & II [1739], Tambourins I & II [1744]	1739, 1744
	Opéra-Ballet; Le Temple De La Gloire RCT 59 (Overture)	1745
	Opera - Pygmalion Overture RCT 52; Scene IV, Menuet, Tambourins {pg. 23,26,27} Libretto: Ballot de Sauvot after a text by Antoine Houdar de La Motte	1748
	Opera - Overture Acanthe et Céphis (Sympathy - pastoral heroic) RCT 29	1751
	Opera - Les Boreades / Tragédie en musique, RCT 31; Gavottes for les Heures et les Zéphyr (IMSLP p 199-201), Act 4 Sc 4 - see Petit Flutes	1763
Christoph Willibald Gluck (1714-1787)	Opera-Ballet: Iphigénie en Tauride Wq 46; Act I - Introduction; Act I, Scene 1 & 2: 'Les Dieux Apaisent Leur Courroux'; Recitative, 'Malheureuse'; Chorus, 'Les Dieux Apaisent Leur Courroux,' (Gods Calm Their Wrath)', Recitative, 'Unhappy'. Recitative, 'Dieux Etouffez En Moi Le Cri De La Nature' (The Gods Smothered In Me, The Cry Of Nature), Scene 4: Ballet – même mouvement (easy movement).	1769
	Paride ed Elena	1770
Georg Druschetsky (1745-1819) / Jiří Družecký	Sinfonia Turcia in C major - Duo Flautini (G transposing)	1770
Johann Michael Haydn (1737 – 1806)	Symphony No. 19 in C major	1773
Johann Christian Bach (1735- 1782)	Amadis des Gaules WG 39. Act II (Tambourin) p. 238 on the score (p. 78/87 online)	1779
Wolfgang Amadeus Mozart (1756-1791)	Six Minuette KV 104 (61e) (No. 2 in F-MAJ, No.5 in G-Maj, No.6 in G-Maj - Trios only)	1771-1772
	Four Minuette KV 601 (no. 2 in C-Maj, the trio only)	1791
	German Dances KV 571 (No. 3 +Trio, No. 6 +Trio [Turkish])	1771
	Posthorn Serenade No.9 in D major K 320 (Mvt. 6[2nd Menuetto], Trio I)- {Opening and closing Marches 1 & 2 KV335/320a have no piccolo}	1771-1777, 1779
	Opera-Idomeneo, KV 366 - Act II Scene VII, No.17 in the chorus “Qual Nuovo Terrore”; [Librettist Giovanni Battista Varesco (1735–1805)]	1781
	Opera – The Abduction from the Seraglio / Die Entführung aus dem Serail (Flauto piccolo in G - G transposing flautino – d'''''' – written a''') KV 384: [Librettist, Christoph Friedrich Bretzner (1748-1807), rev. Gottlieb Stephanie (1741-1800)]; {Turkish} Overture; Act 1 No.3 [Allegro assai]; No 5[Chor der Janitscharen; Act II No 14[Duet-Allegro]; Act III No 19[Allegro vivace]; No 21[Vaudeville-Allegro assai]; [Chor de Janitscharen - Allegro vivace]; Appendix VI	1781-1782

	German Dances KV 509 (No. 3, No. 6 - & ad libitum)	1787
	La Bataille; Contradance KV 534	1788
	Six German Dances KV 536, No. 2 (Trio), No. 5	1788
	Six German Dances KV 567 (No.3+trio, No.5 [trio only], No.6 [trio only] + coda	1788
	Twelve German Dances KV 586 (No. 2, No. 5[trio only, No.6 [trio only], No. 10, No.12 [trio only], Coda)	1789
	Six German Dances KV 600 (No.2 + Trio, No.5 (Trio only) [Trio with Oboe & Lyre-"The Canary Bird," No.6 (Trio Only)	1791
	Four German Dances KV 602 (No.4 [Trio only])	1791
	Two Contretanze (Contredances, Country Dances), K. 603 - D major (No.1 - has piccolo) and B-flat major (No.2)	1791
	Three German Dances KV 605 (No.3 + Coda)	1791
	Opera – Die Zauberflöte / The Magic Flute, KV 620 - Aria – Act II, No 13 [Monostasos] (p.132)	1791
(cont.) Composer	Title	Date
Franz Anton Hoffmeister (1754-1812)	Symphony No. 4 in G major - "La Festa Della Pace 1791", (4th movement, Turchesco)	1791
Charles-Simon Catel (1773-1830)	Overture for Winds (Overture in C)	1793
François-Joseph Gossec (1734-1829)	Military Symphony in F	1793
	Overture in C- Le Triomphe de la République - Allegro moderato	1794
Étienne Nicolas Méhul (1763-1817)	Overture in F	1793
Franz Xaver Süssmayr (1766-1803)	"Sinfonia Turchesca" in C major	1794
Haydn, Michael (1737-1806)	Symphony in D major, MH 198 Perger 11, Sherman 19.	1793/4
Ludwig van Beethoven (1770-1827)	Musik zu Einem Ritterballett (Music for a ballet on horseback), WoO 1 – eight movements: No.1 March, No.2 Jagdlied, No.6 Trinklied, No. 8 Coda,	1790
	Twelve Minuets for Orchestra WoO 7 - No.1, No.9, No.11, No.12	1795
	Twelve German Dances for Orchestra WoO 8 - No.6, No.10, No.11, No. 12, Coda	1795
	Fidelio (Leonore, oder Der Triumph der ehelichen Liebe). Op. 72c	1804/5 [1st ver] 1805 [2nd ver] 1814 [3rd ver]
	Symphony No. 5, Op. 67 in C minor (The Destiny Symphony / "Fate")	1804–08
	Symphony No. 6, Op. 68 in F major ("Pastoral")	1804–1808
	Two Marches for Military Band (Dedicated to Maria Ludovika), WoO 18 & WoO 19	1808
	March for Military Band in C Major (Zapfenstreich) - then written for Trio in 1822, WoO 20	1810
	Polonaise for Military Band in D Major, WoO 21	1810
	Eccossaise fur Militarmusik (D Major), WoO 22	1810
	Eccossaise (G Major), WoO 23	1810

	Egmont Overture, Op. 84, and incidental music	1810
	The Ruins of Athens (Die Ruinen von Athen, Opus 113 and 114)	1811
	Konig Stephan/ Musik zu August von Kotzebues Festspiel "Konig Stephan oder Ungans erster Wohltater", Opus 117	1811
	Wellington's Sieg, oder Die Schlacht bei Vittoria (Dedicated to Maelzel), Opus 91	1813
	Der glorreiche Augenblick, Opus 136	1814
	March for Military Band [Triumph March] (D Major), WoO 24	1816
	Symphony No. 9 in D minor ("Choral"), Opus 125	1817–1824
(cont.) Composer	Title	Date
Franz Joseph Haydn (1732-1809)	Die Jahreszeiten (The Seasons), Hob. XXI:3- 4; in 4 acts In I Der Fruhling (Spring) in aria No. 4 (Schon eilet froh der Akkermann (Simon) - piccolo part.	1799
Friedrich Jeremias Witt (1770 - 1836)	Symphony No.6 'Turque' in A minor (1809)	1808
Gaspere Spontini (1774-1851)	Fernand Cortez ou La conquete du Mexico - Opera - 4 acts (Librettists: Etienne de Jouy; Joseph-Alphonse Esmenard - after Alexis Piron; Piccolo part in the Overture	1809
	Bacchanale des Danaïdes - Composed by Spontini for the Salieri's oper "Les Danaïdes," end of 3rd act	1817
François-Adrien Boieldieu (1775-1834)	Jean de Paris	1812
	La Dame Blanche	1825
Ferdinand Hérold (1791-1833)	Le Pré aux Clercs	1832
Gioacchino Rossini (1792-1868)	La scala di sieta (The silken ladder)	1812
	La Gazza ladra (The Thieving Magpie) Overture - Maestoso marciale	1817
	Semiramide Overture	1823
	Guillaume Tell (William Tell) Overture	1829
Carl Maria Friedrich Ernst von Weber (1786-1826)	Der Freischutz, Op. 77; J.277	1817-1821
	Jubilee Overture, Op. 59; J.245	1818
Franz Peter Schubert (1797-1828)	Das Zauberglökchen, D.723	1821
Louis Spohr (1784-1859)	Jessonda (WoO 53; Op.63 (overture) - Grosse Oper in drei Akten - 3 acts	1822
	Der Fall Babylons, WoO 63	1839-1840
Felix Mendelssohn (1809-1847)	Overture fur Harmoniemusik (Military Overture), Op. 24	1826
	Meerestille und gluckliche Fahrt (Calm Sea and Prosperous Voyage), Op. 27	1828
	Robert le diable (Grand opéra en cinq actes) [No. 10, Le Valse Infernale - Chorus; p 412 [424/920]]	1831
	Die erste Walpurgisnacht, Ballade for Choir and Orchestra, Op.60	1831-1843
	Opera - Unfinished: Large Secular Songs, # 123: Loreley, Op. 98	1847
Giacomo Meyerbeer (1791-1864)	La scala di sieta (The silken ladder)	1812
	La muette de Portici	1828
	Les Hugenots (Opera en cinq actes)	1836
	Dinorah, or Die Wallfahrt nach Ploermel (Ploërmel's forgiveness: comic opera in three acts)	1859
	Kroungsmarsch; Marche du couronnement (Coronation of Wilhelm I of Prussia); in E-flat major for 2 orchestras	1861

(cont.) Composer	Title	Date
Auber, Daniel François Esprit (1782 — 1871)	Fra Diavolo	1830
	Gustave III	1833
	Le cheval de bronze	1834/5
	Le domino noir	1837
	Le lac des fées	1839
	Les diamants de la Couronne	1841
	Haydée	1847
	Grande Ouverture	1862
	Paradise and the Peri (Op. 50)	1843
Robert Schumann (1810-1856)	Konzertstück in F-Dur (Concertpiece) for Four Horns and Orchestra, Op.86	1849
Hector Berlioz (1803-1869)	Symphonie fantastique, H 48	1830
	La Damnation de Faust, Op. 24, H 111; Part I - Introduction, Scene 2, Scene 3 (Hungarian March)	1845-1846
Wilhelm Richard Wagner (1813 – 1883)	Der fliegende Holländer (The Flying Dutchman)	1841/2
	Die Walküre, WWV 86B	1856-1870
Johann Baptist Strauss I (1804 -	Redoute-Quadrille	1843
Franz Liszt (1811- 1886)	Fantasie uber ungarische Volksmelodien (Fantasy on Hungarian Themes)	1849-52
	Heroide Funebre (Symphonie Poem No. 8)	1854-56
	Dante Symphony (A Symphony to Dante's Divine Comedy)	1855-56
Giuseppe Verdi (1813-1901)	Rigoletto (1. Preludio,2. Introduzione, 4. Scena e Duetto, 5. Scena e Duetto, 7. Scena e Coro Finale I, 8. Scena ed Aria, 9. Scena ed Aria, 10, Scena e DUETTO, ACT III, Preludio, 11. Scena e Cnazione,12. Quartetto,13. Scena Terzetto e Tempesta, 14. Scena e Duetto Finale	1851
	Messa da Requiem	1874, rev. 1875
	Otello	1885
Johannes Brahms (1833-1897)	Variations on a Theme by Haydn, Op. 56	1873
	Symphony No. 4, Op. 98	1884/5
Piotr Ilyich Tchaikovsky (1840- 1893)	Symphony No. 4 in F minor, Op. 36	1877-1878
Ebenezer Prout (1835-1909)	Suite de Ballet for Orchestra, Op. 28	1892

13 INTRODUCTION

*“Every flute player has a love-hate relationship with the piccolo. This little villain is an extreme source of fear and discomfort for many of us, piercing through the sound of any ensemble as if it wants people to judge us for poor intonation.”*⁷⁰

The small flute is an instrument with an exceptional history. Over its three hundred years of ‘recent’ history, it has often remained unnoticed, not only as a valuable woodwind instrument but also in the setting of the orchestra. It is a high-pitched source of sound-power with superb descant authority and effectiveness when given specific performance tasks within the existing composition. Few “histories” have been written showing development from the ‘no-key’ petite flauto traverso into a Flauto piccolo having one key and then transforming over the years into a multi-keyed instrument analogous in fingering and form to the flute. As part of this ‘discovery’ phase, existing dissertations were consulted about the historical chronology of the physically developing piccolo and its organology⁷¹. Also researched were recorded piccolo manufacturing timelines, comparisons of the “military Flauto piccolo” versus the “orchestral Flauto piccolo,” and the history of the modern Flauto piccolo in the orchestra where it serves with a unique quality within the contemporary woodwind section of the orchestra.

Conventional wisdom tells us that *“the history of the smaller flutes is much the same as that of the traditional C instrument”*⁷², *save that in general, each phase seems to have come just a little later* (Toff).⁷³ The history of the Flauto piccolo is summarized similarly in most sources dealing with the flute’s development. While this statement may be correct, *“it leaves a great deal to the imagination and speculation of the reader.”*⁷⁴ Historically, the acceptance and incorporation of the small flute into orchestral compositions, consistently lagged at the very least, ten years behind that of the grand flute from a mechanical perspective.⁷⁵ It evolved exceptionally slowly during the 1800s from becoming a one-keyed small flute into a ‘Boehm

⁷⁰ Alix Gilbert. *13 Things Only Flute Players Understand; Don't hate us 'cause we're flutiful*, Odyssey Online, April 12, 2016; <https://www.theodysseyonline.com/13-things-only-flute-players-understand>

⁷¹ Organology (from Greek: ὄργανον – organon, "instrument" and λόγος – logos, "study") is the science of musical instruments and their classification. It embraces the study of instruments' history, instruments used in different cultures, technical aspects of how instruments produce sound, and musical instrument classification. There is a degree of overlap between organology, ethnomusicology (being subsets of musicology) and the branch of the science of acoustics devoted to musical instruments.

⁷² Toff, Nancy. *The Flute Book: A Complete Guide for Students and Performers*. 2nd ed. Oxford: Oxford University Press, 1996, p. 63.

⁷³ Heck, p. 13.

⁷⁴ Ibid.

⁷⁵ Ibid.

system' instrument. The popularity of the Flauto piccolo grew throughout the 20th century, with a considerable number of solo and chamber music pieces being written specifically for it⁷⁶. The cause of this trailing development is unclear, but what is apparent is that the Flauto piccolo mechanism lagged in progress so that it could not cope with performance demands or because composers were not yet exposed to its possibilities as an instrument. Once discovered, however, it began to be incorporated into Symphonic Orchestral compositions and Symphonic Band arrangements.

The compositional musical history of the Flauto piccolo evolved from military needs, with the transmission of hidden codes on the battlefield, to the needs of composers producing stirring symphonic music for marches, demonstrations, and protests after the French revolution. What occurred was that Baroque piccolos became regular members of French eighteenth-century operas and the enormous concert bands appearing from the French Revolution.⁷⁷ Nancy Nourse believes that their inauguration into the classical orchestra is a result of their being used in "*playing the shrill, top line of Janissary (or Turkish) band music.*"⁷⁸

The piccolo, and its legacy being a small transverse flute, categorized it as a noticeably "folk" instrument and its tone, along with the similarly-pitched flageolet, was supposed by composers to sound like that of small birds.⁷⁹ Therefore, the gradual transition and incorporation of the Flauto piccolo by composers into orchestras initially involved imitating the sounds of nature and special effects as the flauto piccolo's tradition marked it as an instrument with a tone, that invoked the idea of the sounds like that of small birds. Eventually, the flauto piccolo replaced the flageolet and was therefore frequently used to imitate birdsong, to conjure up the countryside, or give a "normal" feel to a score.⁸⁰ These portrayals can be heard in chamber music, such as the pastoral scenes in Vivaldi's *Piccolo Concerto II in C Major, RV 444* (before 1740), and opera composers such as Rameau regularly took advantage of the piccolo's potential of expressing different characters of nature.⁸¹ Examples of other scenes that conjure up birds are found in Handel's operas *Acis and Galatea* (in the aria "*Hush Ye Pretty Warbling Choir,*" 1718 and 1732 – page 116) and *Rinaldo* (1711 and 1731 – page 116).⁸² The

⁷⁶ Therese Wacker, Chapter 3, p. 27 in Gippo, Jan. *The Complete Piccolo: A comprehensive guide to fingerings, repertoire, and history*. Forward by Laurie Sokoloff. King of Prussia, PA: Theodore Presser Company, 1996.

⁷⁷ Nancy Nourse. Piccolo Notes, *The Symphonic Debutante Piccolo: Was it Really Beethoven's Fifth?* pp. 26-29, Flute Focus April 2008. www.flutefocus.com

⁷⁸ Idem., p. 27.

⁷⁹ Nourse, Thesis, pp. 30, 42.

⁸⁰ Dr. Gail Looney, *Is It a Bird or a Flute?* March 4, 2015, OV Parent.

<http://www.ovparent.com/page/content.detail/id/528133/Is-It-a-Bird-or-a-Flute-.html?nav=5049>

⁸¹ Elenor Selfridge-Field. *Vivaldi's esoteric Instruments*, Early Music, Vol. 6, No. 3, July 1978, pp. 332 – 338.

⁸² Full text of "*The orchestra and its instruments*".

https://archive.org/stream/orchestraitsinst00sing/orchestraitsinst00sing_djvu.txt

piccolo produced 'storm scenes' as are heard in Gluck's *Iphigenia en Tauride* (1778) and Mozart's *Idomeneo* (1781). Beethoven used the "otavino" only once programmatically in imitation of natural elements, but as will be showed and discussed in later chapters, this character of the flauto piccolo was well recognized and often used by composers of the Baroque and Classical periods.

The piccolo's resemblances to the fife with its strong martial undertones were well recognized by the time Beethoven involved the piccolo. In opera, the piccolo was often combined with other "militaristic" instruments such as trumpets and percussion to evoke military scenes and characters. This style came into its prime in operas in works contemporary with Beethoven's and will be discussed later. Such examples are Spontini's *Fernand Cortez* (1809 see page 382), Spohr's *Jessonda* (1823 see page 627), and Meyerbeer's *Les Huguenots* (1836 see page 631). The piccolo became even more fashionable going into the eighteenth century after Europeans were exposed to the strikingly unusual and mysterious Janissary bands (see page 287) of the Ottoman Empire after the Turkish siege of Vienna in 1529 and the famous Battle of Vienna in 1683. By scoring the piccolo in parallel with wind instruments and percussion like tambourines, composers like Mozart pursued the idea of imitating this middle-eastern shawm-like sound, for example, in his opera *Abduction from the Seraglio* (1782 see page 331). The flauto piccolo also achieved a demonic undertone, and in the late Baroque, portrayals of hell were created by Berlioz in the *Damnation of Faust*. Later in the eighteenth century, the piccolo added an atmosphere of brutal violence, for example, in the chorus of Scythians in Gluck's *Iphigénie en Tauride* (see page 270) or the demonic excesses in Spontini's dances in *Le Danaïdes* (1784 see page 385). Unexpectedly, while Beethoven has used the piccolo for its martial qualities, he did not make much other use of the piccolo's programmatic possibilities as some of his predecessors. Other examples of such works were those of Wolfgang Amadeus Mozart in his portrayal of the comical Eunuchs in "The Magic Flute" (*Die Zauberflöte*) in 1791 (see page 348), and that of Ludwig van Beethoven's stormy wind in the fourth movement of the Symphony No. 6 in F major, Op. 68, the '*Pastoral Symphony*' in 1808 (see page 474). Also, to be found at the production of lightning by Giuseppe Verdi's "*Rigoletto*" in 1851 (see page 700), and the penetrating, intense fortissimo of the Flauto piccolo heightened the portrayal of terror in 'scary scenes' such as the Beethoven's Egmont (see page 518).

By the close of the eighteenth century, the flute was relatively sophisticated, now having several keys, while the piccolo in the early nineteenth century was still a simple one-keyed instrument and followed the flute's changes slowly. The development of the "multi-

keyed" piccolo finally occurred in 1824 and was equivalent to the six-keyed flute.⁸³ Subsequently, these modified piccolos provided more than forty sets of fingerings were tuned in seven various keys and were constructed from several materials; there were also many treatises published for the piccolo.⁸⁴ Compared to the flute, there was no significant difference in the quality of sound between the older and newer piccolo models, so no incentive to change to the new ones occurred. Piccolos and flutes of the pre-Boehm era were best accustomed to the tonality of D Major (with its two sharps) and its relative keys and found playing in keys that had flats to be more difficult and cumbersome. Music for military bands, however, was often written in these keys to accommodate the many transposing wind and brass instruments that dominated the ranks of the ensemble. As a result, the invention of the D-flat piccolo came about, and this is speculated to have been the instrument that first played the famous solo from Tchaikovsky's Fourth Symphony.⁸⁵

Finally, the flauto piccolo metaphorically arrives in history to debut as a sophisticated instrument, thanks to Romantic period composers such as Richard Strauss⁸⁶ or Gustav Mahler⁸⁷, who integrated the piccolo entirely into the orchestra's woodwind section. From then on, it slowly achieved the status of being an essential part of the orchestra sound, adding color, shading, and quality texture as a soloist in its own right⁸⁸.

To date, there have been few studies or analyses of the compositions themselves as they developed and progressed through the eighteen and nineteenth centuries, running parallel to the flauto piccolo's historical development that analyzed its musical achievements within the compositions. Dissertations such as those by Joseph Jacob Roseman⁸⁹ and Allison Fletcher are treatises on the techniques of playing the pieces with the view of preparedness for auditions.⁹⁰ There is little in those dissertations which study, analyze and dissect the music itself for the exposé, the explanation, elucidation, and description, and finally, a discussion in which the flauto piccolo tells its own story and how it gives life to the music.

Within this thesis, and preceding the chapters on the individual composers, is an organological history of the development of the flauto piccolo and its use as an orchestral instrument. Because of a lack of historical information available for the eighteenth century,

⁸³ Therese Wacker, The history of the Piccolo, from Fifes to intricate keys, *Flute Talk*, May – June 2001.

⁸⁴ Zart Dombourian–Eby, *A History of the Piccolo*, *The Flutist Quarterly*, winter 1991.

⁸⁵ Jan Gippo, *The Piccolo, then and now*, *Flute Talk*, December 1998.

⁸⁶ Richard Strauss. IMSLP:

[https://imslp.org/wiki/Also_sprach_Zarathustra,_Op.30_\(Strauss,_Richard\)](https://imslp.org/wiki/Also_sprach_Zarathustra,_Op.30_(Strauss,_Richard)).

⁸⁷ Gustav Mahler. IMSLP: [https://imslp.org/wiki/Symphony_No.1_\(Mahler,_Gustav\)](https://imslp.org/wiki/Symphony_No.1_(Mahler,_Gustav)).

⁸⁸ Wacker, *The History of the Piccolo, from Fifes to Intricate Keys*, p. 8-15.

⁸⁹ Joseph Jacob Roseman, *William Hebert: Fundamentals of Playing and Teaching Piccolo*, dissertation for DMA, Florida State University, 1996.

⁹⁰ Fletcher, Thesis.

there is a discrepancy – as well as controversy – as to what instrument was used in the literature⁹¹. Despite a dogmatic and uncompromising approach to which small flute (flautino, ottavino, sopranino, for example) a specific piece was written for when rational minds are brought into play in the discussion, the part could have been written for any of these instruments⁹². Moreover, it makes no difference as to which instrument the performer chooses to use in the production to express his or her personality. This thesis does not try to settle these differences, but rather to show how the flauto piccolo may function if chosen to be used in these works. Over the centuries, many types of “small flutes” were developed. There are a bewildering number of instruments that go by different names and employed by various composers.⁹³ Small, sided flutes can be grouped into four families⁹⁴:

- 1 Flageolets
- 2 Recorders with eight holes
- 3 Side-blown flutes
- 4 Pipes or one-handed galoubets⁹⁵

The terminology of “small flutes”⁹⁶ is diverse and confusing where “flautino,” “flauto piccolo,” and “petite flûte” and may refer to more than one instrument (Table 5, page 66).⁹⁷ The word “flute” has been standardized to refer to the concert-pitched flauto traverso.⁹⁸ In this thesis, “flauto piccolo” is used to denote the “small transverse flute,” having a pitch one octave above the flauto traverso. These names will be used universally in this thesis for these two instruments, no matter what term the original text uses. For example, French manuscripts or scores use “petite flûte,” but to simplify terms, the word “flauto piccolo” will be substituted. To add to the confusion, flutes and flauto piccolos were formerly chosen by their lowest-sounding pitch.⁹⁹ Until the addition of the low C and C-sharp keys in the late eighteenth century, the lowest note on the standard flute was D⁴ (in relation to middle C, or C⁴, on the piano); therefore, this flute

⁹¹ David Lasocki and Anthony Rowland-Jones in *The Cambridge Companion to the Recorder*, 110.

⁹² Meierott, Lenz. Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17 und 18 Jahrhunderts. Tutzing: Verlegt Bei Hans Schneider, 1974, p. 41.

⁹³ Eleanor Selfridge-Field. *Vivaldi's Esoteric Instruments*. Early Music, Vol. 6, July 1978. Pp332-338.

⁹⁴ Federico Sardelli. *Vivaldi's music for Flute and Recorder*. Talbot, Michael, Translator. Ashgate Publishing Company, Vermont, USA. 1988.

⁹⁵ *Galoubette*: one-handed three hole end-blown pipe

⁹⁶ Antony Baines: “Small flute: (i) A flute smaller than the concert flute. ‘From the time of Gluck onwards, ‘small flute’ signified the orchestral piccolo (previously — notes Baines incorrectly — the descant recorder). There were two kinds: The F flute (or third flute) a third above the concert flute and the small B flat and C flutes. The C flute is a tone below the piccolo and usually three-jointed with one key. The C flute is extinct, but others survive as band instruments. p. 294.

⁹⁷ Flute misnomers, *Dayton C. Miller Collection*, Library of Congress, <https://www.loc.gov/collections/dayton-c-miller-collection/articles-and-essays/catalog-of-wind-instruments/flute-misnomers/>

⁹⁸ Nourse, Thesis, 10-11.

⁹⁹ Flute misnomers, *Dayton C. Miller Collection*, Library of Congress.

was known as the flute in D, even though it was non-transposing, with this system of nomenclature continuing well into the nineteenth century,¹⁰⁰ despite the addition of the lower notes to the mechanism.¹⁰¹

In many cases, it is not clear which instrument should be used, although the musician-scholar should be able to judge the composer's intentions empathetically by studying the score concerning the historical basis of the music. In the author's opinion, it matters extraordinarily little which instrument is chosen, when the choice for preference is that instrument which the performer is familiar with, and in the author's opinion, the argument of whether the composition is written for the recorder or the flauto piccolo is fatuous.¹⁰² It is not possible to define a demarcation boundary that would distinguish between a large piccolo and a small flute because there was no such thing as standardization of size in earlier times.¹⁰³ In many languages, there is a direct relationship of the small flute to the larger instrument, and therefore is not an issue (Table 5). In French and German, the term "flute" is qualified by a modifier as in "petite flûte" and "kleine flöte," in Spanish by a diminutive, "flautin," and in Italian "ottavino." Despite the ambiguous nomenclature up to as late as the early nineteenth century, for the "small transverse flute," "flauto piccolo" will be used to designate the instrument of study in this thesis to avoid uncertainties where they would typically exist.¹⁰⁴ The word "flute" has been applied indiscriminately to encompass blowing across a hole or blowing into a whistle mouthpiece. It is doubtful that successfully sorting out the names into specific flute types will be achieved, and it is unlikely that many of the names had a single, precise meaning.¹⁰⁵

When there is a problem in playing old music on the correct instrument, it is called "Aufführungspraxis" (Performance practice) by the Germans.¹⁰⁶ Before and even after 1550, instrument types were not usually stated in the scores. Often found are vocal character passages with no words, and music that is possible on any number of instruments. Added to that is the reality that many period instruments of those times are now obsolete and unobtainable.¹⁰⁷ It was accepted that musicians would play a piece on any instrument that was conveniently accessible,

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Personal opinion.

¹⁰³ Dombourian-Eby, Thesis, p.2.

¹⁰⁴ Roger S. Stevens. *Artistic Flute Technique and Study*, Hollywood, CA: Highland Music Company, 1967

¹⁰⁵ David Munrow, *Instruments of the Middle Ages and Renaissance* (London: Oxford University Press, 1976), 11.

¹⁰⁶ Hartmut Krones: *Aufführungspraxis*. In: Oesterreichisches Musiklexikon. Online-Ausgabe, Wien 2002 ff., ISBN 3-7001-3077-5; Druckausgabe: Band 1, Verlag der Österreichischen Akademie der Wissenschaften, Wien 2002, ISBN 3-7001-3043-0.

¹⁰⁷ David Munrow, p.6.

and which could represent the designated notes.¹⁰⁸ During the Middle Ages and the Renaissance, it was a foreign concept for a fifteenth-century composer to write music for a specific instrument.¹⁰⁹ Of overriding importance was the requirement only to play the music and little else¹¹⁰. Scores were without accidentals (sharps and flats), and according to Rachel Brown, often had no tempo or dynamic markings,¹¹¹ with the musician “*being expected to supply whatever embellishments he thought was needed for that piece.*” Unfortunately, currently, much of the traditional “*flautino*” music attributed to a composer is based on style through an educated guess of the editor, deeply rooted in personal bias. Hence, as is so amply illustrated by the total lack of adequate control and supervision in the International Music Score Library Project (IMSLP)¹¹², the Vivaldi concertos RV 443, RV 444 and RV 445 are inaccurately called “Recorder concertos,” “Concertos for Sopranino,” or “Flauto piccolo concertos.” They are, in fact, concertos for *flautino*, the name that was explicitly prescribed by Vivaldi. The restoration of this historical integrity would thereby allow the performer to decide which instrument to use,¹¹³ as well as provide the appropriate information necessary for the modern player to be able to apply their own interpretations and embellishments to early music.¹¹⁴

¹⁰⁸ Jeremy Montagu. Personal contact and his own observations based on his expert opinion. University of Oxford, Oxford, United Kingdom, jeremymontagu@gmail.com. Jeremy Montagu is former curator of the Bate Collection of Musical Instruments and lecturer at the University of Oxford. He is a Fellow of the Society of Antiquaries of London and of the Royal Anthropological Institute, and an Emeritus Fellow of Wadham College, University of Oxford, and an expert in the field of ancient musical instruments and their performance.

¹⁰⁹ Munrow, p.6.

¹¹⁰ Ibid.

¹¹¹ Rachel Brown. *The Early Flute: A Practical Guide*. Cambridge: Cambridge University Press, 2002, p. 4.

¹¹² Project Petrucci LLC; IMSLP:

https://en.wikipedia.org/wiki/International_Music_Score_Library_Project

¹¹³ Michel Corrette, *Méthod pour apprendre aisément à jouer de la flûte traversière*, Paris c.1735, p. 11.

¹¹⁴ Personal opinion.

14 A HISTORY OF THE FLAUTO PICCOLO AND ITS DEVELOPMENT RELEVANT TO ITS FUNCTIONAL CAPABILITIES SPECIFICALLY CORRELATED WITH ITS USE IN COMPOSITIONS

Early History of Small Transverse Flutes – The Predecessors of the Flauto Piccolo. Neolithic, China, Etruscan, Asian - to the middle ages

According to the German flute teacher and virtuoso, Johann Joachim Quantz (1697-1773), no one really knows the history of the transverse flute and its family¹¹⁵:

[...] "I will not waste time here with fabulous and uncertain tales of the origin of flutes that are held crossways before the mouth. Since we have no absolutely certain information about the matter, it is immaterial whether the Phrygian King Midas¹¹⁶ or someone else is supposed to have invented them. Likewise, I cannot determine whether the invention was first suggested by a draft of wind striking a hollow branch of an elder Bush, broken off at the top, in which Wright had made a little opening in the side, or whether it was due to some other circumstance. It is beyond all doubt, however, that in Occidental lands the Germans were the first to revive, if not to establish, the basic principles of the transverse flute as well as of many other wind instruments thus the English call the instrument the German flute, and the French designate it La Flute Allemande.[...]"¹¹⁷

The development of the flauto piccolo is known to have begun in ancient times as a small transverse flute that was part of a family of transverse flutes of diverse sizes.¹¹⁸ The history of the small transverse (cross or side-blown) flute¹¹⁹ starts in antiquity. Archaeologists discovered people who made various small flutes out of bones of birds and bears, with a varying number of finger holes, that are believed to be transverse flutes. Bone flutes are one of the oldest known deliberately made musical instruments, and most prehistoric flutes come from a period

¹¹⁵Johann Joachim Quantz. *On Playing the Flute*. Second Edition. Translated by Edward R. Reilly. Boston: Northeastern University Press, 2001. § 1, p. 29.

¹¹⁶J.G. Walther, *Musikalisches Lexikon*, (Leipzig: Wolfgang Dee, 1732), p. 248, states that the invention of the transverse flute is attributed to King Midas in Polydorus Vergilius, lib. I de inventoribus rerum, c. 15.

¹¹⁷Jacques-Martin Hotteterre le Romain, *Principes de la flute traversiere, de la Flute a Bec, et du Hautbois*, Op.1. Christoph Ballard, M.DCCVII (1707). Principles of the Flute, Recorder and Oboe (Principes De La Flute) (Dover Books on Music) Paperback, 1984.

¹¹⁸Nancy Nourse, p. 10-11.

¹¹⁹A "Cross" flute is the name used by Sachs for a Transverse flute and refers to any variety of horizontally held tube-instrument played by blowing sideways across a hole (embouchure) near the top end. The top end of the tube is closed by any means ranging from a simple natural septum (as in bamboo) to a mechanical device such as a cork. The cork can be advanced or retracted for tuning purposes. Transverse flutes include the Western classical concert flutes, the Indian classical flutes (the bansuri and the venu), the Chinese dizi, the Western fife, several Japanese fue, and Korean flutes such as Daegeum, Junggeum and Sogeum. Wikipedia contributors. "Transverse flute." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 13 Dec. 2017. Accessed April 06, 2018.

in pre-history associated with a post-Neanderthal activity. Such an example is the *Divje Babe* bear bone small flute from Slovenia, which on analysis suggests that Palaeolithic people were well aware of music, and judging by measurements of the drilled holes, they used the diatonic scale.¹²⁰

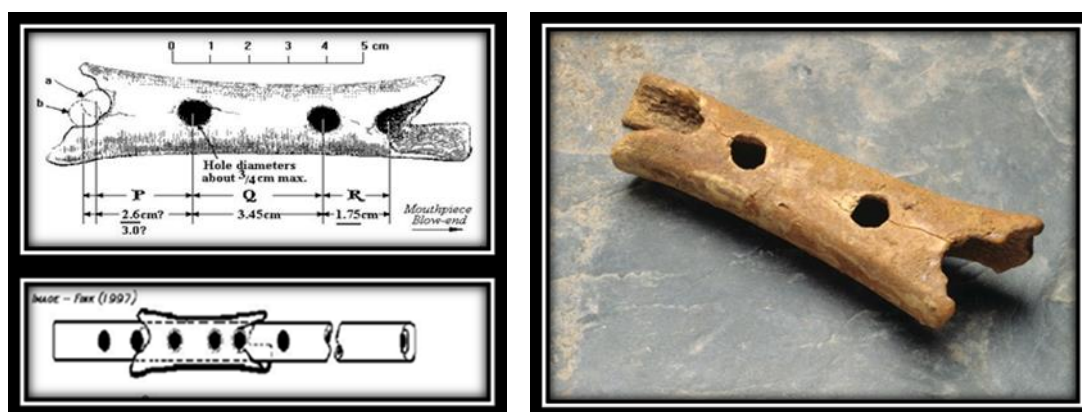


Figure 1: The National Museum of Slovenia. A Neanderthal flute, 60,000 years old. The earliest discovered musical instrument in the world. Discovered during archaeological excavations of Divje babe cave.¹²¹

In 1986, a tomb in Jiahú, Wuyan County, Henan Province in central China, yielded an excavated cache of thirty bird-bone flutes. This area was inhabited from 7000 BCE to 5700 BCE, and the 9,000-year-old instruments (¹²²radio-carbon dated to between 5750 BCE and 5620 BCE) are made from hollow crane bones and have between five and eight holes. The Chinese flutes are capable of amazingly high levels of tonality to the point that modern musicians can play a pentatonic-scale tune on these flutes, thus demonstrating that the Jiahú people already



Figure 2: Jiahu Gudi, small transverse bone flute on display at the Henan Provincial Museum

had the fundamental idea of tone differences and tried to achieve pitch accuracy;¹²³ and at a fundamental level, they also were aware of the relationship between sound pitch and pipe length, practicing the seven-tone scale music

¹²⁰ Matija Turk. *Neandertalska piščal iz Divjih bab I: stara in nova spoznanja* [Neanderthal flute from Divje babe I: old and new findings]. In Toškan, Borut. *Drobci ledenodobnega okolja. Zbornik ob življenjskem jubileju Ivana Turka* [Fragments of Ice Age environments. Proceedings in Honour of Ivan Turk's Jubilee] (PDF). Dimkaroski, Ljuben, Ljubljana: Založba ZRC, ZRC SAZU, 2011, pp. 251–65. ISBN 978-961-254-257-3.

¹²¹ National Museum of Slovenia, *Neanderthal Flute – The Flute from Divje Babe*. http://www.nms.si/index.php?option=com_content&view=article&id=2089%3Aneandertalevapial-pial-iz-divjih-bab&catid=18%3Aznameniti-predmeti&Itemid=33&lang=en

¹²² *The Development of Flutes in Europe and Asia*. http://flutopedia.com/dev_flutes_euroasia.htm

¹²³ Bob Fink. Neanderthal Flute Musicological Analysis, *New York Times*, September 28, 1999: "After 9,000 Years, Oldest Playable Flute Is Heard Again"

eight thousand years ago.¹²⁴ This flute style is called the “*gudi*” (bone flute), and collectively these flutes are known as the *Jiahú Gudi* (贾湖骨笛),¹²⁵ with some contemporary Chinese musicians still playing this style of the small flute.

It is thought that the transverse flute originated somewhere between Central Asia and China, and migrated along the Silk Road through India, Samaria, the Cyclades, Egypt, Etruria, and Rome. The Chinese transverse flute (still played today) called the ‘*dizi*’ (Chinese: 笛子; pinyin: *dízi*, pronounced [títsi]), goes back to the fifth century BC, although it is known from a poem that the Chinese were using the transverse flute at a much earlier date, conceivably as early as the ninth century BC. This poem refers to the 簫 (“ch’ih” or “chí”), a “*small side-blown bamboo flute with seven holes.*”¹²⁶ The poem is from the classic Chinese poem 詩經 (“Shī Jīng” or “Shih Ching” or “Shih King”); *The Book of Songs or The Book of Poetry*,¹²⁷ a collection of 305 poems translated by James Legge¹²⁸ and written before the time of Confucius between 1766 and 586 BCE.¹²⁹ This particular poem is from the 大雅 (“Ta Ya” or “*Greater Odes of the Kingdom*”) decade of Sheng Min, titled “*Ban*,” a collection of pieces sung and played on great occasions at the royal court and in the presence of the king”¹³⁰(Figure 3: The classic poem 簫 (“ch’ih” or “chí”).) of Western Zhou (1046 BC - 771 BC).¹³¹ A type of side-blown small flute (*xūn*) is fundamental to a poem from *The Book of Songs*, written around the ninth-century BCE (899–800 BCE).^{132, 133}

¹²⁴ BBC News Online Science Editor Dr. David Whitehouse, Sci/Tech, *The Bone Age Flute*, Thursday, September 23, 1999 Published at 01:54 GMT 02:54 UK.

<http://news.bbc.co.uk/2/hi/science/nature/454594.stm>

¹²⁵ Zhang Juzhong, Garman Harbottle, Xiao Xinghua, and Wang Changsui. *Discovery and Research on Jiahu Bone Flutes in Wuyang, China*, December 14, 2000, 3 pages. From Flutopedia, References – Z, http://flutopedia.com/references_z.htm#Zhang1999

¹²⁶ *Chinese Text Project*, <https://ctext.org/dictionary.pl?if=en&char=%E7%AF%AA>

¹²⁷ *Ibid.*

¹²⁸ James Legge (1815-1897). A Scottish scholar, sinologist, and missionary, renowned as an early and prolific translator of Classical Chinese texts into English. Legge worked as a representative of the London Missionary Society in Malacca and Hong Kong. He was the first Professor of Chinese at Oxford University.

¹²⁹ James Legge. *The Sacred Books of China — The Texts of Confucianism, Part 1 - The Shu King, The Religious Portions of the Shih King, The Hsiao King, The Sacred Books of the East*, translated by various Oriental Scholars and edited by F. Max Müller, Volume 3, published by The Clarendon Press, Oxford, 1879, 492 pages. Reissued in [Legge 2005]. Publications [sacredbooksofch03conf](http://www.archive.org/details/sacredbooksofch03conf) and [sacredbooksofchi025067mbp](http://www.archive.org/details/sacredbooksofchi025067mbp) on Archive.org (open access). P.276. From: 大雅 - Greater odes of the kingdom, Books referencing 大雅; 生民之什 - Decade Of Sheng Mi; 板 – Ban; http://flutopedia.com/references_1.htm#Legge1879

¹³⁰ *The Development of Flutes in Europe and Asia.*

¹³¹ *Chinese Text Project*, p. 277.

¹³² 天之牖民、如堦如簫 “Heaven enlightens the people, as the ch’ih responds to the xūn.” ~ *The Book of Songs*

¹³³ *Asian Historical Architecture. Byōdō-in Temple - 平等院*, Kyoto, Japan, (built 1053) <http://www.orientalarchitecture.com/sid/202/japan/kyoto/byodo-in-temple>

板：	天之牖民、如壘如簾。 如璋如圭、如取如攜。 攜無日益、牖民孔易。 民之多辟、無自立辟。
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Figure 3: The classic poem 簾 (“ch’ih” or “chí”).¹³⁴



*Ban: “Heaven enlightens the people,
As the **small flute** responds to the porcelain
whistle;
As two half maces form a whole one;
As you take a thing, and bring it away in your
hand,
Bringing it away without any more ado.
The enlightenment of the people is very easy.
They have [now] many perversities;
Do not you set up your perversity [before
them].”¹³⁵*

~ Shih Ching¹³⁶

Figure 4: Bodhisattva nun (1053 AD)

Blowing a small cross flute in the temple, the Phoenix Hall (鳳凰堂 Hōō-dō) or the Amida Hall on the south wall (No. 8). The statue is found in Byōdō-in (平等院) a Buddhist temple in the city of Uji

Text inscriptions referring to music in China found on musical instruments in the Tomb of Marquis Yi of Zeng (d. 433 B.C) is the earliest known examples of written Chinese music. They are in sets of forty-one chime stones and sixty-five bells. They have extensive engravings concerning pitches, scales, and transposition, and the bells still sound the pitches referred to by the inscriptions. There were two systems of pitch nomenclature, one for relative pitch (a solmization system) and one for absolute pitch.¹³⁷

¹³⁴ Chinese Text Project.

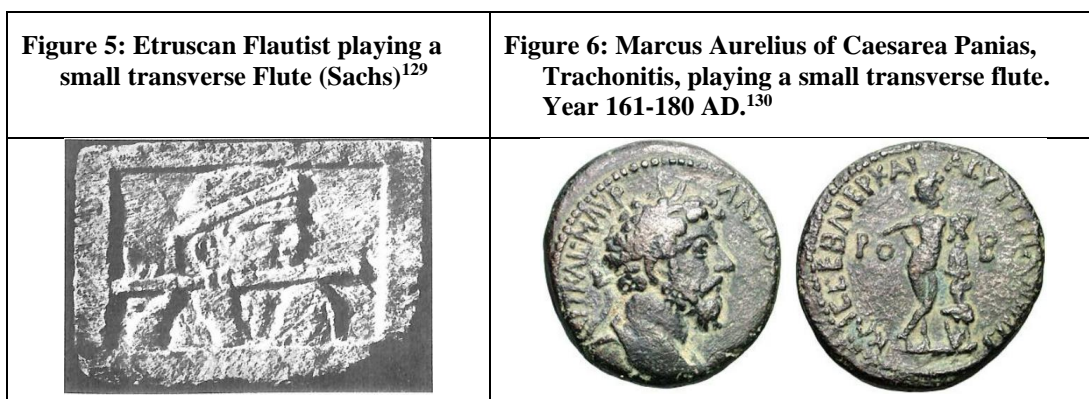
¹³⁵ XWomen CONTENT - iath.virginia.edu.

<http://www2.iath.virginia.edu/saxon/servlet/SaxonServlet?source=xwomen/texts/odes.xml&style=xwomen/xsl/dynaxml.xsl&chunk.id=d3.260&doc.lang=bilingual>

¹³⁶ Chinese Text Project.

¹³⁷ Robert Bagley. *The Prehistory of Chinese Music Theory, Elsley Zeitlyn Lecture on Chinese Archaeology and Culture*, 26 October 2004, Britac.ac.uk. “The tomb of Marquis Yi of Zeng (d.433 BC), excavated by Chinese archaeologists in 1978, contained thirty well-preserved musical instruments. The most spectacular are a set of 41 chimestones and a set of 65 bells, both of which carry lengthy inscriptions concerning pitches, scales, and transposition. These inscriptions are the earliest texts on music yet known from China, and the bells still sound the pitches that their inscriptions refer to.” The chromatic instruments and their inscriptions were described, and the lecturer tried to account for the theoretical understanding they exhibit. He proposed a hypothetical prehistory for Chinese music and argued that Chinese music theory before the Marquis of Zeng's time was significantly different from music theory of later periods. The disturbingly early appearance of the chromatic scale in China seems to be connected with that difference.

In comparison, however, the earliest Western documentation is an Etruscan tomb from the second-century B.C.¹³⁸ Revealed as an urn, the *urna del flautista*, on which the sculptor carved a musician playing a short “cross” or transverse flute (sized to about 20 inches) with a mouth hole about one quarter down the length. It was held horizontally to the right, and finger holes stopped by the fingers (Figure 5).¹³⁹



Later documentation is embodied by the Greco-Roman artifacts from the Syrian town of Panias and the Israeli town of Caesarea, where small transverse flutes have been found stamped on coins (Figure 6).¹⁴⁰ The Athenian historian and general Thucydides (c. 460 – c. 400 BC) wrote in his *History of the Peloponnesian War*, in describing the fifth-century BC war between Sparta and Athens until the year 411 BC, that when marching their soldiers from one location to another, Greeks used the small flute:¹⁴¹

[...] “After this followed the battle. The Argives and their confederates marched to the charge with great violence and fury. But the Lacedaemonians slowly and with many flutes, according to their military discipline, not for the sake of the divine, but that, marching evenly and by measure, their ranks might not be distracted, as the greatest armies, when they march in the face of the enemy”[...]. ~ Thucydides

¹³⁸ Curt Sachs, *The History of Musical Instruments* (New York: W. W. Norton and Co., 1940), 141-2.

¹³⁹ Ibid.

¹⁴⁰ Wildwinds. *Ancient Numismatics*. <http://www.wildwinds.com/coins/index.html>;
http://www.wildwinds.com/coins/ric/marcus_aurelius/_caesarea_pantias_SNGANS_862.jpg

¹⁴¹ Major Mike Hall. *With Trumpet, Drum and Fife, A Short Treatise covering the rise and fall of military musical instruments on the battlefield*. Helion Studies in Military History no. 22, Helion & Co., Ltd., Solihull, UK, 2013. P. 20-21. From: The English works of Thomas Hobbes of Malmesbury. *History of the Peloponnesian War*, Thomas Hobbes, Thucydides. Thomas Hobbes. Ed. and translator. London. Bohn. 1843.

Medieval (c. 476-1452)

Few instruments are preserved from the Middle Ages, so most information comes from the study of depictions in painting and sculpture known as iconography,^{142, 143} (Figure 12), and from trying to relate those things to extant music that appears to be intended for these instruments. The medieval flute merely is a cylindrical tube stopped at one end, with a mouth-hole and six fingerholes. When it reappeared, after centuries of obscurity, it was an especially popular instrument in Germany.¹⁴⁴

Religious Medieval Music:

One of the most famous medieval collections of music¹⁴⁵ is that of Hildegard von Bingen (1098-1179), a German Benedictine abbess, writer, composer, and philosopher.¹⁴⁶ She left an enormous collection of music and liturgy in addition to her philosophical, scientific, and medical writings. Alongside the play *Ordo Virtutum*, sixty-nine musical compositions survive, each with an original poetic text and four other texts are known. All her works are gathered into the single Riesenkode manuscript¹⁴⁷ and is one of the most extensive repertoires among medieval composers.

Hildegard von Bingen's musical works are primarily located in two twelfth-century texts: The *Wiesbaden*, or *Riesencodex* Hs.2, is only missing two of Hildegard's compositions. These include the votive antiphon "*Laus Trinitati*" and the psalm antiphon "*O frondens virga.*" Compiled at Bingen am Rhein between 1175 and 1190 (approximately), in part under her supervision, are fifty-seven of Hildegard's compositions. They are found in the *Dendermonde* or *Villarensen* Codex Ms. 9, and include the two works *Symphonia et Ordo virtutum* (Alternative title: *Symphonia armonie celestium revelationum*), and the *Symphonia*

¹⁴² *Iconography* is a study of art history through the identification, description, and the interpretation of the content of images as well as the subjects depicted, the compositions and details used to do so, including other elements that are distinct from artistic style; as per Wikipedia, <https://en.wikipedia.org/wiki/Iconography>

¹⁴³ Minnesang Poetry Books. *Minnesinger*: The Editors of Encyclopaedia Britannica, Encyclopædia Britannica, Encyclopædia Britannica, Inc., July 20, 1998, <https://www.britannica.com/art/minnesinger>. Access Date: May 26, 2018

¹⁴⁴ Early Music Instrument Database. © 2018 Case Western Reserve University, Cleveland, Ohio. <http://caslabs.case.edu/medren/introduction/>

¹⁴⁵ *Codex*: A book constructed of several sheets of paper, vellum, papyrus usually of manuscript books, with hand-written contents and describes the format for printed books in the Western world (not scrolls). Usually bound by stacking the pages and fixing one edge to a bookbinding. Examples of Music Codices that have survived from the Medieval period are the Montpellier Codex, Bamberg Codex, and Las Huelgas Codex. Definition, see Wikipedia, <https://en.wikipedia.org/wiki/Codex>

¹⁴⁶ Catholic Saints. *Saint Hildegard von Bingen*; <https://catholicsaints.info/saint-hildegard-von-bingen/>

¹⁴⁷ University RheinMain, catalog of Zedler, (1931), including the (also digitally available) "giant codex" Hildegard of Bingen; <https://www.hs-rm.de/de/service/hochschul-und-landesbibliothek/suchen-finden/sondersammlungen/#handschriften-inkunabeln-alte-drucke-12578>. Accessed September 15, 2018.

armonie celestium revelationum, which comprise the final sixteen folios of the *Riesencodex*, the monumental collection of Hildegard's literary and musical œuvre:

- Antiphons, Responsories, and Kyrie: folios 466–472 (pp. 1–14)
- Sequentia, Hymns, and Symphonia: folios 473–478 (pp. 15–26)
- Ordo virtutum: folios 478^a[v] – 481 (pp. 26–32)

The tabulation of the *Riesencodex* employs the following criteria: R = the ordering of items in the *Riesencodex*; BN = the numbering in *Symphonia: A Critical Edition of the Symphonia Armonie Celestium Revelationum*,¹⁴⁸ edited by Barbara Newman.¹⁴⁹ Therefore the classification of *De Sancta Maria* (Ave Maria) is R17; type – responsory; Folio 467^a; page 4: BN 8.¹⁵⁰

Analysis:

Hildegard's music is defined as monophonic, consisting of exactly one melodic line, and to play it on the small flute, its style is branded by soaring melodies that push the boundaries of the sober ranges of traditional Gregorian chant. In keeping with all medieval chant notation, Hildegard's music lacks any indication of tempo or rhythm; the extant manuscripts use late German style notation with ornamental neumes.¹⁵¹

Consider that this is a medieval composition, and there is no way to prove that it was played on a musical instrument, but the flute was known in Europe since the time of the Greeks and Romans, so it is possible that a minstrel played it, as well as other works like it, on a small flute. The small transverse flute was referenced in the repertoire for the first time by Henry d'Andeli, a thirteenth-century Norman poet, who wrote a trouvère song called *La Bataille des VII Ars* (c. 1224), which mentions *fleüteles*, or small flutes (see Figure 12).¹⁵² Also citing a

¹⁴⁸ *Symphonia: A Critical Edition of the "Symphonia Armonie Celestium Revelationum"* (Symphony of the Harmony of Celestial Revelations), by Hildegard of Bingen (Author), Barbara Newman (Translator), Cornell University Press; Second edition (April 13, 1998).

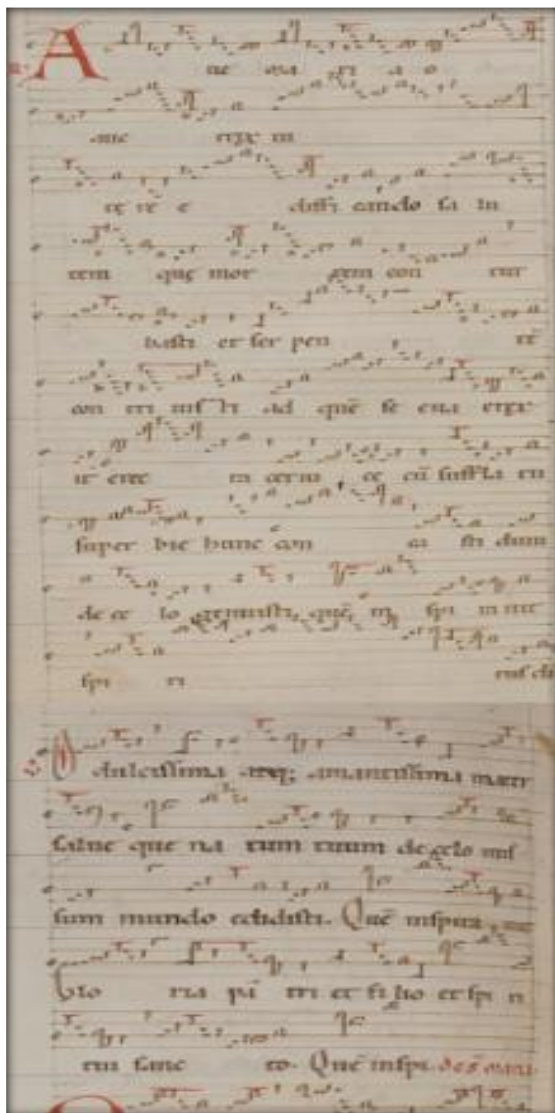
¹⁴⁹ Barbara Newman, John Evans Professor of Latin; Professor of English, Religious Studies, and Classics, Ph.D. Yale University; <https://www.english.northwestern.edu/people/faculty/newman-barbara.html>

¹⁵⁰ In the edition of *The Symphonia and Ordo Virtutum* of Hildegard von Bingen at the International Society of Hildegard von Bingen Studies, each piece in the *Symphonia* includes the text and translation, a musical transcription (in PDF) and recording, commentary, and further resources. As of May 2015, the edition includes the first 33 pieces, following the order in Barbara Newman's edition (BN table).

¹⁵¹ Idem. See manuscript in IMSLP, *catalog of Zelder*, *Riesencodex*.

¹⁵² *The Battle of the Seven Arts*, a French Poem by Henri d'Andeli, Trouvère of the Thirteenth Century, edited and translated by Louis John Paetow, *Memoirs of the University of California*, Vol. 4, No. 1, History Vol. 1, No. 1, Berkley, University of California press, July 1914, p. 49. Plates retrieved from the Bibliotheque Nationale, Ms. Fr. 837, Fol. 136 ^{A-B}: Plate 8. Scholar Select, Andesite Press, reproduction. *La Bataille des VII Ars* (1224) translated, Paetow, Plate 8, see figure 11.

small transverse flute in his poems was Guillaume de Machault (see page 18), a noted French poet of the fourteenth century, who wrote about "*Tabours, floutes traversaines*" (small transverse flutes),¹⁵³ bolstered by pictographic evidence of the *small transverse flutte* in use from this picture in the *Manuscript illumination from the Cantigas de Santa Maria* Madrid, Escorial Monastery MS b.I.2 (see Figure 12).



In recognition of the fact that this responsory, *Ave Maria*, was composed as a single melody to be sung in monody among the nuns under Hildegard's ecclesiastical authority, if the possibility arose for one of the clergies to play this melody on the little flute, it could have been realized by any sized or pitch flute she possessed. The convention for representing cantus range voices on tenor transverse flutes, at least for the times of the Renaissance, was to play an octave higher than written. One cannot know if this premise applies to this older music from the Middle Ages, or whether this is even necessary when it comes to performing these melodies on the smaller flutes, most notably the soprano flute. However, one does not believe that there would be an objection to doing so if the result has a sweet, serene timbre that could reflect any religious connotation that was intended.

Figure 7: Hildegard von Bingen, Heilige. De Sancta Maria (Ave Maria)

Is R17; type – responsory; Folio 467^a; page 4: BN 8.¹⁵⁴ [Giant codex] / [Hildegard von Bingen], [Wiesbaden]: [University and State Library Rhein Main], [2006]¹⁵⁵

¹⁵³ Richard Shepherd Rockstro. *The Flute*, Rudall, Carte and Co., London, 1928, p. 206.

¹⁵⁴ Symphonia et Ordo virtutum (Hildegard), Manuscript, Riesencodex Hs.2, n.d.(ca.1175–1190), Antiphons, Responsories, and Kyrie: folios 466–472 (pp. 1–14). IMSLP: http://conquest.imslp.info/files/imgnks/usimg/e/e2/IMSLP80324-PMLP162944-Symphonia_et_Ordo_virtutum.pdf. Accessed December 27, 2018.

¹⁵⁵ [Giant codex] / [Hildegard von Bingen], [Wiesbaden]: archive: METS (OAI-PMH), [2006] Digital collections University and State Library RheinMain; <http://hlbrm.digitale-sammlungen.hebis.de/handschriften-hlbrm/content/titleinfo/449618>

Identified in the C Mode^{156,157} and with a range from G below the *finalis* C (final and primary tone) to D a ninth above, the musical setting of this responsory dedicated to Mary is both wonderfully melismatic and neumatic in its composition. The first responsory is by far the most ornate and floral in Hildegard's melismatic gestures in the opening phrases of the responsory. In essence, through the floral declaration of each syllable, all of the primary thematic material for the entire responsory is established. As the melody is elevated up the octave and beyond to the ninth, "heavenly" gestures, as one may describe them, become the subject matter when the words meaning "life" and the phrases regarding her "crushing" of the serpent's head "*when heaven's Son of God [she] bore*" are employed. When played on the soprano flute, these particular gestures are ever-more convincing as a result of its natural placement in range and piercing timbre. From there, an exchange of congregational responsory and verse carries on throughout, emphasizing a more neumatic relationship of the melody to the text, whereby the words are more tightly woven together through the vast reduction of the distance between syllables in comparison to the former melismatic content.

According to Beverly Lomer, the nuns of Hildegard's establishment were most likely the intended performers of the Marian repertoire, and as a result, these works may have escaped criticism from the world outside the community's borders.¹⁵⁸ This possibility is buttressed by Hildegard's unorthodox glorification of Mary and her role as the Virgin Mother.¹⁵⁹

The following by Nathaniel M. Campbell and Beverly Lomer, from the International Society of Hildegard von Bingen Studies, clearly articulates the essence of this moving responsory:

[...] "*While the more typical contemporary depiction of Mary's role was that of mediatrix, in Hildegard's Mariology, she assumes the status of an essential partner in the redemptory scheme. She is referred to by such fundamental titles as auctrix vite ("authoress of life") and salvatrix ("Lady Savior," in O virga ac diadema, verse 6b). Her radiance is both inherent and a derivative of the Son/Sun in her womb. The*

¹⁵⁶ The medieval modes are as near as we get to scales in pre-common-practice music (music prior to 1600) without being true scales. The Common Practice Period is the era between the formation and the decline of the tonal system persisting from the mid- to late baroque period, through the Classical, Romantic, and Impressionist periods (1650-1900).

¹⁵⁷ Medieval church music was based on one of eight scales or modes. Certain of the modes were used for joyful music, others for meditative chant and still others to tell sad stories. All of these modes were built from the notes in the C major scale (white keys on the piano). For example, the first mode was D, E, F, G, A, B, C, D. The third mode began on E and used only the naturals: E, F, G, A, B, C, D, E. The fifth mode went from F to F, and the seventh mode from G to G. These odd numbered modes were called the authentic modes. From: The Medieval Church Modes, Dorian Scales & Mixolydian Scales; <http://bandnotes.info/tidbits/tidbits-feb.htm>

¹⁵⁸ Hildegard Society; <http://www.hildegard-society.org/2014/09/ave-maria-o-auctrix-vite-responsory.html>

¹⁵⁹ Nathaniel M. Campbell, Beverly Lomer, *Ave Maria, O auctrix vite*, Responsory for the Virgin (D 153r-v, R 467v) by Hildegard of Bingen, The International Society of Hildegard von Bingen Studies, *Qualelibet*, Thursday, September 4, 2014, <http://www.hildegard-society.org/2014/09/ave-maria-o-auctrix-vite-responsory.html>. Accessed March 22, 2019.

repetendum of *O tu suavissima virga*, for example, praises the moment “when the Father observed the brightness (*claritas*) of the Virgin when he willed his Word in her to be incarnate.” In *O splendidissima gemma*, Hildegard even makes the Virgin Mary the unique benefactor of the Incarnation’s gift: “This Word the Father made for you (*tibi*) into a man”[...].¹⁶⁰

On the responsory *Ave Maria*, Campbell and Lomer have the following analysis:

[...] “The responsory *Ave Maria*, *O auctrix vite*, because it appears first in the Marian corpus, can be thought of as an introductory summary to this image of Mary as an active, salvific agent that appears in bits and pieces throughout the Marian songs; it also forms a complementary pair with the next responsory, *O clarissima*. It employs the less common *C* final but is highly organized with *C* and *G* as the primary tonal markers, by which most phrases and themes are clearly demarcated. The first section, in which Mary’s actions as the “authoress of life” and saving agent are articulated, is set melodically. In particular, each word of the extended salutation, *Ave Maria*, *O auctrix vite*, receives elaborate runs of notes, each outlined by the final of the mode. This emphatic strategy gains further impetus from the upward expansion of the melody on each phrase, attaining the *C* an octave above the final on *vite*. Each of Mary’s saving actions—rebuilding salvation (*reedificando salutem*), confounding death (*mortem conturbasti*), and crushing and trampling the serpent (*contrivisti, conculcasti*)—is also set to a lengthy melisma and outlined by the final, *C*. Although the responsory concludes with the programmatic and conventional statement, “when you bore the Son of God from heaven,” the music emphasizes the Virgin’s actions rather than the moment of Incarnation. On the phrase, *dum de celo Filium Dei genuisti*, the musical setting becomes neumatic, and the tonal outlining of keywords is not as prominent. Similarly, in the verse after the *repetendum*, the more conventional description of Mary as the tender, loving mother receives decidedly less emphatic musical treatment”[...]¹⁶¹

Again, while there is no direct evidence that any of the nuns from Hildegard von Bingen’s clergy played this responsory on the flute, contemporary pictorial evidence (Figure 12), particularly with attention drawn to the many examples of women playing these little flutes, a strong case can be made that at one point or another in history, it may have had a significant role in the production of music and the involvement of women in such cases.

Figure 8: Responsory for the Virgin (D 153r-v, R 467v) by Hildegard of Bingen.

<p><i>R. Ave Maria, O auctrix vite, reedificando salutem, que mortem conturbasti et serpentem contrivisti, ad quem se Eva erexit erecta cervice cum sufflatu superbie. Hunc conculcasti dum de celo Filium Dei genuisti, R. quem inspiravit Spiritus Dei. V. O dulcissima atque amantissima mater, salve, que natum tuum</i></p>	<p><i>R. Hail Mary, O authoress of life, rebuilding up salvation’s health, for death you have disturbed, that serpent crushed to whom Eve raised herself, her neck outstretched with puffed-up pride. That serpent’s head you ground to dust when heaven’s Son of God you bore, R. on whom has breathed God’s Spirit. V. O sweet and most beloved mother, hail! Your Son</i></p>
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¹⁶⁰ Ibid.

¹⁶¹ Ibid.

<i>de celo missum mundo edidisti: R. quem inspiravit Spiritus Dei. Gloria Patri et Filio et Spiritui sancto. R. Quem inspiravit Spiritus Dei.</i>	<i>from heaven sent you gave unto the world: R. on whom has breathed God's Spirit. Glory be to the Father and to the Son and to the Holy Spirit. R. On him has breathed God's Spirit¹⁶²</i>
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Secular Medieval Music: Troubadours, Trouvères, Minisangers.

Troubadours and trouvères were professional, occasionally wandering, musicians who were skilled as poets, singers, and instrumentalists. Their music was a dialectic tradition of monophonic secular songs, mostly accompanied by instruments.¹⁶³ The troubadour's language was Occitan (*langue d'oc*, or Provençal), and the trouvères language was Old French (*langue d'oïl*).¹⁶⁴ The time of the troubadours matched that of the blossoming of cultural life in Provence, lasting through the entire twelfth century and into the first part of the thirteenth century. Particular subjects of troubadour song were war, chivalry, and courtly love.¹⁶⁵ The Albigensian Crusade by Pope Innocent III to eliminate the Cathar "heresy" virtually eliminated the troubadours, with the survivors moving to Portugal, Spain, northern Italy, or northern France.¹⁶⁶ The trouvères' music lasted into the thirteenth century, and extant trouvère songs include music and poetry demonstrating a great sophistication for both. Later, they were part of the High Medieval Music (1150–1300) or *Ars Antiqua* period, in which rhythmic notation appeared for the first time in Western music, and secular music acquired a polyphonic sophistication previously found only in sacred music (see the poem by the trouvère Henri d'Andeli, Figure 12 page 22). The foremost secular genre of the Late Medieval Music (1300–1400) or *Ars Nova*, was the *chanson*, and for two centuries continued so in France.

Musical forms corresponding to the poetry they were based on were the way these chansons were composed¹⁶⁷ and were often in the style of *formes fixes*.¹⁶⁸ Guillaume de Machault (1300-1377) was a highly respected French poet-musician and composer of the *Ars Nova* style, famous for his shorter poems and musical compositions. He was the last of these

¹⁶² Ave Maria, O auctrix vite - International Society of Hildegard von Bingen. ~Latin collated from the transcription of Beverly Lomer and the edition of Barbara Newman; translation by Nathaniel M. Campbell. <http://www.hildegard-society.org/2014/09/ave-maria-o-auctrix-vite-responsory.html>

¹⁶³ Music Appreciation. *The Middle Ages, Medieval Musical Genres, High Medieval Music (1150–1300)*; https://courses.lumenlearning.com/musicappreciation_with_theory/chapter/721/. Accessed September 15, 2018.

¹⁶⁴ Ibid.

¹⁶⁵ Beautiful Renaissance Song. Magnifique Chant Et Musique ... (n.d.). Retrieved from <https://www.youtube.com/watch?v=VggFJo9C3XE>

¹⁶⁶ See footnote 140.

¹⁶⁷ Medieval Music - Wikipedia. (n.d.). Retrieved from https://en.wikipedia.org/wiki/Medieval_music

¹⁶⁸ The *formes fixes* (singular *forme fixe*, "fixed form") are the three fourteenth- and fifteenth-centuries French poetic forms: the ballade, rondeau and virelai.

great French lyricists to think of poetic verse and its musical setting as a single unit. As previously mentioned, his address of "*Tabours, floutes traversaines*" in one of his lyrical songs implies that the small transverse flute was already extant in the fourteenth century, although until Sebastian Virdung, no actual diagrams in support of this are extant.¹⁶⁹

An example of a chanson playable on the small flute is "*Belle, Bonne, Sage*" by Baude Cordier (c. 1380-1440), whose name is the *nom de plume* of Baude Fresnel. Cordier was a French composer who wrote in the form of a rhythmically complex late-fourteenth-century French style called *ars subtilior*,¹⁷⁰ which emphasizes a lyrical melody. Time signatures were not yet in use, but he used red notation to denote the rhythmic alterations from the line's usual form.¹⁷¹ Cordier's secular chansons are mostly in the way of lyrical *rondeaux*,¹⁷² such as the love song "*Belle, Bonne, Sage*," (Beautiful, Good, Wise) found in the Chantilly Codex.¹⁷³ It is an example of "eye music" (*Augenmusik*), which defines graphical features of scores, unnoticeable by the listener when performed. The manuscript is heart-shaped, and the graphic layout of the notation is a play on words on the "*Cor*" (heart) in "Cordier," and his metaphorical or symbolic use of the heart shape is an ideograph used to express the idea of the "*heart*" as the center of emotion, especially romantic love and affection (Figure 10). The chanson Belle,

¹⁶⁹ Richard Shepherd Rockstro. *A Treatise on the Construction, The History and the Practice of the Flute Including a Sketch of the Elements of Acoustics and Critical Notices of Sixty Celebrated Flute-Players*. Trans. Georgina M. Rockstro. London: Rudall, Carte, and Co., 1928 (revised edition from 1890), p. 206.

¹⁷⁰ *Ars subtilior* (more subtle art) is a musical style characterized by rhythmic and notational complexity, centered on Paris, Avignon in southern France, and also in northern Spain at the end of the fourteenth century. The style also is found in the French Cypriot repertory. Often the term is used in contrast with *ars nova*, which applies to the musical style of the preceding period from about 1310 to about 1370; though some scholars prefer to consider the *ars subtilior* a subcategory of the earlier style. Primary sources for the *ars subtilior* are the Chantilly Codex, the Modena Codex (Mod A M 5.24), and the Turin Manuscript (Torino J.II.9). Wikipedia https://en.wikipedia.org/wiki/Ars_subtilior

¹⁷¹ Reaney, Gilbert. "*Cordier, Baude*." Grove Music Online. January 01, 2001. Oxford University Press, Date of access 16 Sep. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006474>>

¹⁷² A *rondeau* (plural *rondeaux*) is a form of medieval and Renaissance French poetry, as well as the corresponding musical chanson form. Together with the ballade and the virelai it was considered one of the three formes fixes, and one of the verse forms in France most commonly set to music between the late 13th and the 15th centuries. It is structured around a fixed pattern of repetition of material involving a refrain. The *rondeau* is believed to have originated in dance songs involving alternating singing of the refrain elements by a group and of the other lines by a soloist. Cerquiglini-Toulet, Jacqueline. "*Rondeau*". Encyclopædia Universalis.

¹⁷³ *Chantilly Codex* (Chantilly, Musée Condé MS 564). A manuscript of medieval music containing pieces from the style known as the *Ars subtilior*. It is held in the museum at the Château de Chantilly in Chantilly, Oise. IMSLP: [https://imslp.org/wiki/Codex_Chantilly_\(Various\)](https://imslp.org/wiki/Codex_Chantilly_(Various)).

written in the shape of a heart, with a red note coloration string of notes forming another heart.^{174,175}

<p><i>Belle, bonne, sage, plaisante et gente, A ce jour cy que l'an se renouvelle, Vous fais le don d'une chanson nouvelle Dedans mon cuer qui a vous se presente. De recevoir ce don ne soyés lente, Je vous suppli, ma douce damoysele. Belle, bonne, sage... Car tant vous aim qu'aillours n'ay mon entente, Et sy scay que vous estes seulle celle Qui fame avés que chascun vous appelle: Flour de beauté sur toutes excellente, Belle, bonne, sage...</i></p>	<p>Lovely, good, wise, gentle and noble one, On this day that the year becomes new I make you a gift of a new song Within my heart, which presents itself to you. Do not be reluctant to accept this gift, I beg you, my sweet damsel. Lovely, good, wise... For I love you so well that I have no other purpose, And know well that you alone are she Who is famous for being called by all: Flower of beauty, excellent above all others, Lovely, good, wise¹⁷⁶</p>
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Figure 9: Words: Troubadour Chanson, Belle, bonne, sage (Cordier, Baude)

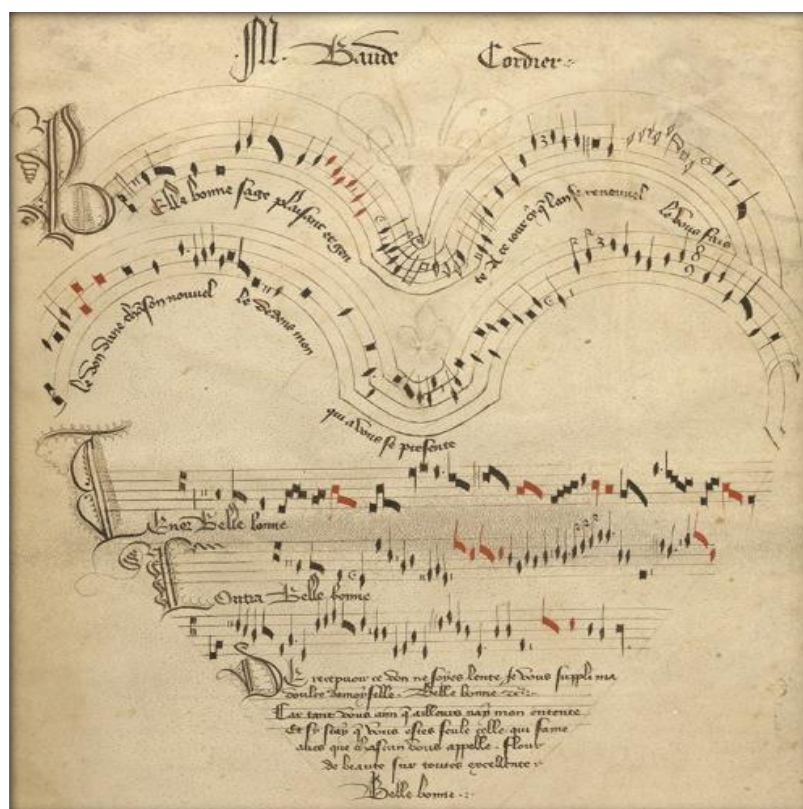


Figure 10: Troubadour Chanson,¹⁷⁷ Belle, bonne, sage (Cordier, Baude).

¹⁷⁴ *Codex Chantilly* (1390), p. 16. IMSLP: [https://imslp.org/wiki/Codex_Chantilly_\(Various\)](https://imslp.org/wiki/Codex_Chantilly_(Various))

¹⁷⁵ From the *Chantilly Codex*. A rondeau written in the shape of a heart. ChoralWiki, CPDL #12172. *Belle, Bonne, Sage* (Baude Cordier) - Choralwiki. (n.d.). Retrieved from <[https://www.cpd.org/wiki/index.php/Belle,_bonne,_sage_\(Baude_Cordier\)](https://www.cpd.org/wiki/index.php/Belle,_bonne,_sage_(Baude_Cordier))>

¹⁷⁶ The Music Salon: Here is the text to the song by Cordier. <https://themusicalsalon.blogspot.com/2011/06/here-is-text-to-song-by-cordier.html>

¹⁷⁷ *Belle, bonne, sage*. Ver.1.0.0, Baude Cordier, Chantilly Codex, Mus'ee Cond'ée 564, f.11v, Transcribed by n. nakamura, 2004–05; IMSLP: [https://imslp.org/wiki/Belle%2C_bonne%2C_sage_\(Cordier%2C_Baude\)](https://imslp.org/wiki/Belle%2C_bonne%2C_sage_(Cordier%2C_Baude))

Analysis:

To play this piece on the small flute, transposing it up a fifth works very well, especially considering the text and underlying semantic meanings they are set to; the start of a new year, caressing a sweet, beautiful damsel with an abundance of love. The second and third octaves of the small flute certainly serve the text in this regard; if played with tenderness, the possibility of shrill, high notes will not be something of consideration.

The Minnesinger Practice¹⁷⁸ was the Germanic equivalent to the movement of the “western” troubadours and trouvères,¹⁷⁹ but few sources survive from those times (Figure 11). One such famous German minnesinger was Neidhart von Reuenthal (1190-1237), who was prominent in the Duchy of Bavaria as a singer at the court of Duke Frederick II (1211-1246), the last Austrian duke from the House of Babenberg in Vienna.¹⁸⁰ A miniature painting in the *Minnesinger Manuscript* from the early fourteenth century, found in the Universitätsbibliothek Heidelberg, is the earliest pictorial evidence of the transverse flute in Europe¹⁸¹. Like that of the troubadours in France, the Minnesinger tradition was one of courtly love. As its primary type of music was in the form of vocal song, transverse consort flutes were accompanying instruments that balanced well with the timbre of the voice

N^o 5.
Sommerlied von Neidhart
(13. Jahrhundert.)

Allegro

SINGSTIMME

Summerschlag

Wohl dir, lie - be
Wer an Freu - den

Som - mer zeit! Se - lig sei dein Blü - thenreich, das der lieb - te
hat ge - dacht, der sei fröh - lich all - zu - gleich. Wald und Haid und

Mai uns hat so won - nig - lieb ge - bracht.
An - ger steht in won - nig - li - chem Kleid.

Da hört man, der Vög - lein Sang, die ver - stummt in
Schnee und Eis. Auf! bringt dem Mai - en Lob und Preis,
dass dem un - ge - fü - gen Win - ter wer - de angst und bang.

Figure 11: Minnesinger Chanson - Niedhart von Reuenthal (1190 – 1237)^{182,183}

¹⁷⁸ Franz Magnus Böhme. Publisher, Mainz: B. Schott's Söhne, n.d. Plate 23194. *Originalgesänge von Troubadours und Minnesingern des 12.-14. Jahrhunderts*; IMSLP:

[https://imslp.org/wiki/Originalges%C3%A4nge_von_Troubadours_und_Minnesingern_des_12.-14._Jahrhunderts_\(B%C3%B6hme%2C_Franz_Magnus\)](https://imslp.org/wiki/Originalges%C3%A4nge_von_Troubadours_und_Minnesingern_des_12.-14._Jahrhunderts_(B%C3%B6hme%2C_Franz_Magnus)). Accessed December 26, 2018.

¹⁷⁹ Olive Sayce. *Poets of the Minnesang*, Oxford University Press, 1967.

¹⁸⁰ Neidhart von Reuenthal (1190 – 1237) a famous German minnesinger. Active in the Duchy of Bavaria. Singer at the court of Duke Frederick II of Austria in Vienna. Information from Wikipedia, https://en.wikipedia.org/wiki/Neidhart_von_Reuenthal

¹⁸¹ *Minnesinger*. The Editors of Encyclopædia Britannica, Encyclopædia Britannica, Encyclopædia Britannica, Inc., July 20, 1998, <<https://www.britannica.com/art/minnesinger>>. Accessed May 26, 2018

¹⁸² Neidhart von Reuenthal (1190 – 1237) a famous German minnesinger. Active in the Duchy of Bavaria. Singer at the court of Duke Frederick II of Austria in Vienna. Information from Wikipedia, https://en.wikipedia.org/wiki/Neidhart_von_Reuenthal

¹⁸³ Nithart's *Gedichte aus Hagen's Manuscript Musiknoten* 1st abgedruckt in » Minnesinger« von F. v. d. Hagen III r 87 (Text) IV p. 846 No. 4. Die alte Melodie- Ueberschrift heisst: Der stampf.

Figure 12: La Bataille des VII Ars (*The Battle of the Seven Arts*).

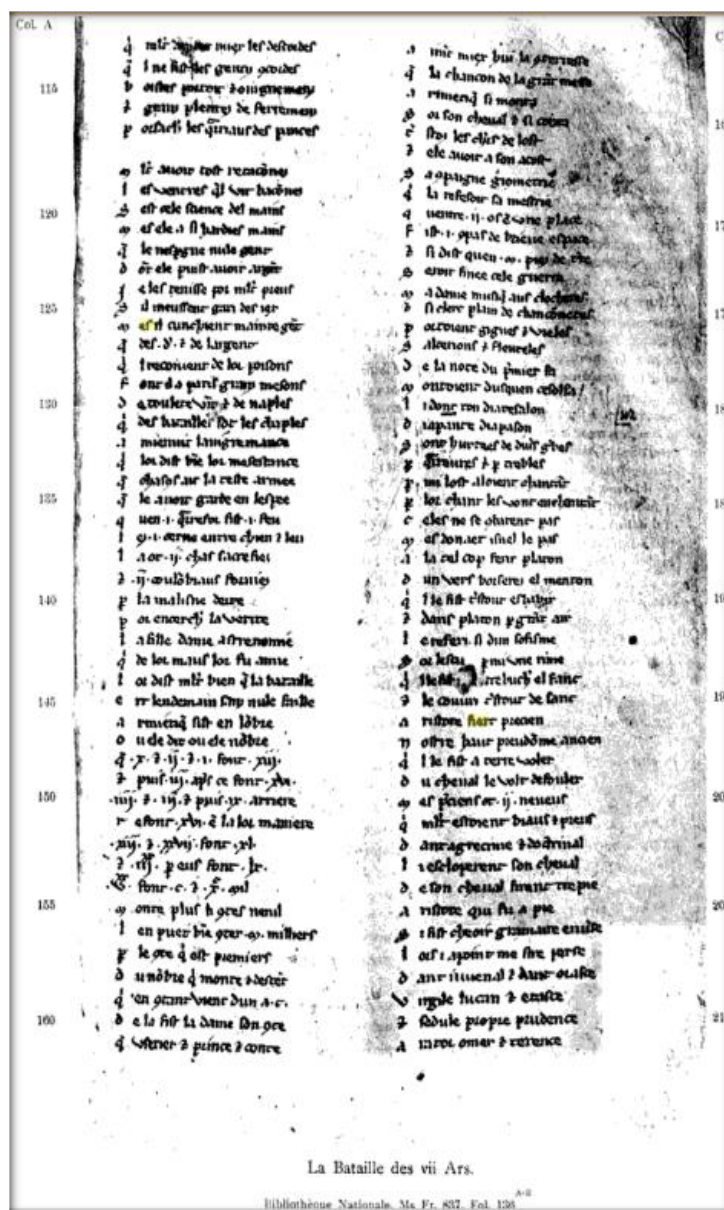
A French anti-war poem (461 lines) by Henri d'Andeli, trouvère of the thirteenth century where the "Women of music (including small flutes) can soothe the wild beasts of war." A page from the original extant poem¹⁸⁴

"Madam Music, she of the little bells
And her clerks full of songs [175]
Carried fiddles and viols.
Psalteries¹⁸⁵ and small flutes.
From the sound of the first fa
They ascended to co sol-fa.
The sweet tones Diatessaron [180]
Diapente, diapason.
Are struck in various combinations.
In groups of four and three.
Through the army they went singing,
They go enchanting them with their
song."¹⁸⁶ [185]



Figure 13: Flute players playing left-handed ca.1275

Manuscript illumination from the Cantigas de Santa Maria (late 13th century). Madrid, Escorial Monastery MS B.I.2.



Originalgesänge Von Troubadours und Minnesingern. Franz M. Bohme. No. 5, p. 18; IMSLP: <http://conquest.imslp.info/files/imglnks/usimg/f/ff/IMSLP344490-SIBLEY1802.21687.f928-39087011122449score.pdf>

¹⁸⁴ *The Battle of the Seven Arts*, a French Poem by Henri d'Andeli, Trouvère of the Thirteenth Century, edited and translated by Louis John Paetow, *Memoirs of the University of California*, Vol. 4, No. 1, History Vol. 1, No. 1, Berkley, University of California press, July 1914, p. 49. Plates retrieved from the Bibliotheque Nationale, Ms. Fr. 837, Fol. 136^{A-B}; Plate 8. Scholar Select, Andesite Press, reproduction. See Google Books Online: *Memoirs of The University Of California Vol. 4. No. 1 History Vol. 1. No. 1 The Battle ...* By Louis John Paetow.

¹⁸⁵ Psaltery. An ancient and medieval musical instrument like a dulcimer but played by plucking the strings with the fingers or a plectrum. Dictionary.com

¹⁸⁶ *La Bataille des VII Ars* (1224) translated, Paetow, Plate 8, see Figure 12 (footnote 176).



**Figure 14: The Codex Manesse, Manesse Codex
The Große Heidelberger Liederhandschrift¹⁸⁷**

This song is an exception to the other two analyzed (see above: Hildegard von Bingen page 13, and Baude Cordier page 14), where one deliberately transposed up the octave as well as the fifth, because the addition of the octave would make executing this piece difficult, if not impossible, at times. Again, like Hildegard's piece (but not the chanson of Baude Cordier, which has assigned pitches in the original), playing this Minnesinger chanson¹⁸⁸ with transposition or without is of no consequence, so the best compromise would be to play without transposition and up the octave. The discant effect of the little flute rings most true if done this way.

Instruments were classified as loud or soft (French: *Haut*¹⁸⁹ or *Bas*¹⁹⁰). The transverse flute was placed in the *haut* group, and because ensembles of these “homogenous” groups were preferred, instruments of the same sort were put together¹⁹¹, so flute assemblies were often paired with the strings. All flutes, large and small, were cylindrical tubes, and because each of these was made in one piece, they could not be tuned by pulling on and extending the length of a section. Thus, flutes were made in families of varied sizes, with the small soprano flute of 30-

¹⁸⁷ A *Liederhandschrift* (medieval songbook), the single most comprehensive source of Middle High German Minnesang poetry, written and illustrated between ca. 1304 when the main part was completed, and ca. 1340 with the addenda. The codex was produced in Zürich, for the Manesse family. Heidelberg Universitätsbibliothek, pal. Germ. 848, fol. 423v.

¹⁸⁸ Nithart's Gedichte aus Hagen's Manuscript Musiknoten see footnote 153.

¹⁸⁹ Haut: Loud. Dictionnaire Anglais-français, edited by Merriam-Webster, Inc, https://books.google.nl/books?id=XP4ana3LqK4C&pg=RA1-PA174&lpg=RA1-PA174&dq=haut,+loud&source=bl&ots=mfD8FJ_Dcx&sig=ACfU3U3YBj-MIZMiP2m0BofkOwoqaGytHw&hl=en&sa=X&ved=2ahUKEwjkn5vLvu3gAhWhsaQKHTUpD5UQ6AEwDXoECAAQAQ#v=onepage&q=haut%2C%20loud&f=false. p. 174.

¹⁹⁰ Bas: Soft. Dictionnaire Anglais-français, edited by Merriam-Webster, Inc, https://books.google.nl/books?id=XP4ana3LqK4C&pg=RA1-PA174&lpg=RA1-PA174&dq=haut,+loud&source=bl&ots=mfD8FJ_Dcx&sig=ACfU3U3YBj-MIZMiP2m0BofkOwoqaGytHw&hl=en&sa=X&ved=2ahUKEwjkn5vLvu3gAhWhsaQKHTUpD5UQ6AEwDXoECAAQAQ#v=onepage&q=haut%2C%20loud&f=false. p. 35.

¹⁹¹ Praetorius, Michael. *Syntagma Musicum*. Wittenberg: Johannes Richter, 1615. *Syntagma Musicum Theatrum Instrumentorum seu Sciagraphia*, Wolfenbüttel 1620, Michael Praetorius. Wikimedia Commons: <https://commons.wikimedia.org/wiki/File:Syntagma01.png>; [http://imslp.org/wiki/Syntagma_Musicum_\(Praetorius%2C_Michael\)](http://imslp.org/wiki/Syntagma_Musicum_(Praetorius%2C_Michael)).

40 centimeters in length constituting a narrower bore to produce higher notes.¹⁹² All sizes of flutes were used for secular music throughout Europe and were side-blown through a top embouchure¹⁹³ hole, and had six finger holes. In thirteenth-century Germany, the small flute from an animal's tibia (*swegala fistula*) was referred to as the Swegel-horn (*Seuglhorn Sambucus*)¹⁹⁴ and was played by a *swiglja* (piper or flute player)¹⁹⁵ in secular music, along with the harp and fiddle.¹⁹⁶ By the fourteenth century, this small flute appeared as an outdoor military instrument with large bells, drums, bagpipes, and trumpets¹⁹⁷. The embouchure hole construction mostly remained constant, while other aspects of the instrument developed and improved over time, such as the distances between, as well as the sizes of the finger holes.¹⁹⁸

¹⁹² Curt Sachs., pp. 314, 315, 410.

¹⁹³ “The baroque flute had the most basic of embouchure - a round hole to blow down. By the 19th century, this had developed into an elliptical hole, usually with straight sides or sometimes a small amount of undercutting. This gave considerably more volume, but still required the player to adapt to the hole, rather than the hole coming any way towards suiting the player. The eight-key flute's development stopped fairly abruptly in the 19th century when Boehm introduced his new design. Because the Irish flute is a development of the eight-key flute, this remains the standard embouchure in use today for Irish music. Development of the flute embouchure in general did not stand still - it continued to progress on the orchestral flute and is still the subject of current research and development. By comparison with the 19th century embouchure, we can summarize current trends as: smaller hole dimensions to make focusing easier, deeper chimney for better tone development, substantial undercutting to offset the smaller dimensions and deeper chimney, undercut edge to sharpen edge angle, topcut on edge to sharpen edge angle, more rectangular hole to maximize cross sectional area and widen the edge, edge raised above center of hole for more comfortable blowing angle, player's side thinned to get lips closer to edge to make focusing easier, player's side contoured for greater comfort and improved flute and lip support, sides of embouchure hole rounded inside and out to reduce wind noise and intermodulation products.” Terry McGee Flutes, *The Development of the Modern Cut Embouchure*; <http://www.mcgee-flutes.com/modern.html>

¹⁹⁴ Bosworth, Joseph. *An Anglo-Saxon Dictionary*. Oxford University Press, London. 1882. p. 947. Retrieved from Google Books, https://books.google.com/books?id=oXlii1KgDngC&pg=PP3&source=gbs_selected_pages&cad=3#v=onepage&q&f=false. Accessed November 06, 2018.

¹⁹⁵ Walter William Skeat. *A Moeso-gothic Glossary, with an Introduction*, London, 1868, p. 215; retrieved from Google Books, <https://books.google.com/books?id=c4IFAAAACAAJ&pg=PA215&lpg=PA215&dq=swiglja&source=bl&ots=6XSUgEcCvu&sig=3wc4sQNu78mMN6jeLCyTMPLiXNg&hl=en&sa=X&ved=2ahUKewihpZb2lMDeAhVC7YMKHeCdBF0Q6AEwAXoECAAQAQ#v=onepage&q=swiglja&f=false>. Accessed November 06, 2018.

¹⁹⁶ David Munrow, *Instruments of the Middle Ages and Renaissance*, London: Oxford University Press, 1976, p. 9.

¹⁹⁷ Nancy Hadden. *The Renaissance Flute in the Seventeenth Century*, Wainwright & Holman (Proceedings of the National Early Music Association Conference and York Early Music Festival 2005), pp. 113 – 143.

¹⁹⁸ *Ibid.*

Writings on The Small Transverse Flute from the Renaissance (1452-1600)

Sebastian Virdung (1465-?)

Virdung's illustrated volume *Musica getuscht*¹⁹⁹, the first of its kind to describe instrumental music of the Renaissance, is pivotal for the understanding of performance practices circa 1500, even though the text itself is often unclear.²⁰⁰ Keith Polk comments on the woodcuts, stating that “The Illustrations, too, while invaluable and extraordinarily

informative in a general way, are maddeningly inaccurate in detail.”²⁰¹



In Part II, Virdung, a “priest of Amberg,” wrote the treatise “in order to learn to transfer all the vocals from the notes into the tablature of these named three kinds of instruments of organs, lutes, and flutes made lately.”²⁰² Of interest are the diagrams of the “flute” instruments, and in the middle below, a Schwegel²⁰³ is a *Zwerchpfeiff* (a transverse flute -Figure 15).^{204, 205}

Figure 15: Virdung: From “*Musica Getuscht*.”

The fourth instrument down is a “Schwegel” and” *Zwerchpfeiff*” (transverse flute)²⁰²

¹⁹⁹ Sebastian Virdung. *Musica getuscht*, 1511. Sebastian Virdung. *Musica getuscht, A Treatise on Musical Instruments*. Edited and Translated: Beth Bullard, Cambridge Musical Texts and Monographs, Cambridge University Press, 1993, pp. 47 – 60.

²⁰⁰ Keith Polk. Book review: “*Musica getuscht: a treatise on musical instruments (1511)*.” By Sebastian Virdung. Trans. and ed. Beth Bullard, “Performance Practice Review: Vol. 7: No. 2, Article 12, 1994. DOI: 10.5642/perfpr.199407.02.12 Available at: <http://scholarship.claremont.edu/ppr/vol7/iss2/12>

²⁰¹ Idem., Polk, review of book in footnote 179.

²⁰² Sebastian Virdung. *Musica getuscht, A Treatise on Musical Instruments*. Edited and Translated: Beth Bullard, Cambridge Musical Texts and Monographs, Cambridge University Press, 1993, pp. 47 – 60.

²⁰³ Schwegel: A wooden transverse flute (Traverso) with six finger holes without keys, also known as a “lateral” Whistle in the Salzkammergut Mountains, a mountain range of the Northern Limestone Alps, found in the Austrian states of Salzburg and Upper Austria. The Schwegel does not correspond to that instrument, which is illustrated later by Martin Agricola in *Musica Instrumentalis Deudsch 1545* which is a three-finger recorder type instrument (see footnote 192, p 21).

²⁰⁴ Virdung, p. 22.

²⁰⁵ Rockstro, Figure 40, p. 212.

During the Middle Ages in Europe, the small transverse flute or *Zwerchpfeiff* (see Agricola, page 26 – called *Schweizerpfeiff*) had a crucial role in the community.²⁰⁶ The *Schweizerpfeiff* was turned from hardwood and drilled out, in different lengths, which corresponded to different pitches, but for the performer, the tonic was always D.²⁰⁷ This pipe accompanied the soldiers in the Tyrolean Rebellion (1809), but as with most other European armies, the fife was replaced by improved instruments—although it remains an instrument of Austrian military music and is still anchored in the customs of the military companies in the *Salzkammergut*. In addition to these military and paramilitary tasks, it was also an instrument used at weddings, for dances, and for outdoor activities.²⁰⁸ It was so popular that it was brought to the Viennese salons by Hans (Johann Nepomuk) Count Wilczek (1837-1922).

Martin Agricola [Sohr] (1486-1556)²⁰⁹

The first mention of a complete family (consort) of transverse flutes, including a small “Discantus” flute, is in Martin Agricola’s *Musica Instrumentalis Deudsch* (1529)²¹⁰. He was the first to teach the use of vibrato on the transverse flute: “*You may also desire the foundation and basis for learning to play with a vibrato, for it flatters songs on all pipes.*”²¹¹

²⁰⁶ In the folk music of Southern Germany many flute and whistle instruments were in use; among them the Schwegel Whistle had the greatest importance. Still played today in the *Salzkammergut* mountains, there is the custom of the “virgin/maiden waking “ in Waidhofen an der Ybbs, a custom that exists only in Schladming on the morning of Corpus Christi Day .Three musicians, who once had to be unmarried, roam the streets with a drum and two fifes and play their special tune in front of the houses of unmarried girls. This custom arose when, long ago, when a Schladming town clerk wakened his maiden on Corpus Christi morning very much in time with his *Schweizerpfeife*, so that she had enough time to prepare herself properly for the feast. He discovered an outbreaking fire that would hardly have noticed in time at this time of day. Thus, a spread of the flames was prevented. In memory and in gratitude for these events, the Schladming girls are awakened personally by the music once a year on Corpus Christi Day. Retrieved from Gerlinde Haid, *Schwegel*, in: Oesterreichisches Musiklexikon online, Zugriff: 27.9.2018(https://www.musiklexikon.ac.at/ml/musik_S/Schwegel.xml). Accessed September 27, 2018.

²⁰⁷ Ibid.

²⁰⁸ Gerlinde Haid, *Schwegel*, in: Oesterreichisches Musiklexikon online, Zugriff: 27.9.2018: https://www.musiklexikon.ac.at/ml/musik_S/Schwegel.xml

²⁰⁹ Martin Agricola was a pseudonym for Sohr: Chisholm, Hugh, ed. (1911). "Agricola, Martin". *Encyclopædia Britannica*. 1 (11th ed.). Cambridge University Press and Bate, p. 77.

²¹⁰ Martin Agricola. *Musica instrumentalis Deudsch*; First Publication 1529. Publisher, Wittenberg: Georg Rhaw, 1529, 1532, 1542. IMSLP: [https://imslp.org/wiki/Musica_instrumentalis_Deudsch_\(Agricola,_Martin\)](https://imslp.org/wiki/Musica_instrumentalis_Deudsch_(Agricola,_Martin)). IMSLP: http://ks4.imslp.info/files/imglnks/usimg/c/ca/IMSLP502292-PMLP604999-agricola_musica_instrumentalis_PPN898236940.pdf

²¹¹ Ibid.



Figure 16: Martin Agricola. *Musica Instrumentalis Deudsch*²¹² (Left).

Figure 17 The set of Schweitzer Pfeiffen Agricola²¹³ (Middle)

Figure 18: Fingering Chart For The Small Transverse Flute²¹⁴ (Right)

“Furthermore, with this illustration, I wish to teach, how you should correctly understand the notes of a Swiss or transverse pipe [Schweizerpfeiff]: The numbers (see Figure 21) and circles are to be understood as those of the recorder flutes. 1 2 3 4 5 6 with “1” being the lowest note.”²¹⁵

“But the notes are to be blown in a different way, as the illustration (Figure 18) shows.”

Blow the lower eight somewhat moderately	From D to D
The other seven somewhat more strongly	From E to D
The next four require a stronger breath	e f g aa
The upper three go quite swiftly	bb cc dd

“Here is a good basis for learning about a little flute which has no more than four holes; however, when the lower end of the pipe is also used (as is usually done), it may be equipped with five or six holes.”

“I must not leave unmentioned the usage of the little flute and how the holes are to be correctly and skillfully played. First, take the pipe in the right hand, or in the left, without shame. The other hand should be free and loose, except for the lower hole. The pipe is grasped with the finger which goes with the thumb.”²¹⁶

~ Martin Agricola, *Musica Instrumentalis Deudsch*

Figure 19: How to correctly understand the notes of a Swiss or transverse pipe [Schweizerpfeiff]: Martin Agricola, 1529²¹⁷

²¹² Idem., p. 1.

²¹³ Idem., p. 25.

²¹⁴ Idem., p. 28.

²¹⁵ Idem., p. 10.

²¹⁶ Idem., pp. 23, 24, 29.

²¹⁷ Idem., p. 23.

Figure 20: Martin Agricola. Psalm to be played by a discant flute²¹⁸

Analysis:

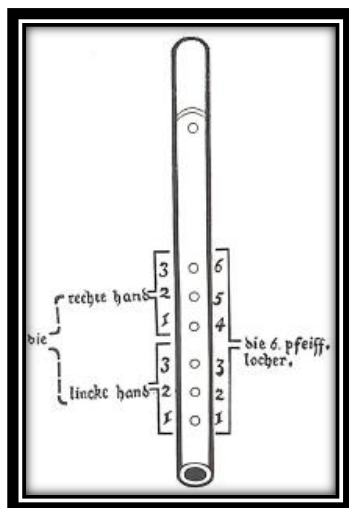


Figure 21: Schweizerpfeiff engraving by Martin Agricola with fingering for the small flute²¹⁹

Rockstro, on commenting on this fingering diagram of the small transverse flute, stated: “It must be left to the ingenious reader to carry out the indications of Agricola for the holding of this pipe!”²²⁰ One’s only rational interpretation for that diagram in Rockstro, (Figure 40, Rockstro page 212 - as shown here in Figure 21) is that the right-hand column of numbers indicates the total number of holes in the tube of the Schweizerpfeiff, and the left-hand column designates that

three fingers from the right hand are used for the top three holes and three the left hand for the

²¹⁸ Martin Agricola. *Deutsche Musica und Gesangbüchlin, der Sontags Euangelien, artig zu singen, fuer die Schulkinder, kneblin und megdlin, etwa in Deutsche reim verfasst* (1560), p. 42. Retrieved from IMSLP:

[<https://imslp.org/wiki/Deutsche_Musica_und_Gesang%C3%BCchlin_\(Agricola%2C_Martin\)>](https://imslp.org/wiki/Deutsche_Musica_und_Gesang%C3%BCchlin_(Agricola%2C_Martin))

²¹⁹ Rockstro p.212

²²⁰ Idem, Figure 40, p. 212.

bottom three holes, meaning that they were intentionally playing backward to what we find conventional today! As for the Discant part to the Three Chapters of Psalm 23, it is written in D minor, and in playing this music on various conceivable sizes of the discant Renaissance flute, the possibility of transposition is not difficult. The convention was for the soprano flutes to play an octave higher than what was written, so it works perfectly on the small discant flute. If that convention held true for the little flute, besides just the upper tenor flute, then there are two octaves between the little flute and bass flute, which gets the researcher closer to that optimal three-octave principle of Pythagoras.²²¹

The Renaissance flute was a keyless, single-piece instrument designed to blend in well while playing with its bass, alto/tenor and discant counterparts in a consort, or with voices or other “soft” instruments.²²² It was used in medium-sized and large ensembles, where it undoubtedly played in its high range,²²³ as well as a military role like that of a fife.²²⁴ The transverse flute continued to be used in secular settings in consorts or instrument groupings in the court.²²⁵ Early in the Renaissance, the standard ensemble consisted of three or four voices, increasing to five or six by the end of the sixteenth century, and ensembles of flutes were favored for playing the popular four-part consort repertoire.²²⁶ All the instruments found in Agricola are taken from Virdung.²²⁷

Thoinot Arbeau (1519-1595)

Under the anagrammatic pseudonym Thoinot Arbeau, the French cleric Jehan Tabourot published his comprehensive dance manual *Orchésographie* in Langres in 1588/89 (see the section on the history of the Fife page 42 and the chapter on Arbeau page 101). *Orchésographie* as a comprehensive dance instruction manual that provides significant focus on the fife of his time, stating that “*We apply the name fife to a small transverse flute with six holes, which is used by the Germans and the Swiss, and which, as it has a very narrow bore no bigger than a pistol bullet, gives a piercing sound. Those who perform on this instrument, play according to*

²²¹ Personal observation

²²² Filadelfio Puglisi, ‘A Survey of Renaissance Flutes’, *GJSJ* 41 (1988), 67-82. Puglisi Nos. are from Table 1 in that article, as revised in his book *The Renaissance Flutes in Italy*. All are tenor flutes, except where noted. Source: FluteHistory.com; http://www.flutehistory.com/Resources/Lists/Renaissance_flutes.php3

²²³ Ibid.

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Rockstro, Figure 40, p. 213.

*their own pleasure, and it is enough for them to 'keep time with the sound of the drum' (tumber en cadence avec le son du tambour)."*²²⁸

Salomon de Caus (1576-1626)

Caus was a French engineer and architect under King Louis XIII (1601-1643). In 1615, he published an engineering book describing a steam-driven pump, and in this book, *Les Raisons des forces mouvantes* (Reasons of Moving Forces With Various Machines),²²⁹ Caus presents a mathematically perfect just-intonation scale.²³⁰ With that de Caus proposed that musical instrument be classed in three groups as follows:

*[...] "instruments with fixed sounds, the intervals of which cannot be in any manner altered by the performer; instruments with sounds partly fixed, as viols, lutes, guiternes, cithres and the like, which are provided with frets, and instruments with sounds that can be altered by the performer, for example: cornets, fifres, ffastes and hautbois, which are graduated with holes that to some extent determine the sounds; nevertheless, those who know well how to manage the said instruments can raise or lower them at their pleasure by means of the fingers, which cover the holes little by little, according to the will of the player"[...]. (Ceux qui savent bien manier lesdits Instrumens peiwent les hauser ou baisser a leur ptaisir par le moyen des doibs qui bouchent lesdits trous, peu a peu, selon la volonti du Ioueur)."*²³¹

According to Rockstro, [...] "it was not only by the partial opening and closing of the finger-holes, that the imperfect notes of the old flutes may have been rendered just: the power of changing the direction and force of the air-current, judiciously applied, no doubt exercised an ameliorating influence, for we have absolutely no right to assume that the ears of our forefathers were less acute than our own in the matter of intonation"[...].²³²

Michael Praetorius (1571-1621)

Much of the understanding of the European Renaissance instruments, including the complete set of consort flutes, comes from the writings of Michael Praetorius²³³ in his *Syntagma Musicum*, defining musical instruments in use throughout the sixteenth century. In his three

²²⁸ Ibid.

²²⁹ Salomon de Caus. *Les Raisons des forces mouvantes*, the National Library of France, Gallica BnF, <https://gallica.bnf.fr/ark:/12148/btv1b8626569p.image>. Accessed March 10, 2019.

²³⁰ Kent Heberling. *Music Theory, The Just Scale*; <http://kentheberling.com/projects/CropCircles/Music-Theory/justscale.html>: Just intonation, also known as pythagorean tuning, is the oldest form of musical tuning. In this system, the 7 diatonic notes of the major scale are measured in their relation to the fundamental note, which serves as the tonic of the scale.

²³¹ Rockstro, p. 213.

²³² Ibid.

²³³ Praetorius, Michael. *Syntagma Musicum*.

volumes of the *Syntagma Musicum* called the *Theatrum Instrumentorum*,²³⁴ Michael Praetorius described a flute published in Wolfenbüttel (Volume I, 1615; Volume II, 1619; Volume III, 1620) [when no keys were used], which he calls a cross-flute .

[...] “Musical Instruments may be described as the ingenious work of able and earnest artisans who devised them after much diligent thought and work, fashioned them out of good materials and designed them in the true proportions of art, such that they produce a beautiful accord of sound and can be employed for the magnification of God and the fitting and proper entertainment of men”[...]. ~ Michael Praetorius, *Syntagma Musicum*²³⁵

Praetorius describes the small transverse flute in detail, which he calls the “*Schweizerpfeiff*.”²³⁶ He states that instruments that play only one note at a time (single-line) are unequivocally and customarily played in groups of instruments of the same type (consorts)²³⁷, but of different sizes.²³⁸ The concept of grouping the same instruments (such as a tenor and the small descant flute) was a shift from the late-Medieval period when ensembles of different types of instruments were preferred. The explanation given by the Case University Music Database is that:

[...] “the contrapuntal nature of much Renaissance music in which each part is of equal importance and therefore most properly rendered as part of a homogeneous texture”[...].²³⁹

Small Flutes in Consorts

In a book on consorts of instruments, *Syntagmatis musici* (1619/20), *Tomus Secundus*²⁴⁰, late-Renaissance composer Praetorius demonstrates transverse flutes and Swiss pipes in four sizes (although he only writes about three in his chart) that were played before 1600 in the secular repertoire. These sizes and specifications were empiric, although there were three essential sizes separated by a perfect fifth (Figure 22).²⁴¹

²³⁴ Idem., A volume of illustrations for the second volume of *Syntagma Musicum*, entitled *De Organographia* (Wolfenbüttel: Helwein, 1619).

²³⁵ Ibid.

²³⁶ Praetorius, Book II, page 128. <http://ks.imslp.info/files/imglnks/usimg/8/8e/IMSLP68476-PMLP138176-PraetoriusSyntagmaMusicumB2.pdf>

²³⁷ Introduction | Early Music Instrument Database, <http://caslabs.case.edu/medren/introduction/>. Accessed September 17, 2018.

²³⁸ Praetorius, pp. 128, 129, 138.

²³⁹ Early Music Instrument Database.

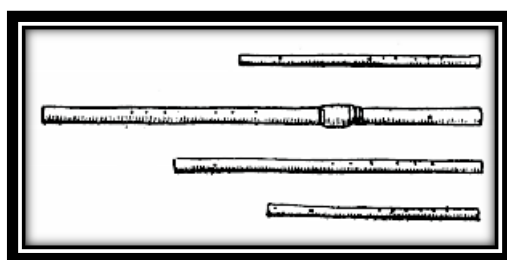
²⁴⁰ Michael Praetorius. *Syntagmatis Musici, Tomus Secundus de Organographia, Theatrum Instrumentorum*, First edition Elias Holwein, Printer; Publisher: Wolfenbüttel: Michael Praetorius, 1619, p. 285.

²⁴¹ Adam Carse, *Musical Wind Instruments*, Dover 2002, p. 82.

Table 4: Praetorius pitch compass and approximate length of three transverse flutes^{242,243,244,245}

Flutes	Natural Compass	Falset	Mouth-hole to foot
Discant	a ¹ -a ³	b ³ -e ⁴	14 inches
Alto or Tenor	d ¹ -d ³	e ³ -a ³	22 inches
Bass	g-g ²	a ² -d ³	32 inches

Note that Renaissance nomenclature is one tone higher than the terminology in modern orchestral use.²⁴⁶ Transverse flutes in the Renaissance were named according to the pitch of the instrument when all six finger holes were closed.²⁴⁷ For example, the modern flute pitched in C would have been referred to as the flute in B during the Renaissance, because the lowest pitch on the instrument is B. Praetorius is specific about the distinction of the larger size traverso flutes (*Querflöten*, *Querpfeiffen*, *Traversa*) and the small “military” fife (*Schweizerpfeiffen*), the first time that the small flute (in the future to develop into the piccolo) playing an octave higher is separated from the *Grande Flutes* (Figure 22).



**Figure 22: (bottom to top)
Schweizerpfeiff, Tenor/Alto, Bass,
and Discant flutes.**

Plate IX (detail) from Syntagma Musicum II, De Organographia, by Michael Praetorius (1618-19). p. 285. Note the joint in the Bass flute.²⁴⁸

Praetorius' classification of the various consort families and their distinctions is genuinely something eye-opening, especially when considering the contemporary practices of early music ensembles today. While it is conventional to realize one person to a part and form a quartet for the traverso consort, Praetorius stipulates explicitly that for the flute section there

²⁴² Idem., p. 82.

²⁴³ Nancy Toff, p. 63.

²⁴⁴ Montagu, p. 5.

²⁴⁵ Philp Bate, *The Flute*, London 1979, p. 78.

²⁴⁶ Ephraim Segerman. *Praetorius's Cammerthon Pitch*, Galpin Society Journal, Vol. 50, March 1997, pp. 81-108. JSTOR Online; https://www.jstor.org/stable/842564?seq=1#page_scan_tab_contents

²⁴⁷ Montague, p.5.

²⁴⁸ Praetorius. A volume of illustrations for the second volume of *Syntagma Musicum*, entitled *De Organographia* (Wolfenbuttel: Helwein, 1619), Appendix, p. 252. IMSLP: <http://conquest.imslp.info/files/imglnks/usimg/8/8e/IMSLP68476-PMLP138176-PraetoriusSyntagmaMusicumB2.pdf>

be two persons to for the Descant, four for the Alto/Tenor and two for the Bass, advocating for the performance group of an octet. The ramifications for the recorder family are more than twice that of the traverso consort, with a staggering twenty-one players for a recorder ensemble!²⁴⁹

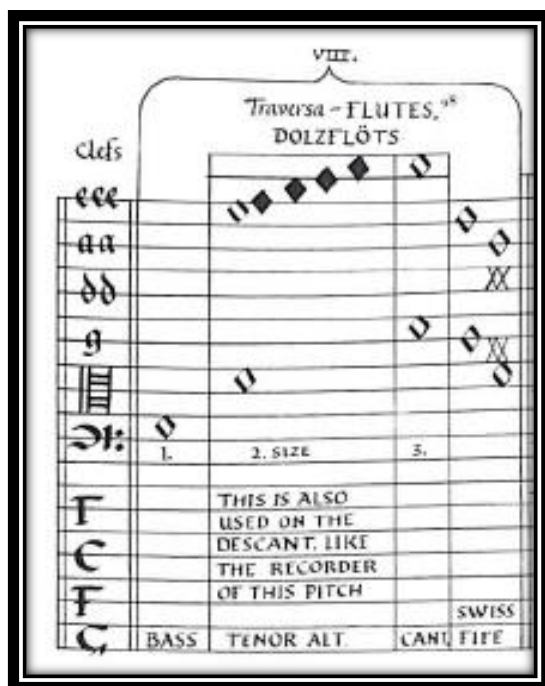


Figure 23: Praetorius. Tablature to show the compass of the traverso.

The number of different sizes in the Consort. The natural lower and upper limits of the transverse flutes (white notes) and the degree of falset on either side that a skilled player can elicit beyond the instrument's inherent capability (black notes).

Throughout his work, Praetorius classifies instruments and voices according to chamber-pitch, and not choir pitch.²⁵⁰ As for the chart depicting the ranges of the various tiers of the traverso family (including *Dolzflöts* / *Dulceflute*²⁵¹), there are a few

details that are not initially clear upon casual perusal (Figure 23).²⁵² First, the bass flute is correctly addressed at having its lowest note start at the G above the F clef, but nothing is visibly discussed on the chart for its range above it. The range for the tenor flute is clearly and meticulously detailed, including the black notes belonging to the "falsetto" range. Praetorius described a *natural* range (compass) of two octaves, and an added four more *falset*²⁵³ notes which only unusually skillful performers could produce.²⁵⁴ A range is portrayed for the cantus flute as well, but it does not take into consideration that the instrument is fully capable of exceeding the highest note depicted in its column (reaching a fourth higher than the pinnacle of the chart). Finally, paying heed to Swiss fife, its range column provokes several questions. For one, it appears that the elevative scope for the two fifes tuned to D and G above the C clef is

²⁴⁹ Michael Praetorius. *Syntagma Musicum II, de Organographia parts I and II*, Early Music Series 7, translated and edited: David Z. Crookes, Clarendon Press, Oxford, 1986, p. 29.

²⁵⁰ Idem., pp. 34-35.

²⁵¹ Idem., p. 93. An alternative head for a transverse flute so that it can be played like a recorder. Also see Bate, (*The Flute*, London, 1979, p. 78).

²⁵² Idem., p. 36.

²⁵³ Falset in music: A term dating from 1620 - Michael Praetorius wrote about falset tones concerning woodwinds, the cornett and sackbut in his *Syntagma Musicum*. The technique has been used in Horn playing from the eighteenth century. Notes in works from the Classical period descend to low G (written in bass clef as G3). Falset is the latitude for a brass wind player's pitch-control of a harmonic by adjusting lip or air pressure.

²⁵⁴ Carse, p. 82.

smaller in comparison to their counterparts, even though the function of these instruments is virtually identical to its relatives, and they were the instruments famed for their high piercing tones that were heard above the deafening chaos of war on the battlefield. Perhaps Praetorius notated only the conventional notes of which he was aware, with the assumption that more expert flute and fife players were capable of far greater ranges?²⁵⁵ Also, it is unclear as to what the 'XX' marks show for the F above the C clef and above the 'dd.' They are not present in any of his other charts. They may refer to what Praetorius describes as the notes on the Swiss fife that are sounded by different fingerings to those of the other traverso flutes.²⁵⁶ Alternatively, one may settle with the idea that the chart presents more questions than answers about the capabilities of the members of the flute family.

Instrument makers often supplied woodwind instruments in consorts. Due to the lack of standard pitch, buying an entire consort of flutes was the only way to ensure that the instruments would play in tune and balance one another.²⁵⁷ Small transverse flutes were made with one cylindrical piece of boxwood and had six finger holes, exceedingly small and round embouchure holes, and a stopped end after the embouchure hole. Not to mention that their intonation was extremely poor, thus requiring performers with an excellent understanding of pitch and intonation, and expectedly, was not popular. The small Renaissance flute is acoustically entirely different from other six-hole flutes, having a narrow cylindrical bore, and little finger holes and embouchure²⁵⁸. Thus, the instrument tends to be soft and a bit lackluster in its lowest octave, but it responds well and can be played lightly and delicately in its highest notes²⁵⁹. The combination of a narrow cylindrical bore and small holes also severely affects the fingering and its resulting sound (see Puglisi below).²⁶⁰

As shown in Figure 22, thought by Rockstro to date to 1620, are the *Schweytzerpfeiff* flutes four flutes drawn as imperfectly by Praetorius as the *Zwerchpfeiff* (transverse pipe) of Virdung (Figure 15) or the four *Schweitzer Pfeiffen* (Swiss pipes) of Agricola (Figure 17), but has significant importance on inspection of the larger of the four in that it is the earliest depiction surviving of a flute made in two pieces.

²⁵⁵ Personal opinion.

²⁵⁶ Ibid.

²⁵⁷ Bruce Haynes. *History of Performing Pitch: The Story of "A"*, Scarecrow Press Oxford 2002, pp. 7 – 11.

²⁵⁸ Adam Carse, *Musical Wind Instruments*.

²⁵⁹ Rick Wilson's Historical Flutes Page, *Renaissance flutes*, <http://www.oldflutes.com/renai.htm>

²⁶⁰ Solum, John. *The Early Flute*. Oxford: Oxford University Press, 1992. p. 14.



Figure 24: Praetorius: Terpsichore, Musarum Aoniarum, Cantus CCXLIII à 4, Volte.
Discant Flute line.²⁶¹

Analysis:

The Volte²⁶² (Figure 24) by Praetorius is analyzed for playing on the small flute: After having played it both un-transposed and transposed, one is convinced that this Volte or one of his *Bransles* (like the CCX)²⁶³ and other dances like this could have easily been played and widely adopted by those who could play the small discantus transverse flute (*Zwerchpfeiff* -

²⁶¹ Michael Praetorius. Terpsichore, Musarum Aoniarum, *Cantus CCXLIII*, p. 95. Publisher: Wolfenbüttel: Fürstlicher Druckerey, First Edition:1612. Transcribed: Editor: Günther Oberst (1903-?), Wolfenbüttel: George Kallmeyer, n.d. [1928]. Plate 315., Reprinted - Wolfenbüttel: Mösel Verlag, n.d. (after 1950). http://ks.imslp.net/files/imglnks/usimg/5/51/IMSLP369232-PMLP176492-m_praetorius_tma_cantus.pdf; [https://imslp.org/wiki/Terpsichore%2C_Musarum_Aoniarum_\(Praetorius%2C_Michael\)](https://imslp.org/wiki/Terpsichore%2C_Musarum_Aoniarum_(Praetorius%2C_Michael)). P. 95. Retrieved from IMSLP on 09172018.

²⁶² *Volte*; La volta, Lavolta, (Italian: “the turn,” or “turning”) is a “16th-century leaping and turning dance for couples, originating in Italy and popular at French and German court balls until about 1750.” Executed with a flagrant intimate embrace, it became respectable after Queen Elizabeth I of England danced it. The dance, to music in 3/4 time, was composed of a series of complex hops, steps, leaps, and turns. In order to assist his partner with her high jumps, the man held her close with his left hand above her right hip, his left thigh against her right thigh, and his right-hand firm against the stiff busk below her bosom. She in turn held her partner’s back or shoulder with her right hand and kept her dress from flying with her left hand. The Volta survives as a folk dance in Provence, France. Retrieved from The Editors of Encyclopaedia Britannica Article Title: La volta; September 19, 2018; <https://www.britannica.com/art/la-volta> Access Date: October 04, 2018

²⁶³ *Bransles* are the simplest of the known renaissance dances, and a bransle is usually the first dance that is taught of any of the known medieval or renaissance dances. Most bransles are circle dances, which are usually danced in a circle of alternating men and ladies (although this does not strictly matter). Some bransles are line dances, while others can be danced as either line or circle dances. The word “bransle” comes from a French word meaning a side-to-side movement. Most of the steps in a bransle are from side to side. There is one primary source for all of the bransles - “Orchesography” of Thoinot Arbeau (1859) [see footnote 247]. Bransles were dances done normally by the lower or middle classes in French society at that time, with the upper classes dancing pavaues, galliards, and some dances in the Italian style of the period. Generally, bransles are done in 4/4 time.

transverse pipe). If played transposed, therefore playing the written notes two octaves higher, the small flute utilizes its crisp second octave for almost the entirety of the dance, and there is no doubt that the melody would be able to pierce right through the inevitable drumming and other lay instruments that were so fashionable for dances of lower societal stature during the Renaissance.²⁶⁴

If considering transposing CCX—depending on the pitch of cantus flute that will be used, which in this case will be one in G—it is advisable to transpose it up a fifth, resulting in sounding up the octave. It is also convenient in this situation because the scalic efficiency of transposing up a fifth accommodates for the small flute's most comfortable scale, G Major (which is the equivalent for D Major fingerings on the tenor flute). However, an even more effective strategy, assuming that the ensemble is also willing to transpose, is for the flute to play non-transposed and up the octave, resulting in playing the Volte in C Major as opposed to G Major. This allows the small flute to truly shine in its higher registers. While the first option remains true to the written key signature, conventional performance practice was incredibly flexible, especially in the context of instruments always transposing for the convenience of singers and their comfortable vocal ranges, so it is highly probable that similar conditions were applied to melodic instruments that played predominant roles in ensembles.

When it comes to recognizing and instinctively providing the platform for cantus instrument to thrive, CCXLIII is naturally predisposed for a successful transposition up the fifth and playing to the instrument's strengths by basing the dance in a generally high range. This allows the others in the ensemble to not have to transpose, as well as give the written notes a sparkling quality by sounding up the octave than written. The small flute is also useful in keeping the articulation of its eighth and sixteenth notes of the dance short and crisp, adding to both the precision and brisk energy of this lilting Volte.

Filadelfio Puglisi²⁶⁵ studied the complexity of the Renaissance flute, having access to an original Renaissance flute collection found in Verona, Italy (Figure 25). After comparing those flutes, he found out some shared characteristics between them:

1. In most examples, the oval embouchure hole was smaller than that of the embouchure hole of baroque flutes.
2. For ease of fingering, the six finger-holes were placed in two groups of three.
3. All the holes were aligned, allowing the flute to be held either right or left.
4. The bore was semi-cylindrical.
5. The walls of the instruments were quite thin, contributing to their lightness.
6. The pitch of the Verona flutes varied a lot, but two great pitch groups were discovered:

²⁶⁴ Personal Observation.

²⁶⁵ Filadelfio Puglisi, 'A Survey of Renaissance Flutes', *GSM* 41 (1988), 67-82. Source: FluteHistory.com; http://www.flutehistory.com/Resources/Lists/Renaissance_flutes.php3

the small “Kammerton” flute in A=435hz (used in private and festive music) and the “Chorton” in A=410hz (used in religious music). A whole tone lower than the Kammerton, the Chorton group of flutes in A=410hz, was more important than the other group in A=435hz²⁶⁶.

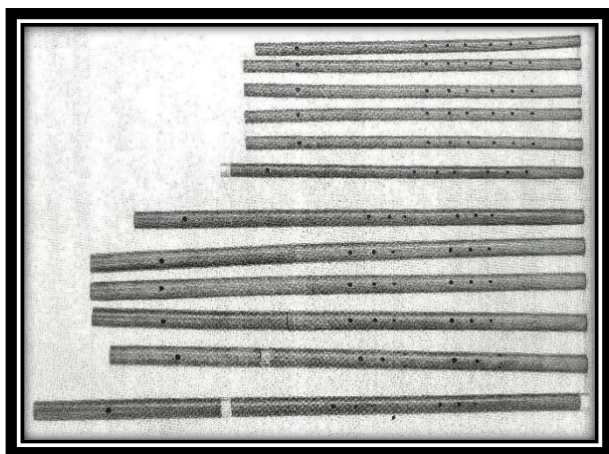


Figure 25:Renaissance consort of flutes.

Courtesy of Filadelfio Puglisi, a researcher who has studied the Renaissance flute in-depth, had access to a Renaissance flute collection found in Verona, Italy.²⁶⁷

Jacob van Eyck (1590-1657)

The Renaissance tenor and descant flutes had a broad range for a Renaissance wind instrument²⁶⁸, with most fingering charts showing a range of d' to a''' for the tenor flute. Late in the seventeenth century, evidence was found of a small Renaissance-style transverse flute in g', in contrast to the usual sixteenth-century descant in a.²⁶⁹ A fingering chart for a small flute is included in an edition of Jacob van Eyck's *Der Fluyten Lust-hof* and is for such a small flute (Figure 27).

Even though Van Eyck's work is believed to be mainly for a small recorder with low note c'' (descant - a soprano size today), a small transverse flute cannot be ruled out²⁷⁰ because *The Fluyten Lust-Hof* preparatory instructions show the *Hand-Fluyt* (recorder) in C and the *Dwars-Fluyt* (Dutch: Transverse Flute in G - Figure 26).²⁷¹ The small flute's three lowest notes are in g' and are therefore not used, and regularly plays into its third octave.²⁷²⁻²⁷³ This is essential

²⁶⁶ Ibid.

²⁶⁷ Ibid.

²⁶⁸ Rick Wilson's Historical Flutes Page, *Renaissance flutes*.

²⁶⁹ Ibid.

²⁷⁰ Ruth van Baak Griffioen. *Jacob van Eyck's Der Fluyten Lust-Hof*, pp. 382, 383.

²⁷¹ J. Hermans. *Historical Woodwinds, the van Eyck Soprano*, retrieved from <http://www.historicalwoodwinds.be/content/hw.asp?menu=i&instr=VANEYCK>, retrieved on 09172018.

²⁷² Jacob van Eyck: *Der Fluyten Lust-hof Vol. 1 for Descant Recorder*, editors: Winfried Michel und Hermien Teske, Amadeus, 2006.

²⁷³ Personal Research: A list of all the pieces in the book for a 'Dwars-Fluyt' (Transverse Flute) in G: Pages 36-37: Courante, Modo 2, 40: Frans Ballet, Modo 2, 52-53: l'Amie Cillae, Modo 2, 76-77: Lanterlu, Modo 2, 98: Al hebben de Princen haren, Modo 2, Modo 3, 104: Meysje wilje by, Modo 2 (high register!) 123-124: O Heilig Zalig, M2-M4, 154-156: Amarilli mia bella gebroken, M2-

commentary about van Eyck's description and the analysis already substantiated for the transverse flute in G. On review of this book of music²⁷⁴, one is able to create a list of all the pieces in the book for a *Dwars-Fluyt* in G. These are: *Courante*, Modo 2; *Frans Ballet*, Modo 2; *l'Amie Cillae*, Modo 2; *Lanterlu*, Modo 2; *Al hebben de Princen haren*, Modo 2, Modo 3; *Meysje wilje by*, Modo 2 (high register!); *O Heilig Zalig*, M2-M4; *Amarilli mia bella gebroken*, M2-M4; and *O slaep, o zoete slaep*, M2-M4.²⁷⁵



Figure 26: Fingering Chart for A Small Transverse Flute in G in an edition of Jacob van Eyck's *Der Fluyten Lust-Hof* (van Eyck 2006).²⁷⁶

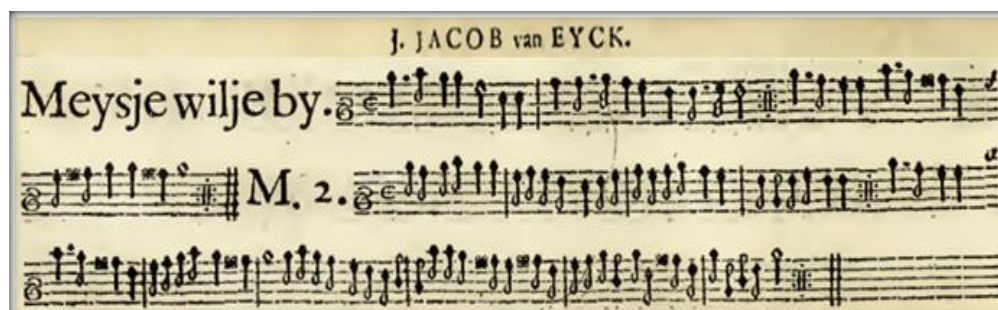


Figure 27: Jacob van Eyck. *Der Fluyten Lust-Hof*, Volume I, *Meysje wilje by*, Modo 2.²⁷⁷

M4, 158-161: *O slaep, o zoete slaep*, M2-M4. Jacob van Eyck: *Der Fluyten Lust-hof* Vol. 1 for Descant Recorder, editors: Winfried Michel und Hermien Teske, Amadeus, 2006.

²⁷⁴ Jacob van Eyck: *Der Fluyten Lust-hof* Vol. 1 for Descant Recorder, editors: Winfried Michel und Hermien Teske, Amadeus, 2006, pp. 36-37, 40, 52-53, 76-77, 98, 104, 123-124, 154-156, 158-161,

²⁷⁵ Personal analysis.

²⁷⁶ Ruth van Baak Griffioen, *Jacob van Eyck: Der Fluyten Lust-hof*, VNM 1991, p. 378, taken from the Paulus Matthysz tutor, *Vertoningen en Onderwyzinge op de hand-fluyt*, Amsterdam 1649.

²⁷⁷ Jacob van Eyck. *Der Fluyten Lust-Hof*, Volume I, *Meysje wilje by*, Modo 2, p. 104. (Amsterdam: Paulus Matthysz, 1649, second edition), retrieved from IMSLP: [https://imslp.org/wiki/Der_Fluyten_Lust-Hof_\(Eyck%2C_Jacob_van\)](https://imslp.org/wiki/Der_Fluyten_Lust-Hof_(Eyck%2C_Jacob_van)). Accessed September 17, 2018.

Analysis:

Of these, the example chosen is *Meysje wilje by* (Girl, do you want to be with [me])²⁷⁸, and when it comes to realizing this tune, one cannot help but sense the innocence and charm of the phrase blossoming in musical form. The meter of the poem is 8-7-3-8-7, which can be made to fit van Eyck's melody.²⁷⁹ Performing the tune non-transposed (meaning that it will sound an octave and a fourth higher than written) is certainly doable, but it does not have the chirping and ringing character if one were to mentally transpose to match the sounding notes to the ones on the page, but two octaves higher. There is also the more perplexing task of not transposing and trying to play two octaves and a fourth higher than written: the performer will be hitting the absolute limit of the small flute's third octave and is extremely cumbersome to perform without it having sound "too high" and "shrill" for comfort.²⁸⁰ Three pieces, *Meysje wilje by*, *Courante Madame de la Moutaine*, and the *Sarabande* do not descend below g^1 above middle c and are intended for the flute.²⁸¹

These three sizes of Renaissance flutes instruments (that we can call descant, tenor, and bass flutes) are described in some other papers from the sixteenth century. Philibert Jambe de Fer (1515-1566) in his treatise, one of the first treatises of music in French, *Epitomé musical des tons* (1556)²⁸² begins with an account of the fundamentals of music including scales, keys, notation, and solmization and continues with an explanation on the expanses, the fingerings and the matching of pitch of the “*flute of ‘Allemande’*” (*German* or transverse), the “*flute with nine holes*” (or recorder), the viola da gamba and the violin. This treatise is significant for the study of organology by comparing French and Italian practices of the time and focusing on the violin at a level of detail unknown until then. He does not mention any other sizes of the flute.

As demonstrated by Praetorius, the Renaissance flutes differed in their pitch by a fifth with the lowest notes of the descant (alto), tenor, and bass respectively being, $a' - a'''$, $d' - d'''$, and $g - g''$ and at a pitch slightly below modern pitch.²⁸³ The middle size flute, the tenor in d' , was the most common size, gauging from iconography study. Of the remaining instruments from the sixteenth century, many are basses, but no authentic small flutes (descants) survive.

²⁷⁸ Ruth van Baak Griffioen, van Eyck, (4.2.48) p. 220.

²⁷⁹ Idem., (4.2.48) p. 220.

²⁸⁰ Personal analysis and opinion.

²⁸¹ Ruth van Baak Griffioen, (Book II:58), p. 384.

²⁸² Philibert Jambe de Fer. *Epitomé musical des tons, sons et accordz, es voix humaines, fleustes d'Alleman, fleustes à neuf trous, violes, & violons. Item un petit devis des accordz de musique, par forme de dialogue interrogatoire & responsif entre deux interlocuteurs P. & I.* Lyon: Michel du Boys, 1556, pp. 47 – 51. Retrieved from IMSLP: [https://imslp.org/wiki/Epitome_musical_\(Jambe_de_Fer%2C_Philibert\)](https://imslp.org/wiki/Epitome_musical_(Jambe_de_Fer%2C_Philibert)). Accessed September 24, 2018.

²⁸³ Rick Wilson's Historical Flutes Page, *Renaissance flutes*.

Perhaps they were less common, or worse, easily lost or destroyed²⁸⁴. Shown in Figure 25 is a consort of Renaissance flutes: a bass, five tenors, and six descant “piccolos” and also shown as a comparison in Figure 28 is a modern contemporary consort of renaissance flutes (a bass, three tenors, and a descant “piccolo”).²⁸⁵



Figure 28: Renaissance flutes; alto in g, tenor in d, bass in G.²⁸⁶

A transitional small transverse flute made in two pieces, with a cylindrical bore and six finger-holes, was made in France by Jean Lisieux (ca. 1625-1695) in 1672, was probably the first critical step transforming the Renaissance flutes to the Baroque models²⁸⁷. This vital new step included a socket and tenon joint. It is similar to the instrument made by the Dutch flute maker Richard Haka (1646-1705).²⁸⁸ According to Jan Bouterse:

*[...] “He was one of the first to make woodwind instruments in the new baroque style in the Netherlands and probably the first to systematically stamp them with his name”[...].*²⁸⁹

A property-sale document from 1709 lists several instruments by Richard Haka, including two *dwarfsfluyten* (cross-flutes, traversos) in boxwood and two in ebony; one of each pair is specified as being a *kleynder* (small transverse flute) instrument,²⁹⁰ which destroys the current teaching that the piccolo only appeared in the mid-1700s.²⁹¹

The Renaissance also saw the initial stages of an extensive and virtuosic solo repertoire for keyboard instruments, lutes, and flutes—but not the small flute.²⁹² The skill of woodworkers and turners improved during this period, leading to innovations in design with a high standard

²⁸⁴ Ibid.

²⁸⁵ Ibid.

²⁸⁶ GT Musical Instruments, Courtesy of Grzegorz Tomaszewicz, <http://www.gtmusicalinstruments.com/index.php?lang=en>

²⁸⁷ John Solum, *The Early Flute*, Oxford: Oxford University Press, 1995. p. 37.

²⁸⁸ Idem., p. 37.

²⁸⁹ Jan Bouterse. *Dutch Woodwind Instruments and Their Makers, 1660-1760*, Bouwstenen (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2005), p. 14.

²⁹⁰ Kelly Nivison Roudabush, DMA dissertation, *The Flute in Transition: A Comparison of Extant Flutes From circa 1650 To 1715*. Jacobs School of Music, University of Indiana, 2017. p.13.

²⁹¹ Personal opinion.

²⁹² David Munrow, p. 38.

of artistry with smoothly finished bores and precisely drilled finger holes.²⁹³ These improvements achieved a higher quality of sound, intonation, and the projection of each instrument²⁹⁴. The development of woodwind instruments was of a significant quantity than any other instrument family from treble-to-bass sizes, building up to the revolution in flute making in the middle of the seventeenth century, although the small flute (*Flauto piccolo*) lagged from six months to a year or more²⁹⁵. Except for being used socially as a fife for dances, marches, and escorting the congregants in their entrance to Mass as part of the repertoire of traditional music of the South of France—namely Occitania, Piedmont, and Provence—the small flute did not feature at this stage of history.^{296- 297}

The word *floeten* (flute) was a generic term for both the transverse flute and recorder during the Renaissance.²⁹⁸ The small transverse flute of the Renaissance period was straightforward, with a cylindrical bore featuring six finger holes that were placed randomly, rather than by pitch²⁹⁹. Performers with smaller hands might find the stretch between these randomly spaced holes a bit uncomfortable.³⁰⁰ A standard pitch was not established at this time, leading to intonation difficulties.³⁰¹ It is a losing battle to state precisely at what length and pitch an instrument is no longer a flute and when it shortens to become a piccolo (Table 5, page 66), so as to define in the sense of the word, where the octave-flute is understood to be half the size and to sound one octave higher than the transverse “Grande” flute (Carse).³⁰²

²⁹³ Ibid.

²⁹⁴ Ibid.

²⁹⁵ Dombourian-Eby, “A History of the Flauto piccolo,” p. 13-16.

²⁹⁶ Jean-Gabriel Maurandi. *Traditional music from County of Nice (France)*. <http://mtcn.free.fr/mtcn-traditional-music-circumstances.php>

²⁹⁷ David Munrow, p. 38.

²⁹⁸ Idem., p. 53.

²⁹⁹ Ibid.

³⁰⁰ Tammy Evans Yonce, “*The Flute in the Baroque Period*,” *Flute Talk*, 24, no. 9 (May/June 2005): 22.

³⁰¹ Idem. p. 22.

³⁰² Op cit., Carse, p. 102-103.

The Fife (500-1600)



Figure 29: David and Abigail ca.1507/8, showing a military Fifer and Drummer. Copenhagen Art Museum. Jacob Cornelisz. van Oostsanen (ca. 1472 – 1533)³⁰³

The fife is a small transverse (cross- or side-blown) flute with six finger holes, a narrow cylindrical bore, producing high pitches, and a piercing tone. Since the nineteenth century, the modern fife has a conical bore, is pitched to the A-flat (Ab) and/or Bb above middle C. Its length ranges from 38-42 centimeters long, it frequently has an additional keyed Eb hole, and it has about a two-octave range.³⁰⁴ In antiquity, the fife was used by the Greeks without drums for the march.³⁰⁵ In Europe, the fife predates the orchestral transverse flute, being first-confirmed during the twelfth century. Dating from the first through the third Crusades (1096-1192), it is associated and played with cylindrical side drums as an infantry instrument, particularly referenced in Switzerland and Germany (Figure 29 and Figure 38).³⁰⁶

³⁰³ "File: *Jacob Cornelisz van Oostsanen - David and Abigail* - KMSsp734 - Statens Museum for Kunst.jpg." Wikimedia Commons, the free media repository. 6 Dec 2018, 22:59 UTC. 22 Dec 2018, 19:07

https://commons.wikimedia.org/w/index.php?title=File:Jacob_Cornelisz_van_Oostsanen_-_David_and_Abigail_-_KMSsp734_-_Statens_Museum_for_Kunst.jpg&oldid=330510578.

³⁰⁴ The Editors of Encyclopædia Britannica, *Fife*, Encyclopædia Britannica, Encyclopædia Britannica, Inc., July 20, 1998; <https://www.britannica.com/art/fife-musical-instrument>. Access Date: October 16, 2018

³⁰⁵ Willi Appel. *Military Music*, The Harvard Dictionary of Music (Fourth Edition), Ed: Don Michael Randal, The Belknap Press Harvard University Press, 1986/2003, p. 511.

³⁰⁶ Idem., pp. 511, 512.

Thoinot Arbeau (1519-1595)

The modern piccolo has a brief three-hundred-year history, but its recent ancestry can be traced back to the fife, and in 1589 Thoinot Arbeau (the anagram for his real name, Jehan Taburet) writes in his *Orchéstrographie*:

[...]“*Nous appellions le fifre vne petite flutte trauerse à six trouz, de laquelle v sent les Allemandz & Suysses, & d'aultant qu'elle est percee bien estroietement de la grosseur d'un boulet de pistolet*”.... “*What we call the fife is a little transverse flute with six holes, used by the Germans and Swiss, and, which as it has a very narrow bore no bigger than a pistol bullet, gives a very piercing sound*”[...].³⁰⁷

Arbeau's description of the fife's sound then is identical to the description of how today's piccolo cuts through the texture of the orchestra or a band, with a second parallel function of the fife in the military being to sound an alarm through various unique high-pitched signals facilitating a call to the army regarding potential attacks or threats.³⁰⁸

Marin Mersenne (1588-1648)

Another accurate reference to the small flute or fife was in the second part of the *Harmonie universelle (Harmonicorum Instrumentarum Libri IV, Liber Secundus De Instrumentis Pneumaticis, proposition VI)*, by Marin Mersenne (1636/7).³⁰⁹ A mathematician and scientist, he is famous for his exact measurements, which are precise enough to show dimensions of all known instruments of his day.³¹⁰ The small flute is illustrated in Figure 30³¹¹ and Mersenne's description of the small flute are ground-breaking to the point where his measurements, though they scarcely “*monstrent /es endroits des trous diatoniques assez exactment pour en faire d'autres Il l'imitation,*” (demonstrate places of diatonic holes accurately enough to make others imitate them), are accurate enough to show the sizes and proportions of the tube of the instrument which he describes:

[...] “*The part A B C serves only for ornament; C represents the place at which the cork determines the length of the instrument at the upper end; it is, therefore, evident that the length of the flute should be measured only from C to E. Now I have left the curvature in this figure because it has been taken from one of the best flutes in the world, which was bent. That is why I give here its length, which is one foot and five-sixths. (This refers to the old French-foot, or pied de roi, of 0.3248394 metre.) The*

³⁰⁷ Thoinot Arbeau. *Orchesography*. Translated by Mary Stewart Evans. Dover Publications, New York, 1987., p. 39.

³⁰⁸ Therese Wacker. The History of the Piccolo from Fifes to Intricate Keys. pp. 36-44, 78.

³⁰⁹ Marin Mersenne. *Harmonie Universelle, Harmonicorum Instrumentarum Libri IV, Liber Secundus De Instrumentis Pneumaticis (wind)*, proposition VI, Publisher: Paris: Guillaume Baudry, 1636. p. 81 - 83; quoted by Nancy Toff, p. 63. Retrieved from IMSLP: http://conquest.imslp.info/files/imglnks/usimg/9/9e/IMSLP481881-PMLP156089-281_pdfsam_F_Marini_Mersenni_Harmonicorum_libri_Mersenne_Marin_bpt6k63326258.pdf

³¹⁰ Rockstro, p.214.

³¹¹ Ibid.

distance from B to the embouchure is 3.2 English inches. It is sounded by placing the lower lip on the edge of the first hole and blowing extremely softly. From the cork to the lumière, 1, there is a distance of only eight lines (.71 English inch). Its bore is of equal width throughout, and this width is also eight lines. The size of the mouth-hole is not given. The finger-holes are described as varying from three to five lines (.266 to .444 English inches) in diameter"[...].³¹²

Concerning the fingering of the developing small flute, there is little information, although if the lowest note is accepted as d', the scale taken from the earliest known chart, which includes the small transverse flute would have been fingered as in the table, made from Mersenne (Figure 33).

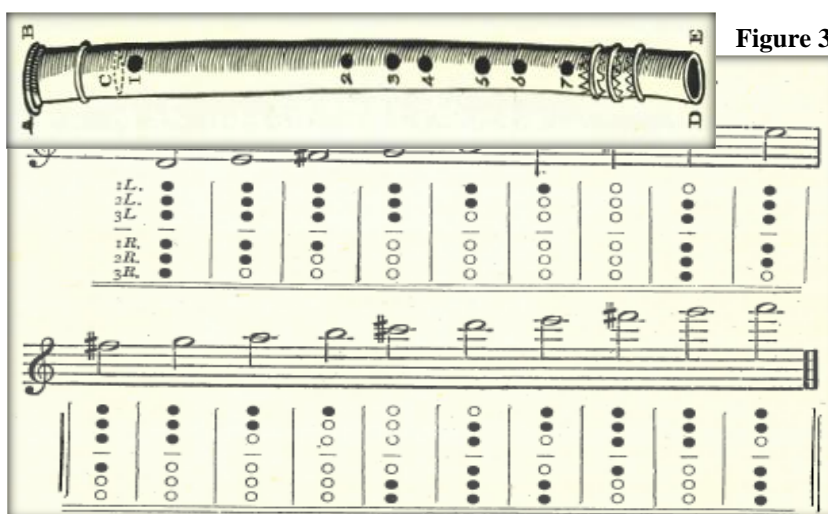


Figure 30: Mersenne, wood-cut, German flute, and Swiss flute diagram De Instrumentis Harmonicus (1637).³¹³

Figure 31: Table for fingering of the primitive flute as per Mersenne³¹⁴

Figure 32: Mersenne, Four-part Air de Cour for German Traversiere consort including for a small discant Flute³¹⁵

³¹² Idem., p. 215.


³¹³ Marin Mersenne. Harmonie Universelle, Harmonicorum Instrumentarum Libri IV, Liber Secundus De Instrumentis Pneumaticis (wind), proposition VI, p. 81 - 83; quoted by Nancy Toff, p. 63.

³¹⁴ Rockstro, p. 216.

³¹⁵ Harmonie Universelle (Mersenne, Marin), Harmonicorum Instrumentarum Libri IV, Liber II De instrumentis harmonicis (wind), p. 83.

82 **Liber Secundus**

Systema cum Diagrammate Fistulae Helueticæ decumanæ




1 · 2 · 3 · 4 · 5 · 6 · 7 · 8 · 9 · 10 · 11 · 12 · 13 · 14 · 15 · 16 · 17 · 18 · 19.

Potè non erit inutile, neque iniucundum si quis diſquirat quamobrem hîc vehemèntiore flatu non fiat Diapafon eodem modo, uîdemque foraminibus clauſis, aut apertis, quo fit in tibiis præcedentibus, & cur maius fit huius fiſtulæ quàm aliarum ſyſtema: neque enim hanc partem, quæ foraminum Harmonicorum, & omnium quæ aſſero phænomenon ſcientiam adornet, fuiſis proſequi vacat ad altiora vehemèntius adſpiranti.

Cum autem alij alia foramina claudant, & aperiant, ſequentem Vachetij tabulatuzam habes,

Aliud eiufdem Fiſtulæ Diagramma.



quæ diſcrimen aperiat, quæque nouam ſuggerat philoſophandi materiam. Longè verò difficilior eſt iſtius, quàm aliarum tibiatarum inſpiratio, quibus cum omnes quâuis obuiâ inſpiratione canant, pauci hac uti valent; hinc millies labra eius ori admoueris, & quouis conatu eam inſpiraueris abſque ullo cantu. Idemque protuſus concludendum de ſequenti tibia Helueticæ A D præcedenti ſimili, quippe quæ ſ foraminibus pertuſa eſt, & æqualiter vbique excauata, cuius os C,

Fiſtulæ minoris Helueticæ Diagramma.

c 112

Figure 33: *Fistula Helvetica* (Swiss Flute), *Harmonie Universelle* (Mersenne, Marin) Flute
Notation for Traverso and Small Flute; *Harmonie Universelle*³¹⁶

³¹⁶ Idem., p.81 - 83.

Analysis:

These three tablatures Mersenne gives might be bizarre, to some extent! Analyzing Figure 33 the clef of the first scalic example, appears to be a C clef on the second line, indicating the tonal range of the smaller Swiss fife pitched in G, as the fingering of the lowest note is for a “G.” Fingerings 12-14 and 16-19 differ from more conventional and practiced fingerings of the revival movement of Renaissance flute. After experimentation, these fingerings show to be of generally inferior tuning and resonance; the pitches are all possible with these fingerings but are weak in sound quality. One comes to question Mersenne's general knowledge of the instrument, or perhaps the flute he possessed or referred to in his example did work appropriately with those fingerings, but they do not work well with other models.

The fingering for “F” is what would be an F-sharp on other Renaissance flutes, as for the second and third diagrams, respectively displaying both the range and fingerings of a tenor-like *Fistula* and a much smaller *Fistula minoris Helvetica* (small Swiss fife), other observations may be noted. The notes G, A, B in the first octave add “hole 6” to the former fingerings of Diagram 1, thereby producing a more stable, healthy note. The clef in this example is clearly treble (G clef) for both instruments. The note “C” in the first octave of Diagrams 2 and 3 differ from its fingered equivalent (B) of Diagram 1, meaning that he changed the interval between the seventh and eighth notes from what was originally a semitone to a whole tone. However, while the scale of the fife in G is a purely diatonic major scale, the scales of the other diagrams feature a fingering that would indicate F-sharp for the third note, even though it is notated without a sharp and reads as “F,” thus suggesting a Dorian scale? From the second-octave D onward, the images are puzzling in the tablature. Open rings begin to appear on the top of each individual figure instead of the customary dashes of the first octave. Also, if these rings indicate finger placement over the hole, as do the dashes, then the position of the tablatures constantly shift with no obvious sign as to why. The range extends only to a fourth above the third octave, as opposed to the fifth of Diagram 1.³¹⁷

Directly comparing the tablatures of the two small Swiss fifes (Diagrams 1 and 3), the fingerings vary for the notes A-D of the second octave. Also, for the fife of Diagram 3, the shown range spans for only the course of two octaves. Could it be that this was the smallest instrument of the three tabulated, and thus Mersenne found it unreasonable to venture beyond the already-high range of this fife's second octave? For whatever reason, it ceases to display the full range potential of the small flute. Overall, Mersenne's fingerings for the first octave are credible, but really anything afterward is bizarre, inconsistent, and potentially unreliable.³¹⁸

³¹⁷ Personal analysis.

³¹⁸ Personal analysis and opinion.

Athanasius Kircher (1602-1680):

Rockstro³¹⁹ mentions Athanasius Kircher as another source for the history of the small flute. His description in 1650 is that of a small flute described as a military flute used in conjunction with drums in the armies of Europe, particularly with the Swiss Guards of the Pope. His engraving of the flute looked like a small (discant) Renaissance flute and had not taken on the typical characteristics of the fife that was used by the military in later years (see Figure 34).

[...]“The application of this flute is different (from the flageolet, blown like a recorder) for the flute is held across the lips, and it is blown at the hole X (missing in his diagram) and refers the reader to see its tablature in Mersenne, Book Five, on wind instruments”[...].³²⁰



Figure 34: Military Flute used by the Swiss Guards of the Pope³²¹

The importance of the military fife and the small transverse flute historically is that they acted as the predecessor or forerunner of the modern piccolo.³²² They ranged in design and size from eight to twenty inches, each one larger by two-inch increments.³²³ The fife has survived until today (although also substantially modernized),³²⁴ but sometime in the mid-seventeenth century, the flauto piccolo’s construction took a turn away from that of the fife. Historically, it would appear that the original small Renaissance flute developed to a point, and then two versions of it went off in different directions: one to be an exterior version used for the military and outdoor secular music (the fife), and the other used for indoor events, developing into the orchestral version of today (the flauto piccolo)³²⁵. Both were made by the same artisans, so improvements such as bore changes, keys, multiple joints, sliding registers, and adjustable corks were tried on

³¹⁹ Rockstro, p. 216.

³²⁰ Frederick Baron Crane, Athanasius Kircher, *Musurgia Universalis* (Rome, 1650): the section on musical instruments, pp. 86 - 88.

³²¹ Athanasius Kircher. *Misurgia Universalis - The Great Art of Consonance and Dissonance*, Book Six; part III, Instrumental Music; chapter II, The Classification of Wind Instruments; § II The Flageolet; Explanation of the Instruments in Plate IX; *Fistula Militaris*; Publisher: Rome: Francesco Corbelletti, 1650, p. 500. Retrieved from IMSLP: http://conquest.imslp.info/files/imglnks/usimg/d/db/IMSLP253537-PMLP410795-athanasiikircherkirc_musurgia_1.6.pdf. Accessed September 24, 2018.

³²² Carse, p. 102.

³²³ Wacker, Thesis, p. 27.

³²⁴ *Fife* (instrument), Author: Wikipedia contributors, Publisher: Wikipedia, The Free Encyclopedia. Date of last revision: 28 March 2018 08:01 UTC. Date retrieved: 27 May 2018 06:55 UTC.

Permanent link: [https://en.wikipedia.org/w/index.php?title=Fife_\(instrument\)&oldid=832836814](https://en.wikipedia.org/w/index.php?title=Fife_(instrument)&oldid=832836814)

³²⁵ Mike Hall, pp. 89, 90.

the large flute first and then incorporated in the same fashion into both the military fife and the flauto piccolo.³²⁶

The historical description of the original fife is that of a small, keyless, transverse flute with a narrow, completely cylindrical bore and six finger holes.³²⁷ Traditionally thought of as a military branch of the flute family, they were at first, one-piece instruments and made of wood. The exterior shape evolved from the small flute of the Renaissance, such as the *Fistula Militaris*³²⁸, into a cylindrical barrel, tapering towards both ends, and protected by brass or silver ferrules (metal caps)³²⁹. Near one end of the tube (Figure 34) is a slightly oval drilled and beveled blowhole. A cork stopper inserted into the blowhole-end of the tube blocks the internal bore at about 1/16-inch to the left of the blowhole; the other end is left open. From the early 1700s, the fife and flauto piccolo had their first D-sharp (D♯) key added and this was where they diverged, the one becoming an orchestral instrument and the other remaining a military instrument.³³⁰

The Social Role of the Fife



Figure 35: Pieter Brueghel the Elder - The Dance of the Bride Outdoor 1566³³¹

The fife, as a small flute, also played another role as the instrument used for outdoor social recreation and religious purposes. This was the precursor to the role taken over by the flauto piccolo in the latter part of the nineteenth century (see the

³²⁶ Carse, p. 102.

³²⁷ Rick Wilson's Historical Flutes Page. *The traditional fife*.

³²⁸ Bosworth, Joseph. *An Anglo-Saxon Dictionary*. Oxford University Press, London. 1882. p. 947. Retrieved from Google Books,

https://books.google.com/books?id=oXlil1KgDngC&pg=PP3&source=gbs_selected_pages&cad=3#v=onepage&q&f=false. Accessed November 06, 2018.

³²⁹ Ferrule: Metal reinforcing bands around the ends to protect them from damage on military and marching.

³³⁰ Major Mike Hall. p. 89-90.

³³¹ Pieter Brueghel the Elder. *The Wedding Dance (The Dance Village)*, 1566.

section on “Popularization of the Flauto piccolo”). It originated in medieval Europe, and although not a well-known fact, was also used as a small transverse flute in folk music traditions to accompany dancing by all social classes.³³² The fife was the traditional instrument used to accompany the repertoire of traditional songs and dance of the county of Nice and classical music of the South of France (Figure 35).³³³ This occurred mainly in the provinces of Occitania, Piedmont, and Provence and later, songs from the Italian Alps and Piedmont in the late nineteenth and first half of the twentieth century. Processional songs were played by the fife-drum combination for the entry and exit by the people attending church for mass.³³⁴ To the present time, it is a folk instrument in Spain, as well as in the Alps and the Carpathian Mountains.³³⁵



Figure 36: Cocuswood B-flat Fife unsigned, mid-1800's, wood, brass ferrules, metal rookie mouthpiece³³⁶

The Military Role of the Fife

The fife, because of the loud sounds it could produce, was intended and usually used for outdoor music, often connected with the military, and sometimes for signal purposes with or without field drum and other fifes of the same pitch. The earliest written instructions for playing the instrument by Virdung's *Musica Getutscht*³³⁷ in 1511 referred only to the fife's military role (see page 25), but a later treatise by Agricola³³⁸ in 1529 showed that by then the

³³² Jean-Gabriel Maurandi. *Traditional music from County of Nice (France)*. <http://mtcn.free.fr/mtcn-traditional-music-circumstances.php>

³³³ Ibid.

³³⁴ Jean-Gabriel Maurandi. «MTCN site (Traditional music of the county of Nice) <http://mtcn.free.fr/> © 2001-2018 Jean-Gabriel Maurandi».

³³⁵ The Editors of Encyclopaedia Britannica, *Fife*, Encyclopædia Britannica, Encyclopædia Britannica, Inc., July 20, 1998; <https://www.britannica.com/art/fife-musical-instrument>. Access Date: October 16, 2018

³³⁶ Author's private collection.

³³⁷ Virdung, Sebastian. *Musica getutscht*, Basel: (Sebastian Virdung), 1511. [http://imslp.org/wiki/Musica_getutscht_\(Virdung%2C_Sebastian\)](http://imslp.org/wiki/Musica_getutscht_(Virdung%2C_Sebastian)).

³³⁸ Agricola, Martin. *Musica instrumentalis Deudsch*. Wittenberg: Georg Rhaw, 1st edition, 1529. [http://imslp.org/wiki/Musica_instrumentalis_Deudsch_\(Agricola%2C_Martin\)](http://imslp.org/wiki/Musica_instrumentalis_Deudsch_(Agricola%2C_Martin)).

small flute was also used in four-part consort music (see page 26).³³⁹ In 1615, Praetorius, in his *Syntagma Musicum* described two sizes of fifes (Figure 37) with different ranges.³⁴⁰

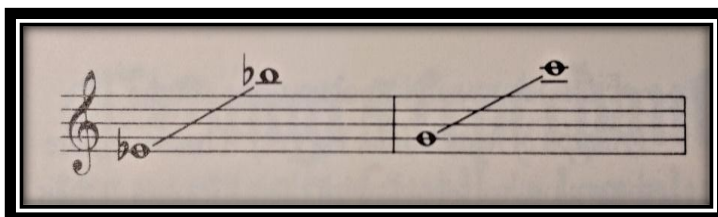


Figure 37: Fife ranges from Praetorius' *Syntagma Musicum*: E-flat' to B-flat'' and G' to C''

The military “fife,” known as *fistular militaris*, *Schweizerpfeife* (Swiss pipe), or *Feldpfeife* (Field pipe), is a small flute with a piercing sound with six finger holes, no keys, and appeared by the end of the sixteenth century³⁴¹. Played by “Fifers” (Figure 37), who were foot soldiers—often boys too young to fight³⁴²—they were used to help infantry battalions to keep up a marching pace from the right side of the formation, in coordination with the drummers who were positioned at the center, and who transmitted orders in the form of arrangements of musical signals³⁴³.



Figure 38: March of the Guards. Fifer on the bottom left with a drummer.³⁴⁴

³³⁹ H. Macaulay Fitzgibbon, *The Story of the Flute*, 2nd ed. (London: Williams Reeves Bookseller Limited, 1928), 74.

³⁴⁰ Praetorius, Michael. *Syntagma Musicum*.

³⁴¹ Sybil, Marcuse. *A Survey of Musical Instruments*. Harper & Row (London), 1975.

³⁴² Édouard Manet: *Young Flautist, or The Fifer*, 1866. Musée d'Orsay, Paris.

³⁴³ George Nafziger, *The Russian Army 1800-1815*, Rafm Co. Inc., Cambridge, Ontario, Canada, 1983. <https://en.wikipedia.org/wiki/Fifer>

³⁴⁴ William Hogarth, *The March of the Guards*, 1749. William Hogarth - The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by Directmedia Publishing GmbH. ISBN: 3936122202.

European armies from the Renaissance found the fife particularly useful when played during combat, because its high-pitched sound could be heard over the sounds of battle,³⁴⁵ up to 4.8 kilometers away above the noise of artillery fire (See Fife ranges from Praetorius' *Syntagma Musicum* - Figure 37: Fife ranges from Praetorius' *Syntagma Musicum*: E-flat' to B-flat'' and G' to C''), and therefore found it useful for signaling on the battlefield. Armies from Switzerland and southern Germany widely used the fife (*Soldatenpfeife*), and it became standard after the Swiss infantry defeated the purported invincible "heavy" Burgundian cavalry in the 1476 battles of the Burgundian Wars.³⁴⁶ By the sixteenth century, the fife was a standard instrument used by German and Swiss mercenary troops, serving as both a melodic instrument in ceremonial marching music and a signaling device on the battlefield.³⁴⁷ The French fife, however, was much louder and more piercing than the German fife because it was shorter and narrower.³⁴⁸ For a period, the fife disappeared from the French army altogether, but after it was briefly restored by Napoleon,³⁴⁹ it was later replaced by trumpets and bugles.³⁵⁰

As with other historical flutes, the tonic of their basic scale names the fife—that is, the note sounded when all six finger holes are closed. The B \flat fife, the most common size for most of the nineteenth century, has the lowest note B \flat , but fifes in C also became more prevalent by around the beginning of the nineteenth century, and fifes in G, D, E \flat , and F were also used in France. The B \flat fifes have lengths varying from 40 to 44 centimeters, and their tuning ranges from A=435Hz to A=452Hz.



Figure 39: B-flat band fife with keys – George Cloos developed into the 6-key band piccolo³⁵¹

In general, a cylindrical bore and lack of mechanism were the essential features of a fife, but fifes with four to six keys, running parallel to the development of the flauto piccolo with a slightly tapered bore, were being built in France from 1760 (Figure 39).³⁵² It is clear, as is supported by this entry from the 1906 Grove's Dictionary (Figure 40) that the fife with the

³⁴⁵ Nafziger.

³⁴⁶ Rick Wilson's Historical Flutes Page, *Fife*.

³⁴⁷ Ardal Powell. 'Shepherds, monks, and soldiers', Chapter 1, *The Flute* (Yale University Press, 2002)

³⁴⁸ Christopher Welch, *History of the Boehm Flute*, 2nd ed. (New York: G. Schirmer, 1961), 234.

³⁴⁹ H. Macaulay Fitzgibbon, p. 76.

³⁵⁰ Ardal Powell. *The Flute* (Yale University Press, 2002)

³⁵¹ *The Traditional Fife*. Rick Wilson's Historical Flute Page. *Fife*.

³⁵² Major Mike Hall, p. 89-90.

development of its key was the watershed; this was the point in history where it evolved into the band flute, the orchestral flauto piccolo, and the outdoor marching military piccolo.

The band flutes were small flutes or piccolos with conical bores and one, four, or six keys. Their playing characteristics differed significantly from those of authentic original fifes. In his *A Treatise on the Instrumentation of Military Bands*,³⁵³ Mandel uses the term "so-called fifes" for small flutes just below in pitch from the flauto piccolo, in B♭, B, and C.



Figure 40: Groves Music Dictionary 1906 describes that the fife with its development of a key evolved into the band flute and the Flauto piccolo³⁵⁴.

The Influence of the Revolutionary Baroque Traversière on the First Flauto piccolo (1600-1750)

The start of the eighteenth century were glory days for the flute—a time called "*grand siècle*." Responsible for this exciting musical period in history were musicians like Jacques Martin Hotteterre "Le Romain" (1674-1763), Jean-Baptiste Loeillet (1680-1730), alternatively known as John Loeillet of London,³⁵⁵ and Johann Joachim Quantz (1697-1773).³⁵⁶ The *flûte traversière* was loved at the French court, thereby making the instrument fashionable and presentable throughout Europe³⁵⁷, and was explicitly required by composers such as Jean-Baptiste Lully (1632-1687).³⁵⁸ In Lully's production of Molière's *Les plaisirs de l'île enchantée* (*La Princesse d'Elide* LWV 22, 5-22) in 1664, he had sixteen *fauns* playing flutes and violins in concert with thirty other strings and six harpsichordists and theorbists.³⁵⁹ According to the authoritative source BNF Catalogue,³⁶⁰ the music was distributed as follows: voice - soprano

³⁵³ Charles A. Mandel, *Treatise on the Instrumentation of Military Bands*, Boosey, London, 1860, p. 5.

³⁵⁴ Ibid.

³⁵⁵ Zoran Minderovic, *Jean-Baptiste Loeillet* (of London), Biography,

<https://www.allmusic.com/artist/jean-baptiste-loeillet-of-london-mn0002340331/biography>

³⁵⁶ Claudia Haider: *The Development of Flutes in the Baroque Era*. (2014). Claudia's Flute Page, <http://www.flutepage.de/deutsch/history/barock.php?englisch=true>

³⁵⁷ Ibid.

³⁵⁸ Jérôme de la Gorce. *Some Notes on Lully's Orchestra*, in Jean-Baptiste Lully and the Music of the French Baroque, Essays in Honor of James R. Anthony, Ed: John Hajdu Heyer (Gorce 1989), Cambridge University Press, Cambridge, 1989, p. 110.

³⁵⁹ Idem., p. 108.

³⁶⁰ BNF Catalogue: <https://catalogue.bnf.fr/ark:/12148/cb13915764q>

(1), voice - high counter (1), voice - tenor (1), voice - baritone (1), voice - bass (1), orchestra - symphonic orchestra (1), however, basso continuo and the flutes were not specified.³⁶¹ Lully's flutists were all traverso flutists and could play the small flute, so this was likely the first production using the piccolo.³⁶²

Instruments of the Baroque era flourished and are still recognizable as the precursors of modern instruments. Both with the Baroque traverso and Baroque flauto piccolo, the relative differences to their modern counterparts are evident to any observer, particularly in attempting to be “historically correct” when played. However, it must be appreciated that although these instruments were simpler in construction than their modern descendants, they are not necessarily musically inferior. From a musical and technical point of view, they are well suited to performing that repertoire for which they were designed at the time.³⁶³

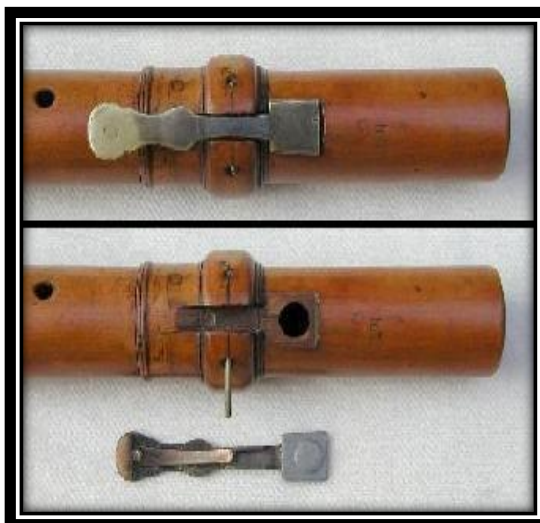


Figure 41: Covering the lowest hole with a key

The Baroque version of today's concert flute became the favorite of the family of transverse flutes, keeping its privileged position in the ensembles of the period. During the Baroque period, the fife was still used in the military, and at the same time, the flauto piccolo started to make an appearance, particularly with the recorder becoming obsolete. MacMillan writes: “*The recorder was obsolescent by the end of the eighteenth century and, although a few instruments were made, no significant repertoire was composed in England.*”³⁶⁴ A significant disadvantage of the flutes and piccolos of that era was that the distance of the finger holes was not determined mathematically and based on the understanding of the physics of sound wave

³⁶¹ Ibid.

³⁶² Jérôme de la Gorce, p. 109.

³⁶³ Early Music Instrument Database.

³⁶⁴ Douglas Middleton MacMillan. *Octave Flutes in England 1660 – 1800*. Thesis for Doctor of Philosophy in the Faculty of Music at the University of Oxford. 2017.

properties, but was determined empirically by the span-width of a man's finger reach. These dimensions were based purely on the experience of the flute maker, but who were, in fact, ignorant of any acoustic science.³⁶⁵ Also problematical was that the most commonly used material, boxwood, expanded and contracted significantly, due to the moisture of the breath, which resulted in radical and aggravating shifts in pitch and the structural soundness of the instrument, despite all the technical enhancements. To combat this problem, flutes of ebony,³⁶⁶ African blackwood,³⁶⁷ maple, and ivory³⁶⁸ were tried instead.^{369, 370}



Figure 42: Playing a Four-Part Flute

Around the 1670s, the makers at the French court developed new and revolutionary constructional techniques for the flute and piccolo. A simple cylindrical flute cannot be in tune, so some “conicity” is essential to get the overblown notes of the upper register into tune with the lower. To this end, a cylindrical head-joint tenoned into a conical body was designed, with the head-end constituting the widest point and narrowing towards the foot.³⁷¹ This design was

³⁶⁵ Jeremy Montagu, *The Flute* (Princes Risborough, England: Shire Publications Ltd., 1990), p. 5.

³⁶⁶ *Ebony* (*Diospyros spec.*), African granadilla or blackwood (*Dalbergia melanoxylon*), and similar tropical woods range in color from dark-brown to black. A fairly large number of instruments are made of a dark, hard tropical wood, which in most cases is probably ebony from Asia.

³⁶⁷ *African blackwood, Mpingo* (Swahili), *Dalbergia melanoxylon*, is found in the dry savanna regions of central and southern Africa. It is extremely hard, and dense and difficult to work with hand or machine tools. African blackwood is most often used in turned objects, where it is considered to be among the very finest of all turning woods—capable of holding threads and other intricate details well. When made into flutes, clarinet or oboe bodies, the wood is typically processed on metal-working equipment. It is also reported by the IUCN as being near threatened although it doesn't yet (soon!) meet the Red List criteria of a vulnerable or endangered species.

³⁶⁸ A few makers' surviving traverso's are made entirely of ivory. Its quality, such as grain, color and state of preservation vary considerably, and is always defined as clearly as possible. Ivory comes from African or Asian elephants, sometimes from mammoths or for smaller beads from walrus teeth.

³⁶⁹ Heck, Thesis.

³⁷⁰ OldFlutes.com: <http://www.oldflutes.com/baroq.htm>. Accessed December 27, 2018.

³⁷¹ Montague, p.5.

the opposite of what Theobald Boehm eventually revolutionized in the flute (Boehm, the Piccolo Mechanism, and Mollenhauer – page 85), where, in addition to returning the flute to a more cylindrical bore, he significantly increased the size of the finger holes. This affects the tuning and note quality, as each finger hole forms a small chamber in the bore, thus acting as a short chimney through the wood. The flute artisan's skill required making tiny adjustments to the bore to compensate for these chambers, and therefore by separating the head from the body into a two-part flute and piccolo, these adjustments became easier.³⁷²

The first Baroque flutes and piccolos for which French composers, such as François Couperin (1668-1733) and Jean-Philippe Rameau (1683-1764), wrote chamber music were made in three joints (Figure 44 page 60). The head with the embouchure cut into it, the body with the six finger holes, and a new foot joint with an extra seventh hole covered by a closed key were invented.

The foot-joint addition was needed because the music became more sophisticated and elaborate in terms of tonal exploration, and the earlier models could not manage what they were called upon to do.³⁷³ When one opens the holes of the Baroque flute in sequence, one produces a diatonic scale of D major, and with all the holes covered, D is produced, E with the first open, F-sharp with the next, G with the third, et cetera. Other keys are played by cross-fingering or opening one hole and closing others below it, thereby flattening the pitch. Problematically, is that there are no holes available for closing below the lowest (sixth) hole, and therefore the key-covered hole was opened to produce the lowest chromatic note. It was named the D-sharp or E-flat key for the note produced, and after that this one-keyed flute family, including the small flute, rapidly gained in popularity³⁷⁴.

By the mid-eighteenth century, the flute family changed again with the next generation finding that the use of four joints (for flutes: Figure 42; for piccolos see Figure 49 page 65) was an even better choice for both flutes and piccolos. The body-joint was divided in two with three finger holes in each half. This development had four main advantages: better economy of wood because the shorter pieces of wood (billets³⁷⁵) could be used; there was higher accuracy achieved in reaming the bore, more ease of packing the instrument in a pocket for transport³⁷⁶, and most importantly, there was greater ease in tuning to other instruments.³⁷⁷

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ Ibid.

³⁷⁵ Billet: a small or short section of a wooden log.

³⁷⁶ Boaz Berney, lecture at Royal Conservatoire, The Hague, November 24, 2017. Quantz, § 9, p. 31.

³⁷⁷ Montague, Idem, p. 7.



Figure 43: Four-part one-key Lotz flute (1720)³⁷⁸

A standard pitch was unheard of at that time, and most towns had their own pitches. For example, the organs in each church of each town might be tuned differently, and these, in turn, might differ from the opera house, or differ from the pitch used for local chamber music.³⁷⁹ Although one could pull the tenons of the joints of the small flute out of their sockets a little to lengthen the tube and flatten the pitch, this results in a cavity within, between the ends of the tenon at the bottom of the socket. This plays havoc with the tuning after a certain point, as it introduces a small disruption to the bore—about an 11% increase in bore area over the 10-millimeter length.³⁸⁰ What also has to be considered in all of this is the fickle nature of temperament, which was also far from standardization at this point in history. Taking the eighteenth-century meantone temperament³⁸¹, for example, was typical with most of the thirds being in tune, resulting in the fifths and fourths being less well-tuned. E-flat is a quarter-tone higher than D-sharp (D sharp, a major third above B, was lower than E-flat, a minor third above C³⁸²), among other comparisons, so as a result of all the enharmonic tones,³⁸³ the notes which would share a single key on a keyboard instrument, are two distinct notes on the flute. Unfortunately, despite all the developmental evolutionary and revolutionary changes to come in the Baroque flute through the “Boehm era,” the piccolo remained static and unimproved because of a lack of understanding of the physics of the small flute until Thomas Mollenhauer uncovered these “secrets” (page 83).

The Birth of the Flauto Piccolo

The separation of the fife and small cross-flute from the piccolo in its structural development occurred sometime in the Baroque era (between 1600-1750).³⁸⁴ This juncture, in which the piccolo became a separate instrument, did not happen because of the difference in

³⁷⁸ OldFlutes.com: <http://www.oldflutes.com/baroq.htm>. Accessed December 27, 2018.

³⁷⁹ Rachel Brown. *The Early Flute*, p. 4.

³⁸⁰ Terry McGee Flutes. *Minimum Disruption Tenon*, <http://www.mcgee-flutes.com/Minimum-Disruption-Tenon.html>

³⁸¹ Meantone Temperament. The major thirds are perfectly in tune and the fourths and fifths are compromised.

³⁸² Montague, p. 8.

³⁸³ Enharmonics are notes that are the same pitch but are known by two different names, for instance C# and Db and are the black notes on the piano as opposed to the white keys on the piano are known as the natural notes.

³⁸⁴ Gippo, p. 28.

bore shape at this time (from cylindrical to conical), but because of the addition of keys.³⁸⁵ The addition of that one key to the small flute is the date of the “birth” of the flauto piccolo,^{386, 387} and, although the fife from the nineteenth century was also given a D-sharp key, there is little physical evidence from that time of surviving instruments to show the development of the piccolo in the eighteenth century as evidence for the use of the piccolo of the music that was written for it. Historically, it is accepted that the earliest use of the piccolo in the orchestra was in Handel’s opera *Rinaldo* (1711), and supporting the use of the piccolo by Handel for this opera was the key signature G Major, as the best keys for transverse flute was D and G Major. This contrasts with the favorite keys for recorder—the other instrument to use— which were F and B-flat F Major.³⁸⁸

Additional evidence that the piccolo was in use at that time is inferred by the music written for it, most notably the three concerti composed by Vivaldi³⁸⁹ and designated as *flautino* concerti. There is some question as to which instrument they were composed for because these concerti are also playable on a sopranino recorder. One authoritative study by the German scholar Lenz Meierott³⁹⁰ distinguishes between the use of the small transverse flute (piccolo) from the small recorder (sopranino), the fife, and the flageolet.³⁹¹ In his book, he is uncompromising in his decision, asserting that the Vivaldi concerti RV 443, RV 444, and RV 445 were written for the flauto piccolo.

As a consensus, most contemporary recorder specialists assume that the piccolo or octave transverse flute was developed in the second half of the eighteenth century, and therefore the music was written for an octave-flute before that time was planned for a small recorder or flageolet. According to Dale Higbee, the “major musical evidence suggesting that this assumption is incorrect is the existence of the three Vivaldi concerti for *flautino*.”³⁹²

According to Dale Higbee:

[...]“*The range of the solo part (written c' to f', but sounding an octave higher), rules out descant recorders in C or D ('fifth' and 'sixth' flutes, respectively), as well as the flageolet, on account of the highest notes; the sopranino recorder in F cannot play the lowest notes called for. One could attribute the low C's (c') and E's which occur in tutti passages to an oversight by the composer-but what of the multiple low F#'s*

³⁸⁵ Ibid.

³⁸⁶ Ibid.

³⁸⁷ Carse, p. 102.

³⁸⁸ Anthony Baines. *Woodwind Instruments and their History*, (New York: W.W. Norton and Company, Inc., 1962), pp. 294-295.

³⁸⁹ Gippo, p.28.

³⁹⁰ Lenz Meierott, p. 246.

³⁹¹ Dombourian-Eby. “A History of the Piccolo,” p. 13.

³⁹² Dale Higbee. *Michel Corrette on the piccolo and speculations regarding Vivaldi's 'Flautino'*, The Galpin Society Journal, Vol. 17 (Feb. 1964), pp. 115-116. Downloaded from JSTOR, <http://www.jstor.org/stable/841325>. Accessed November 07, 2017.

and G#'s and, most important, an exposed solo passage including low G# and F# and descending to E (3rd movement, bar 264, in the Concerto in A minor, F.VI, No. 9; Ricordi Ed No. 152)"[...].³⁹³

Higbee goes on further to point out that in Michel Corrette's book published before 1735, he already referenced the traverse octave-flute:

[...]“On fait présentement a Paris des petites Flutes Traversieres a l'Octave qui font un effet charmant dans les Tambourins et dans les Concerto faits exprès pour la Flute. Voyez ceux de Messieurs Boismortier, Corrette, Nodeau, Braun, et Quantz”[...].³⁹⁴

Short transverse flutes share the history and development of the concert flute, both mechanically and acoustically.³⁹⁵ Overlooked in the past is that flute makers and woodturners of the time specialized in the instruments encompassing all the instruments within the woodwind families,³⁹⁶ focusing on families on instruments such as the flûte traversière, the flauto piccolo, the fife, and the flageolet. The importance of that understanding is that whatever improvements were incorporated into the one would naturally be tried on the rest of the group, but not at the same time. So, the technical developments on the piccolo happened later than when they occurred on the flute. According to Dombourian-Eby, [...]“*newer instruments did not usually gain acceptance right away, so the old instruments continue to be used, made, and written about for many years*”[...], and from the thirty-four catalogs that she examined for her dissertation, she determined that flute makers made piccolos in over forty different fingering systems, seven different tonalities and out of six varied materials.³⁹⁷ Mathematically, because of the size of the bore, the length of the tube, the geometric design of the bore and head-joint, and the distances or gaps and alignment between finger holes, innovations did not always transfer successfully from one to the other (see later with the Boehm flute design, as a failure in the Boehm piccolo (page 83).

Bore Change

The revolutionary Baroque flute (traverso, traversière) in D appeared toward the end of the seventeenth century and, although disputed, is believed to be the invention of the Hotteterre family of woodwind players/makers in Paris.³⁹⁸ According to La Barre, [...]“*Philbert was the first to play the traverso in France [mid-1660's] and then descoteaux. The instrument*

³⁹³ Ibid.

³⁹⁴ Michelle Corrette, p. 11

³⁹⁵ Carse, p. 102.

³⁹⁶ Dombourian-Eby.

³⁹⁷ Ibid.

³⁹⁸ Mary Oleskiewicz. *The Flute at Dresden, in From Renaissance to Baroque*, ed., Jonathan Wainwright & Peter Holman, Ashgate Publishers, 2005. Oxford. P. 145.

was a success and the King two new positions for it”[...].³⁹⁹ A milestone of flute history was the book *Les Principes de la Flute Traversière* (1707) of Jacques Hotteterre le Romain⁴⁰⁰ (Romain Revised ed. edition (April 1, 1984)), one representative of an important dynasty of flutists, and perhaps because there is no precise information, the revolutionary designs of the flute and its family are assigned to the Hotteterre household. Thus, the flute changed significantly during this period, and as a result, so did the piccolo between the sixteenth and eighteenth centuries. History, therefore, accepts that the Hotteterre family is credited with transforming the all-cylindrical bore to a cylindrical-bore head with a conical-bore body for the traverso and the piccolo by circa 1680.^{401 402}The new piccolo bore structure, still an essential element of the modern piccolo, improved the low register projection, and both eradicated the shrieking quality of its upper register and improved its intonation in all registers.⁴⁰³ Finger-hole diameter was reduced (also the antithesis of the Boehm creation, see “Boehm, the Piccolo Mechanism, and Mollenhauer” page 85), creating more significant control of the upper octave, although it still required cross-fingered notes. This construction eased shaping the bore, also allowing for small pitch adjustments by pulling out the head-joint.⁴⁰⁴ Of significance for that time was that the new developments improved the performance by flutists who doubled as piccoloists in the French court orchestra of Jean-Baptiste Lully (1632-1687).⁴⁰⁵ According to Gippo:

[...]“The use of a ‘Small transverse flute’ is noted in 1681 by the French composer and conductor Jean-Baptiste Lully, and H. Macaulay Fitzgibbon,”⁴⁰⁶ further stating that “the piccolo made its first appearance in orchestras around 1700. In this period, there are some parts calling for piccolo, mostly in French Opera and most predominantly in the overtures”[...].⁴⁰⁷

The inner bore-hole, which as cylindric before, was transformed into a conical one in the middle and lower joint in the eighteenth century. This change is to be seen in the fingerings shown in flute methods of the time.⁴⁰⁸ Both large and small flutes are different in comparison to the Renaissance flute by encompassing a long, narrowing taper from the head joint to the

³⁹⁹ Bruce Haynes. *Baptiste’s Hautbois*, Wainwright & Holman, p. 25.

⁴⁰⁰ Jacques Hotteterre. *Principes de la flute traversiere, de la Flute a Bec, et du Hautbois, Op.1*, 1707. Seventh edition. Amsterdam: Estienne Roger, n.d. [1728]. IMSLP: [http://imslp.org/wiki/Principes_de_la_flute_traversiere%2C_de_la_Flute_a_Bec%2C_et_du_Haut-bois%2C_Op.1_\(Hotteterre%2C_Jacques\)](http://imslp.org/wiki/Principes_de_la_flute_traversiere%2C_de_la_Flute_a_Bec%2C_et_du_Haut-bois%2C_Op.1_(Hotteterre%2C_Jacques))

⁴⁰¹ Heck, Thesis.

⁴⁰² Ardal Powell, *The Replica Hotteterre Flutes in Berlin and St Petersburg*, TRAVERSO, Vol. 8 No. 3 (July 1996). <http://www.flutehistory.com/Resources/Documents/hottcops.php3>

⁴⁰³ Heck, Thesis, p. 16.

⁴⁰⁴ Dombourian-Eby, p. 4.

⁴⁰⁵ Yonce, p. 22.

⁴⁰⁶ H. Macaulay Fitzgibbon, p. 81.

⁴⁰⁷ Jan Gippo, Wellbaum, Orchestra Excepts for Piccolo.

⁴⁰⁸ Dombourion-Eby.

foot, and that improved harmonic tuning,⁴⁰⁹ and unlike the typical solid body Renaissance flute, as described previously, it was now constructed in tenon-jointed sections. Initially, the Hotteterres' made their instruments in three parts to adjust the instrument to the locally differing tuning. Each flute came with a head joint having the mouth hole or embouchure,⁴¹⁰ a middle section containing most of the finger holes, and a foot joint with the key for the last hole which raised the bottom note of the instrument by a semitone. The six finger-holes also had different diameters, thereby allowing flutes to produce major scales, and covering a range from D¹ to A³.



Figure 44: Original French flute by Hotteterre (ca.1700).^{411,412,413}

Johann Joachim Quantz (1697-1773), a German virtuoso flutist, and teacher wrote a wide-ranging treatise *Versuch einer Anweisung die Flöte traversiere zu spielen* (On Playing the Flute), a treatise on the German Flute (Traversière).⁴¹⁴ As with Hotteterre, he designed instruments, and one of his more significant inventions was the addition of a second key, which did not expand the range but enabled nuances of temperament in allowing a D-sharp as well as an E-flat above the lowest note. On these early instruments, intonation was a significant problem, and manipulation of embouchure was of a more substantial concern than with modern instruments. In Quantz's opinion, the highest suitable tone was the E''' (third-octave E);⁴¹⁵

⁴⁰⁹ Heck, Thesis, p. 16.

⁴¹⁰ Embouchure. 1. The way in which a player applies their mouth to the mouthpiece of a brass or wind instrument, especially as it affects the production of the sound. 2. The mouthpiece of a flute or a similar instrument. Oxford Musical Dictionary Online. <https://en.oxforddictionaries.com/definition/embouchure>

⁴¹¹ Flöte, Jean Hotteterre, late 17th C. Flute, Ebony, Ivory, Paris, Landesmuseum Joanneum Graz (Kat. Nr. 1384), KHS, Inv.-No. 08447, photo: UMJ / N. Lackner Museum of History, Sackstraße 16, 8010 Graz, Austria. <https://www.museum-joanneum.at/museum-fuer-geschichte/kulturhistorische-sammlung/objekte/floete-jean-hotteterre-17-jh>. Accessed September 14, 2018.

⁴¹² Phillip T. Young, *Twenty-five Hundred Historical Woodwind Instruments*, Pendragon Press, 1974, p. 67 (Hotteterre, No. 1).

⁴¹³ This flute is the only authentic work of the French instrument maker Jean Hotteterre (died 1691) and is one of the most valuable of its kind. The center piece has 6 finger holes, cap and sleeve are made of ivory. In the foot-piece, the silver flap is mounted in an ivory ring. Jean Hotteterre came from a wide family of artists; his products enjoyed an eminent reputation in the epoch of Louis XIV. From this family also emerged one of the most important flute virtuosos of Baroque music, Jacques-Martin Hotteterre, called "Le Romain" (1674-1763).

⁴¹⁴ Quantz, *On Playing the Flute*.

⁴¹⁵ Idem., §20 p. 17.

therefore, the piccolo took on the added role of continuing the ability to play up into the next octave:

[...]“Pieces set in very difficult keys must be played only before listeners who understand the instrument and are able to grasp the difficulty of these keys on it; they must not be played before everyone. You cannot produce brilliant and pleasing things with good intonation in every key, as most amateurs demand”[...].⁴¹⁶

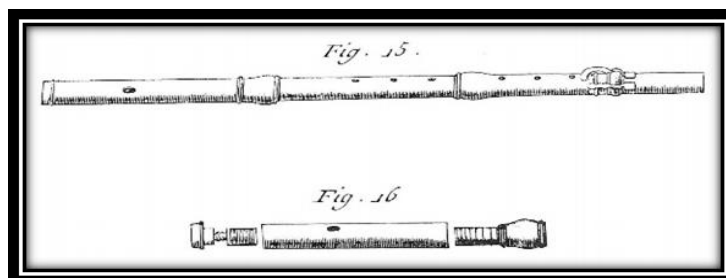


Figure 45: Quantz Flute illustrations. From an engraving designed to illustrate an article on Quantz's flutes in Vol. III (1777) of the Supplement to Diderot's Encyclopédie⁴¹⁷

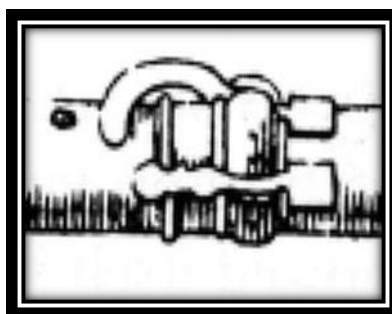


Figure 46: Quantz Flute illustrations. Two-key detail. Diderot's Encyclopédie⁴¹⁸

Approaching the end of the eighteenth century and into the nineteenth century, the flauto piccolo followed the development of the flute, becoming a multi-keyed instrument. This posed a challenge, as educated musicians of the eighteenth century had to rely on a tuning theory more complicated and more accurate than today's equal temperament⁴¹⁹.

In 1785 the Leipzig flute virtuoso, teacher, author, and flute maker Johann Georg Tromlitz (1725-1805), who is credited with the development of a multi-keyed flauto piccolo in 1791, agreed with the opinion of Quantz that the flute and piccolo of the day were grossly deficient if their performance abilities, writing: “keys with more than three sharps or flats are

⁴¹⁶ Idem., § 21, p.200.

⁴¹⁷ Idem., p. 29.

⁴¹⁸ Ibid.

⁴¹⁹ Ardal Powell, 'Mozart und die Tromlitz-Flöte', *Tibia* 26.3 (2001).

<http://www.flutehistory.com/Resources/Documents/MozartTromlitzFlute.php3>.

*unsuitable for the flute.*⁴²⁰ The concept of poor existing mechanical capability gave Tromlitz the tremendous incentive to improve the piccolo, seen as an auxiliary instrument of the flute family, which would allow the flute family's range to expand upward by another octave.

Another enhancement developed by Quantz's teacher Pierre Gabriel Buffardin (1689-1768), was the register⁴²¹ adjuster, a sliding lower joint to adjust the pitch.⁴²² Quantz described a similar tool in his book *Versuch einer Anweisung*, the "sliding head joint."⁴²³ Another of Quantz's invention, the tuning cork,⁴²⁴ is still in use as well as the two open keys for D-sharp and E-flat (Figure 45) as an extension⁴²⁵; Quantz invented these two keys to perfect intonation.⁴²⁶ A similar change to the flauto piccolo always came at least six months to a year after the traverso.⁴²⁷

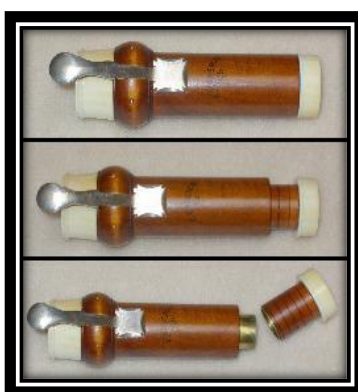


Figure 47: Buffardin Foot Register⁴²⁸

⁴²⁰ Johann George Tromlitz, *The Keyed Flute* (Early Music Series, Book 17), Ardal Powell (Editor): (Clarendon Press, 1966), p. 83; and Ardal Powell, <http://www.flutehistory.com/Resources/Documents/MozartTromlitzFlute.php3>.

⁴²¹ The **lowest register** of the flute (from B3 or C4 to C#5) is the weakest as far as volume is concerned. However, it is also an extraordinarily rich and colorful part of the flute's range. The entire lower octave can be considered as belonging to this timbral area. In this range, the flute has difficulty competing aurally with other instruments. The *middle register* (from D5 to G6) has considerably more carrying power. Here the tone quality is bright and vibrant, with enough carrying power to carry its own weight in the proper orchestral setting. This octave also is extraordinarily rich in overtones, giving the flute its unique timbre.

The **upper register** of the flute (above G6) has a shrill and piercing but brilliant quality to it. Most of Orchestral music places the Flute in this register. Due to the somewhat awkward fingerings in this register, the flute loses a small fraction of its agility, in addition to becoming a bit more difficult to control in incredibly soft nuances. In loud passages, this range is an excellent doubling of upper partials to solidify an orchestral mass. Notes above the highest 'C' on the flute should only be written in consultation with a competent flutist, as all notes above C7 are somewhat difficult. Summarized from: <https://wiki.youngcomposers.com/Flute>.

⁴²² Toff, p.44.

⁴²³ Quantz, Johann Joachim, *Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752. (Translated with notes and introduction by Edward R. Reilly). <http://jjquantz.org/versuch/>. § 15, p. 34.

⁴²⁴ Idem., § 26, p. 59.

⁴²⁵ Idem., § 8, p. 31. and § 8, p. 46.

⁴²⁶ Martin Wenner. *Wenner Flöten*; <http://www.wennerfloeten.de/en/products/transverse-flutes/j-j-quantz/>.

⁴²⁷ Dombourian-Eby, Thesis.

⁴²⁸ Foot Register, OldFlutes.com, <http://www.oldflutes.com/baroq.htm>.

There is a shortage of data in the literature to explain the revolution of the bore change to the flute family.⁴²⁹ One theory, which gives plausibility to the explanation, relates to the finger holes. It is thought that because the finger holes of the Renaissance flute were of small diameter and positioned in a way that allowed the finger to close the finger holes—but necessitated short distances between them for finger comfort—the resultant volume and projection of the sound of the flute were therefore inadequate. However, by reducing the diameter of the inner bore, the relationship between the width versus the length of the tube remained constant, producing a better sound.^{430, 431, 432} After the initial interest in the French traversière, German makers also began to build instruments, and their flutes became so widespread there that in England it was known as the “German flute,” as opposed to the “flute” or “ordinary flute,” meaning the recorder⁴³³. During the late Renaissance and early Baroque periods in Europe, the instruments were known by their Latin names: the recorder was known as *Fleute douce (Fistula dulcis od Fistula Anglica)*, the transverse flute as *Fleute d’ Allemand (Fistula Germanica)*, and the small flute (early piccolo) as the *Fifre (Tibia Helvetica)*.⁴³⁴

Corps de Réchange (c.1720)

The surgical manipulations of the tubes for the recorders (and plausible implication for the traverso flutes⁴³⁵) and insertion of wooden rings to compensate for the direct effect of temperature and climate on the instruments are elements most likely overlooked by historical performers, who often attribute such a significant feat in the construction of these instruments to only later on in the seventeenth century. With this in mind, Michael Praetorius wrote:

[...] “It is rare to find flutes perfectly in tune with each other: as we will see, heat and cold can easily affect the pitch of organs in some churches – raising the pitch in summer and lowering it in winter. And it can easily happen that two different sizes of wind instruments in the consort will be found a quarter-tone apart. So this remedy had occurred to me: cut the fluter in two at a point on the upper half, between the beak and the first finger hole; lengthen the top piece by about an inch and a half; this can then be inserted in the bottom half and used to make the total tube length greater

⁴²⁹ Pierre-Yves Artaud: *The flute*. 1st edition Frankfurt: Zimmermann, 1991. - ISBN: 3-921 729-44-0

⁴³⁰ Claudia Haider: *The Development of Flutes in the Baroque Era*. (2014). Claudia’s Flute Page, <http://www.flutepage.de/deutsch/history/barock.php?englisch=true>.

⁴³¹ Rene Le Roy. *Die Flöte. Geschichte - Spieltechnik – Lehrweise*. Kassel: Bärenreiter, 1970.

⁴³² Gefion Landgraf: *Die Querflöte*, Mainz: Schott Verlag, 2007. - ISBN: 3-7957-2366-8.

⁴³³ Heck, Thesis, p.13.

⁴³⁴ Marin Mersenne. *Harmonie Universelle, Harmonicorum Instrumentarum Libri IV, Liber Secundus De Instrumentis Pneumaticis (wind)* Publisher: Paris: Guillaume Baudry, 1636. p. 79.

⁴³⁵ Rachel Brown. *Flute*, The New Grove, 1980.

*or smaller, as much as one desires or requires. This treatment will always correct a flute immediately, making it sound fresher or duller as required” [...].*⁴³⁶

At the time of writing the *Versuch* (1752), Quantz made six different middle pieces for a single instrument, giving the flutist the option to play in any of the numerous different pitches in use during that time. Quantz notes:

*[...] “Six middle pieces now form an interval a little larger than a major semitone, which the construction of the flute permits with no detriment to true intonation; and if it is necessary, two more middle pieces can be added[...].”*⁴³⁷

The later eighteenth-century instruments (both flutes and piccolos, Figure 48 and Figure 49) were typically made in four sections rather than three, with the middle finger-hole section being divided into two.⁴³⁸ However, pitch standardization was inconceivable at that time, so eighteenth-century flute manufacturers by around 1720 developed transverse flutes and piccolos that had three to six upper-middle (left hand), interchangeable joint sections of many sizes called “*corps de réchange*,”⁴³⁹ which enabled the use of different pitch standards and transposition (Figure 48). These interchangeable joints differed in length by about a quarter of an inch⁴⁴⁰. The study of these joints physically is of interest because signs of wear on different individual joint-inserts suggest a focus on specific pitches, despite the assumption that the instruments tend to work at their most beautiful at one or two pitches only⁴⁴¹. Musicians traveled from one location to the next and performed regularly with different ensemble groups, so they could use these interchangeable joints to accommodate the varying pitch standards for the local repertoire.⁴⁴² As Quantz pointed out, shorter joints were used during quiet movements, so the lower velocity of the airstream would lower the pitch⁴⁴³. More extended joints were used in *allegro* movements so that the air velocity would raise the pitch⁴⁴⁴. The Baroque flute has an incredibly supple and flexible sound. It is capable of significant nuances of dynamics and switches quickly from one register to another, a characteristic that makes much baroque flute

⁴³⁶ Michael Praetorius. *Syntagma Musicum II De Organographia Parts I and II*. Translated and edited by David. Z. Crookes, pp. 45, 46; also see: *The Recorder: A Research Guide* (Routledge Musical <https://epdf.pub/the-recorder-a-research-guide-routledge-musical-bibliographies.html>).

⁴³⁷ Quantz, *On Playing the Flute*, p. 32.

⁴³⁸ Rick Wilson’s *Historical Flutes Page*. <http://www.oldflutes.com/baroq.htm>.

⁴³⁹ *Ibid.*

⁴⁴⁰ *Ibid.*

⁴⁴¹ Early Music Instrument Database, *Flute* (Baroque). © 2018 Case Western Reserve University.

⁴⁴² Robert E. Sheldon, “*A Quantz Flute at the Library of Congress*,” Edited by Linda Marianiello. *Flutist Quarterly* 19, no. 3 (Spring 1994): 28.

⁴⁴³ Quantz, *Versuch*, §10- §14, pp. 32-33.

⁴⁴⁴ Jeremy Montagu, *The Flute* (Princes Risborough, England: Shire Publications Ltd., 1990), p. 63.

music more natural on the original than on the modern flute⁴⁴⁵. However, despite the corps de réchange improving the intonation, this was only temporary, and it did not solve the intonation problems that were caused by bore size and the finger-hole placement⁴⁴⁶. Performers still needed to make drastic changes with the embouchure to improve the pitch⁴⁴⁷.



Figure 48: (Left) August Grenser (Dresden, 1720-1807) copy, built by Rod Cameron in 1985.⁴⁴⁸



Figure 49: (Right) anonymous piccolo in C (low pitch) in four sections (Dresden), late eighteenth century.⁴⁴⁹

The Early Piccolo and Small Flutes of the Baroque Era

To briefly summarize the information presented thus far, the modern piccolo has a brief three hundred-and-fifty-year history, but its recent ancestry can be traced back to the fife. Composers were limited to what they could write before the introduction of additional keys and with a broader range of notes. Although the military fife and small flutes from the period can play in these keys, the cross-fingering combinations were excessively challenging and required exceptional techniques that most did not possess⁴⁵⁰. The corps de réchange (Figure 49) did, however, allow the performer to make subtle adjustments in pitch to correct intonation and match the prevailing pitch of that time and location. By the seventeenth century, broken consorts were becoming popular, replacing wind consorts of the same instruments, with a resultant inconsistency of intonation that had to be corrected through embouchure manipulation.⁴⁵¹

⁴⁴⁵ Personal observation.

⁴⁴⁶ Yonce, p. 22-23.

⁴⁴⁷ Ibid.

⁴⁴⁸ This piccolo is Boxwood, imitation ivory rings, screw cork & foot register, silver key; it has seven corps de réchange between a=410 - a=442+.

⁴⁴⁹ The piccolo is made of ebony with an ivory cap and ferrules and a silver key with a square flap. This piccolo is divided into four sections plus includes one corps de réchange.

⁴⁵⁰ Nourse, Thesis, p. 10-11.

⁴⁵¹ Idem., 28.

What role the small transverse flute played during the Baroque period is difficult to ascertain, due to the ambiguous use of the terminology.⁴⁵² The flute, or *flauto*, was a generic term that may have meant recorder and not a transverse flute.⁴⁵³ The name “recorder,” an English description used almost excessively by modernists, creates even more confusion because there is little in the literature from those times that defines which instrument was used when not explicitly assigned by the composer.⁴⁵⁴ Modern scholars, by extrapolation, and with little substantial evidence, are inclined to agree that the abbreviation “flute” or “flauto” refers to the recorder and “flauto traverso” or “German flute” pertains to the transverse flute.⁴⁵⁵ They base this on the assumption that if the composers meant *traverso*, they would have said so, conveniently overlooking that the same premise applies to why they did not use the exact full name of *flûte a bec* or *flute anglaise* for the recorder. When discussing the size of the small flute, especially with regard to the term *flauto piccolo*, academic purists believe that it is essential to get correct as to what instrument is referred to.⁴⁵⁶ The names *Kleine Flöte*, *oktavflöte*, *petite flûte*, *dessus de flûte*, *flautino*, *flauto piccolo*, and *ottavino* could describe similar or different instruments during the Baroque period (Table 5).⁴⁵⁷

In her DMA dissertation, “The Piccolo in the Chamber Music of the Twentieth Century: An Annotated Bibliography of Selected Works,” Therese Wacker amply states that:

[...] “When one speaks of the music of the sixteenth through eighteenth centuries, the instrument names denote instruments different from our modern ones. For instance, in Handel’s time, *flauto piccolo* might have referred to a descant recorder, although from Christoph Willibald Gluck (1714-1787) onward, it represented the orchestral *piccolo*” [...].⁴⁵⁸

Table 5: Names for a Small Flute in Different Countries)⁴⁵⁹

German	French	Italian	English	Russian	Spanish
Kleine Flöte/Flöte	Petite flûte	Ottavino	Small flute	Pikkolo	Flautín
Blockflöte	Flute a bec	Flauto Dolce	Recorder	Malaia	Ottavino
Schnabelflöte	Flute douce	Flauto diritto	Fipple flute	Fleita	
Altblockflöte	Flute douce alto	Flauto alto	Treble	Fleita pikkolo	
Sopranblockflöte	Flute en do	Flauto in do	Descant		

⁴⁵² Ibid.

⁴⁵³ Ibid.

⁴⁵⁴ Paul Carroll, p. 47.

⁴⁵⁵ Nourse, Thesis, p. 28.

⁴⁵⁶ Idem., p. 28.

⁴⁵⁷ Idem., p. 29.

⁴⁵⁸ Wacker, Thesis, p. 29.

⁴⁵⁹ Yale University Library, Irving S. Gilmore Music Library. *The names of instruments and voices in English, French, German, Italian, Russian, and Spanish*. Music Cataloging at Yale ♪ Language tools; <https://web.library.yale.edu/cataloging/music/instname>. Accessed October 24, 2018.

Names for a Small Flute in Different Countries (cont.)					
Oktavflöte	Flute en fa	Flauto piccolo	Piccolo Flute		
Pickedflöte	Dessus de flûte	Flauto in fa			
Pikkoloflöte	Piccolo	Flautino			
Piccolo	Flûte piccolo	Sopranino			

A Summary of the Basic Mechanical Comparison of the Four Flauto piccolo Prototypes

Although a simplistic approach, this comparison does not imply that there are only four types of piccolos. There were a wide variety of European and American piccolos used, especially in the nineteenth and early twentieth centuries,⁴⁶⁰ so this summary of prototypes is an attempt to coordinate a basic understanding of principles.

A. Renaissance Small Flute

The small flute – (Discant Transverse Flute/Schweizerpfeiff/Schwegel/Swiss Pipe (Figure 15 – fourth down from top). This type of small flute was in use from circa 1500 to 1650 and beyond.

Construction: One-piece; wood. The low note is D. Thin walls, narrow cylindrical bore. Small embouchure, six small finger holes. Length of 13-19 inches.

Range and tuning: Broad range (D¹ to D³ as a normal range, but capable of up to at least A³). Tuning tends to focus on Meantone temperament, however slight adjustment by the player can correct compromised intervals. D-sharp/E-flat is awkward, if not wholly impractical in performance.

Tone: Penetrating sound, agile, and energetic in the high notes. It blends well with the other early forms of woodwinds.⁴⁶¹

Quantz on the transverse flute without a key:

[...] "Thus the structure of the transverse flute was formerly not the same as it is now. Since the key indispensable for the semitone D sharp was lacking,⁴⁶² one could not play in all tonalities upon it. I myself possess one of this kind, fashioned in Germany

⁴⁶⁰ Dombourian-Eby, Thesis.

⁴⁶¹ "Quick Comparison of Four Flute Types." Web. 27 Apr. 2018
<<http://www.oldflutes.com/compare.htm>>.

⁴⁶² D-sharp and E-Flat were distinguished in both theory and practice at this time. Most eighteenth-century flutes had only one key, and this was called the D sharp key. The addition of this key gave the flute a full chromatic scale, although some pitches had to be corrected through adjustment of the embouchure.

about sixty years ago, which is a fourth lower than ordinary flutes. The French, by the addition of a key, were the first to make the instrument more serviceable than it had been previously among the Germans” [...].⁴⁶³

B. Baroque & Classical Flauto piccolo

The Baroque instrument called a “Flauto piccolo” came into being in the mid-Baroque period, from 1650 to 1750, and with slight bore improvements, carried throughout the Classical era until the 1820s.

Construction: Three or four sections; wood or ivory. The lowest note is D. It has a conical bore tapered toward the distal end but a cylindrical head-joint. Small to medium embouchure blowhole that is round or oval; it has six finger holes and is equipped with one extra tone hole with a mounted closed-standing key, which, when opened, produces D-sharp.



Figure 50: Pythagoras experiments - woodcut in Gaffuri's *Theorica Musicae*

Range and tuning: D^1 to A^3 (the third octave improved significantly during the latter part of the eighteenth century). Tuning relatable to instruments other than keyboards, which both Mozart and his predecessors tuned in various well-temperaments, typically approximates ‘ $1/6$ -comma meantone’⁴⁶⁴ for the “natural” notes, and Pythagorean for the “chromatic” keys as was written about by Franchinus Gaffurius (1451-1522) in his *Theorica musicae* (1492 - see

⁴⁶³ Quantz. *On Playing the Flute*, §4, p.30.

⁴⁶⁴ Joe Monzo, *Mozart's tuning: 55-edo and its close relative, 1/6-comma meantone*, Tonalsoft, encyclopedia of microtonal music theory, <http://tonalsoft.com/monzo/55edo/55edo.aspx>. Accessed April 27, 2018.

Figure 50).⁴⁶⁵ It has more than twelve notes to the octave (enharmonic notes, like G-flat and F-sharp, have different fingerings). It is more straightforward in keys with one or two sharps, but, was occasionally anticipated to play with up to five sharps or four flats.

Tone: A more feeble lower register than the cylindrical Renaissance flute but possesses far more possibility for chromaticism. Healthy middle register. High notes are pure and colorful.⁴⁶⁶

C. Romantic Piccolo

The “Romantic” period here date between 1820 to 1900.

Construction: Three sections; wood. Lowest note (depending on which pitch): D, E-flat, F, G, A, B-flat, or B. Conical bore; metal or ivory-lined cylindrical head-joint. Oval embouchure hole. There are six finger holes and four to six keys. The keys on the body are closed-standing and broaden the sound of notes typically made by forked fingerings, and sometimes for trills.

Range and tuning: Tuning tends to equal temperament, but many alternate fingerings allow "sensitive notes" and other intonation adjustments. Some keys are awkward. High notes B-flat³, B³, and C⁴ are possible, but incredibly challenging and are terrible in timbre and intonation.

Tone: Colorful; focused. It can be liquid and sweet in the high range.

D. Cylindrical Boehm Flute and Piccolo; the Mollenhauer Piccolo

Invented in 1847. Modern versions differ from earliest models in a few, mostly minor, ways.

Construction: Three sections for the flute, two for the piccolo. Wooden body, with metal keys; band piccolos would later adopt a metal head-joint for a harsher, shriller sound. A cylindrical bore and tapered head-joint, with twelve to fourteen “large” holes placed "scientifically," as well as three smaller holes controlled by a mechanism of mainly open-standing keys.

⁴⁶⁵ Franchinus Gaffurius. *Theorica musicae*, Book I (Milan: Philippium Mantegatum, 1492.) with a woodcut of the experiments by Pythagoras into temperaments, pp. 32 – 36. Pythagoras's theories investigated using flutes. Six flutes are shown with small discant flute, all in different sizes and with different tuning based on his experiments and the intervals of the bells being 16, 12, 9, 8, 6, 4. Retrieved from IMSLP: [https://imslp.org/wiki/Theorica_musicae_\(Gaffurius%2C_Franchinus\)](https://imslp.org/wiki/Theorica_musicae_(Gaffurius%2C_Franchinus)). Accessed September 17, 2018.

⁴⁶⁶ "Quick Comparison of Four Flute Types."

Range and tuning: D¹-C⁴. Relatively straightforward, incredibly high notes. Equally-tempered scale; all keys are usable. Optimal G² – G³.

Tone: Slightly-improved low range and equalized notes throughout the registers; ringing top notes.

THE PICCOLO - EVOLUTIONARY VERSUS REVOLUTIONARY CONCEPTS

The four mechanical types above, signify momentous changes in the design of the piccolo. The two most significant changes are from:

- The Renaissance small transverse flute to the Baroque flauto piccolo
- The multi-keyed simple system piccolo to the Boehm-Mollenhauer piccolo

Some changes can be viewed as evolutionary, and some are considered as revolutionary. Moving from a cylindrical to a conical head-joint and body is revolutionary while moving from fife to a small transverse flute, is evolutionary. The Boehm flute and piccolo should not be thought of as a direct descendant of the conical closed-key system instruments that precede it chronologically. While Boehm's revolutionary methodology resulted in the cylindrical, mechanical Boehm flute, it did not work well when it came to redefining the piccolo. (see Boehm, the Piccolo Mechanism, and Mollenhauer page 85). The significant changes occurred because to achieve these specific goals and results, Boehm had to discard the fundamental design principles of the multi-keyed simple system and start over. Technically, the Boehm piccolo is a D-instrument, though it is referred to as a C piccolo because it is non-transposing. Like the flute, it received more keys, though it never received a foot-joint—experimentation late in the nineteenth century and into the twentieth century produced piccolos with low C-sharp and C keys, but these were never permanently accepted into general performance practice. The Boehm system flute and piccolo did not immediately replace the multi-keyed system for general use, because of the resistance to learning a new fingering system by the “old” professionals.⁴⁶⁷ Even after the last of the more conservative German musical circles capitulated to the dominant forces of Boehm's mechanical revolution, and the instruments of old virtually vanished from the mainstream repertory just prior to modern times, these “obsolete” instruments are far from extinction. As a result of the revival of historical practice that blossomed during the first half of the twentieth century (and continues to the present day), the historically-informed performances by orchestras, including the Orchestra of

⁴⁶⁷ Montagu, p. 19.

the Eighteenth Century and the Amsterdam Baroque Orchestra, have created a welcoming environment for the simple-system flute in all of its numerous manifestations.

Similarly, the design change by the Hotteterre family to the Baroque piccolo by adding the one key was a revolutionary change from the Renaissance small transverse flute.⁴⁶⁸ In contrast, the shift from the one-key flauto piccolo to the multi-keyed simple system piccolo was more of an evolutionary one. Unlike the flute, the piccolo is mostly an organic product of the eighteenth century, but it did not achieve orchestral prominence until the following century. These changes took place over a more extended period, and there were many intermediate stages, where conical piccolos had few keys that were regarded as supplemental, rather than essential, to the system. There is a vast difference between the extremes, and they are not the same. The one-key piccolo (like the flute) relied on forked or cross-fingerings to produce semitones outside its necessary scale, while the mature multi-keyed piccolo relied more on the use of the keys with an entirely new approach to technique.

1600-1750: Development of the One-Key Flauto Piccolo (ca. 1660-1680)

The small flute and the fife became defined as separate instruments from those which came before, not because of the bore change from cylindrical to conical, but due to the addition of keys⁴⁶⁹. The early flauto piccolo took a long time to be incorporated into orchestral music because of difficulty in intonation, which required a concerning amount of embouchure manipulation. The equal-temperament⁴⁷⁰ tuning system was also employed toward the end of the Baroque period, leading to further experimentation. Although this tuning system offered more stability for the piccolo, it lacked standardization from ensemble to ensemble and country to country.⁴⁷¹ During the Baroque period, the piccolo became a separate instrument from the fife and other small transverse flutes with the development of one key operated by the little finger of the right hand (R4 - see Appendix and Table 5).⁴⁷² The flute first received the addition of the closed D-sharp key by around 1660 and was used in Jean Baptiste Lully's (1632-1687)

⁴⁶⁸ Ardal Powell. *The Hotteterre Flute: Six Replicas in Search of a Myth*, Journal of the American Musicological Society, Vol. 49, No. 2 (Summer, 1996), pp.225-237+239-263, Published by: University of California Press on behalf of the American Musicological Society Stable URL: <https://www.jstor.org/stable/831990>. Accessed August 27, 2018.

⁴⁶⁹ Wacker. The History of the Flauto piccolo, from Fifes to Intricate Keys, p. 8-15.

⁴⁷⁰ Equal temperament, in music, a tuning system in which the octave is divided into 12 semitones of equal size. The Editors of Encyclopedia Britannica, Equal temperament. Encyclopædia Britannica Inc., March 09, 2009. <https://www.britannica.com/art/equal-temperament> Access Date: April 24, 2018

⁴⁷¹ Yonce, p. 23.

⁴⁷² Wacker, Thesis, p. 28.

orchestra in Paris in 1670,⁴⁷³ performing in works in the tonalities of D Major, G Major, and E minor. The piccolo was referred to as being a closed-key instrument because its resting position is shut or sealed.⁴⁷⁴



Figure 51: Louis Lot Flauto piccolo design in ivory.

Like the flute, which began as a simple, cylindrical tube with six finger holes and made of various woods, the flauto piccolo transformed into something a little more complicated by approximately the aforementioned date of 1660 with its division into two sections, a head-joint and a body joint that employed tenon-and-socket construction, and one D-sharp/E-flat key (depending on the discretion of the flute maker) at the bottom of the pipe.^{475,476} This brass or silver key not only extended the musical scale and range of possible notes but also enabled performers to open and close the lowest tone hole with less difficulty.^{477, 478} Jean Hotteterre (1605-1690/92)⁴⁷⁹ receives credit for this addition, although the exact date and maker are unknown.⁴⁸⁰ According to Quantz, the first to distinguish himself and to make himself celebrated and famous upon the improved transverse flute was Philibert Rebillé (fl. 1667-1717), and after him, Michel de la Barre (c. 1675-1743/4), Jacques Martin Hotteterre "le Romain" (1674-1763), Pierre Gabriel Buffardin (c. 1690-1768) and Michel Blavet (1700-1768).⁴⁸¹ Marin Marais published a set of *Pièces en Trio Pour Les Flûtes, Violons & Dessus de viole* (1692),

⁴⁷³ Gippo. In a Forward to Wellbaum, *Orchestra Excerpts for Piccolo*.

⁴⁷⁴ Yonce, p. 22.

⁴⁷⁵ Ibid.

⁴⁷⁶ Carse, p. 103.

⁴⁷⁷ Yonce, p. 22.

⁴⁷⁸ Sandra Graef, "Boehm and Cooper Invented Enduring Flute Improvements," *Flute Talk*, 23, no. 10 (July/August 2004): 18.

⁴⁷⁹ Jean Hotteterre (1677–1720) was a composer and musician of the Hotteterre family at the court of Louis XIV of France. He and his brothers Jacques-Martin and Nicolas made many enhancements to the oboe, creating an "indoor" version like the shawm. Jean worked at the family workshop on the rue de Harlay until his death. Jean and Michel Philidor created the oboe. Giannini, Tula, "Jean Hotteterre" in *Grove Music Online*. Accessed April 24, 2018.

⁴⁸⁰ Yonce, p.22.

⁴⁸¹ Quantz, § 6, p. 30.

the front piece of which carries an engraving by Charlotte Simoneau and clearly showed the three-piece Hotteterre type of flute, as well as other instruments of the time.⁴⁸²

Although the one-key piccolo simplified fingering combinations in the keys, it lagged behind the manufacture of flutes with added keys, which had a more extensive range and the ability to play in keys with multiple sharps and flats.⁴⁸³ One of the most prominent families of French woodwind instrument makers, the Lot family^{484, 485} dominated the history and the development of the flute and flauto piccolo in Paris during the eighteenth and nineteenth centuries (see diagram plan of a Lot piccolo (Figure 53)).⁴⁸⁶ Louis Lot became the official maker of flutes for the Paris Conservatoire once Louis Dorus (1812-1896) was appointed as a flute professor in 1860. Henceforth, his name was associated with the archetypal silver cylindrical Boehm flute that became the standard instrument for players of the French Flute School over the following hundred years.⁴⁸⁷



Figure 52: Extremely rare eighteenth-century one-key piccolo in D in four sections by Thomas Lot⁴⁸⁸

⁴⁸² Marin Marais (1656-1728). *Pièces En Trio Pour Les Flûtes, Violon, & Dessus De Viole...* Paris: L'Authheur, Jean Hurel, Hiérosme Bonneuil & Henri Foucault, 1692. Title page illustrated by C. Simonneau, dedication, poem ("Aux Muses ...").
[http://imslp.org/wiki/Pi%C3%A8ces_en_trio_\(Marais%2C_Marais\)](http://imslp.org/wiki/Pi%C3%A8ces_en_trio_(Marais%2C_Marais))⁴⁸²

⁴⁸³ Wacker, Thesis, p. 10.

⁴⁸⁴ Flauto piccolo in 'D' by Thomas Lot (his 1734-1755 period) in "yellow boxwood with ivory rings and a silver key." From the collection of Laurent Kaltenback, Paris. (Lot, Flauto piccolo in 'D' in Yellow Boxwood with Ivory Rings and a Silver Key)⁴⁸⁴

⁴⁸⁵ Baroque One-Key Flauto Piccolo - DCM 0667: Thomas Lot III / Piccolo in D (C)⁴⁸⁵ (Lot, Thomas Lot III / Piccolo in D (C)). An example of an extremely rare eighteenth-century piccolo with one key. This one-key piccolo in D in four sections in Figure 25 is No. DCM 0667 in the Dayton C. Miller Flute Collection and an example made by Thomas Lot III (1708-1787) Boxwood, brass keys, animal horn ferrules.; 33.2 cm. - Provenance: André Rossignol, Paris, 13 Sept. 1926.

⁴⁸⁶ Tula Giannini, *Great Flute Makers of France. The Lot and Godfroy Families 1650 – 1900.* Tony Bingham, London, 1993, pp. 20, 43, 70.

⁴⁸⁷ William Petit, *Old Musical Instruments*, <http://www.williampetit.com/flute-piccolo-louis-lot.htm>

⁴⁸⁸ Baroque One-Key Flauto Piccolo - DCM 0667: Thomas Lot III / Piccolo in D (C)⁴⁸⁸ (Lot, Thomas Lot III / Piccolo in D (C)). An example of an extremely rare eighteenth-century piccolo with one key. This one-key piccolo in D in four sections in Figure 25 is No. DCM 0667 in the Dayton C. Miller Flute Collection and an example made by Thomas Lot III (1708-1787) Boxwood, brass keys, animal horn ferrules.; 33.2 cm. - Provenance: André Rossignol, Paris, 13 Sept. 1926.

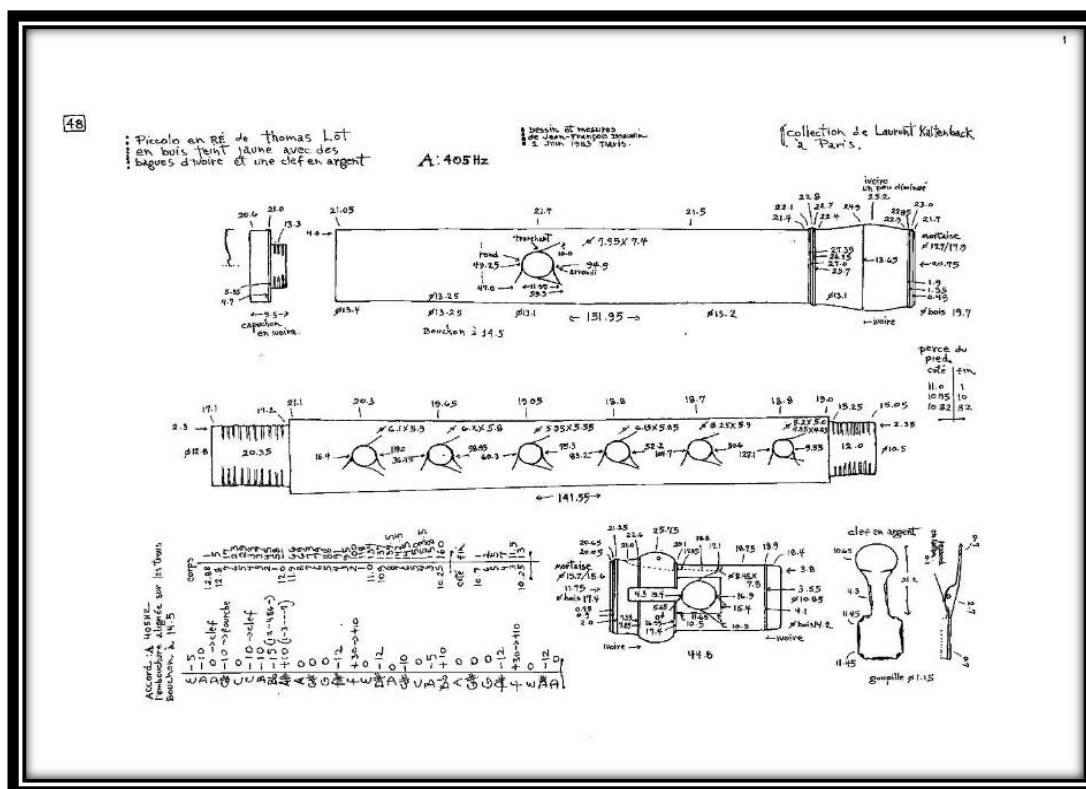


Figure 53: Baroque One-Key Flauto Piccolo - Mechanical Diagram. The diagram is an example of the architectural planning and development of the One-key Flauto piccolo.

The small transverse flute (Octave transverse flute, Flauto piccolo – see Figure 52) was referenced in method books and was used in classical literature during this period. The earliest reference in literature to an octave transverse flute (Flauto piccolo) is found in Michel Corrette's (1707-1795) *Méthod pour apprendre aisément à jouer de la flûte traversière*, Paris c.1735⁴⁸⁹:

[...] 'On fait présentement a Paris des petites Flutes Traversières a l'Octave qui font un effet charmant dans les Tambourins et dans les Concerto faits exprès pour la Flute. Voyez ceux de Messieurs Boismortier, Corrette, Nodeau, Braun, et Quantz' [...].

[...] 'In Paris, we are currently making small Flutes Traversières at the higher Octave, which have a charming effect in the Tambourines and in the Concerto made specifically for the Flute. See those of Messieurs Boismortier, Corrette, Nodeau [Naudot], Braun, and Quantz' [...].⁴⁹⁰

The type of instrument that Corrette mentioned can be found in the Conservatoire National Supérieur de Musique in Paris. It is an ivory, one-key piccolo that is pitched one octave higher than the ordinary transverse flute and is dated c.1730-1740 (Figure 51).⁴⁹¹

⁴⁸⁹ Michel Corrette, p. 11.

⁴⁹⁰ Ibid.

⁴⁹¹ Nourse, Thesis, p. 33; quoting William Petit: at the Paris exhibition of 1867 Louis Lot presented a new Flauto piccolo design in ivory having a thicker tube, larger tone holes, and a bigger, squarer

The Popularization of the Flauto piccolo and Introduction of the Flauto piccolo to Orchestral, Symphonic and Symphonic Band Music in the Eighteenth Century:

The history of the flauto piccolo is mistakenly believed to have occurred most relevantly and significantly during the nineteenth century, but this instrument, in fact, has a long history to which Nancy Nourse writes:

[...] “a history, a repertoire and an identity exist for the Flauto piccolo well before 1807... the tiny instrument extends its history well before Beethoven’s birth. Incorrectly, Flauto piccolo players romanticize Beethoven’s “glorious moment,” denying it’s proper and rightful heritage”[...].⁴⁹²

The Piccolo’s Transition via the Concert Band

The French Revolution placed emphasis on democratization and populism, and the resultant movement evoked a great social uprising. People, the ordinary people, marched, demonstrated, protested, and turned out by the thousands for huge celebratory parades. In demand was the music of a stirring, robust quality that was loud and could be played outside for large audiences. Although early military bands included the fife or the piccolo, the bands were relatively small until, out of necessity, the formation of the Parisian *Band of the National Guard* in 1789 by Bernard Sarrette (1765-1858).⁴⁹³ This big band of forty-five members played rousing tunes for these public gatherings of large assemblies, managing what would become an extensive symphonic band repertoire.⁴⁹⁴ Influential composers like François Joseph Gossec (1734-1829), Charles-Simon Catel (1773-1830) and Etienne Nicholas Méhul (1763-1817) wrote overtures for the concert band which included extensive featuring of the piccolo, because of its highly distinguishable voice. These efforts brought the tiny instrument into the spotlight and made other composers not only more aware of it but also the possibilities of its use. In July 1790, *The Festival of the Federation* included Gossec’s *Te Deum*, which required a force of 1,200 musicians, mostly playing wind and brass band instruments, and notably featured “petite flûtes.”⁴⁹⁵ With the development of these large concert bands, more high-caliber composers of the time, recognized for their symphonies, operas, and oratorios, began to expand their instrument base to include the flauto piccolo.⁴⁹⁶

embouchure, together with a sturdier mechanism in which the modern ‘independent’ closed G# key replaced the Dorus G#.

⁴⁹² Nourse, pp. 26 – 29.

⁴⁹³ H. Macaulay Fitzgibbon, 79.

⁴⁹⁴ Baines, p. 294-5.

⁴⁹⁵ Ibid.

⁴⁹⁶ Dombourian-Eby, “A History of the Piccolo,” p. 13.

According to Janice Boland, until the early 1820s, French flute and piccolo music was written in French violin clef, which is notated a third lower on the staff than treble clef (to be read as if it were bass, or F, clef).^{497, 498} However, perhaps with the significant exception of a few works, this statement is generally untrue after the first few decades of the eighteenth century, mainly due to the homogenization of score writing for treble voices, as well as the fact that this clef was never relevant to instruments in the military band.⁴⁹⁹

The Flauto piccolo's Evolutionary History

The four periods of evolution in the history of the flauto piccolo that produced the historical orchestral maturation of composition were as follows:

- 1600-1750: Development of the One-Key Flauto Piccolo
- 1790: Development of Very Large Concert Bands
- 1791-1820: Development of the Multi-Keyed Flauto Piccolo
- 1891: Mollenhauer Produced the Modern Flauto Piccolo Based on the Boehm Mechanism, but with a Conical Bore and a Cylindrical Head



Figure 54: One-key Piccolo in D in French Boxwood of 1790 after Winnen⁵⁰⁰



Figure 55: Multi-keyed Flauto piccolo (the 1800s) Ebony, Nach Meyer⁵⁰¹

Over the eighteenth and nineteenth centuries, a significant increase in the orchestral use of the piccolo occurred. The rise in quality construction of wind instruments enabled the expansion of the piccolo's chromatic capability, thereby enhancing its capacity as a member of

⁴⁹⁷ Janice Dockendorff Boland. *Method for the One-Keyed Flute, Baroque and Classical*, Appendix B, p. 210, University of California Press, Berkeley, 1998.

⁴⁹⁸ Personal observation.

⁴⁹⁹ Personal opinion.

⁵⁰⁰ Nicolas Winnen (father), (died in 1834), renown Parisian maker. He taught Triebert who will become a famous oboe maker, and his son Jean Winnen whose success, as a maker of flutes, oboe, and bassoon, will match his father's [made by Claire Soubeyran]. Personal Collection.

⁵⁰¹ Personal Collection

the orchestra, and with improved technical innovations that upgraded the quality of the instruments, so did the technical skill of the players, which led to further flexibility in performance.⁵⁰²

The One-keyed Piccolo:

Pre-Beethoven, the flauto piccolo, was first used by Handel in his opera *Rinaldo* (1711),⁵⁰³ with many other composers also using the piccolo in a limited way in orchestral works. It appeared in sacred choral and opera scores, such as Johann Sebastian Bach's cantata, *Ihr werdet weinen und heulen*, BWV 103 (1725),⁵⁰⁴ and Rameau's frequent use of piccolos led to their inclusion on the roster of the Paris Opera, starting from 1739⁵⁰⁵. Gluck paired the piccolo with timpani in his opera *Iphigénie en Tauride* (1769), and Mozart first used the piccolo in his *Sech Menuetten*, K. 104 in 1771.⁵⁰⁶ By the mid-eighteenth century, the piccolo had become a semi-regular member of the orchestra.⁵⁰⁷

Spanning the "Beethoven Period," the piccolo developed from a one-keyed simple system instrument to one of four keys and later to the six-keyed mechanism by 1825. The "modern" Boehm-Mollenhauer piccolo came decades after the 1850s.⁵⁰⁸ According to Gippo, the differences between the one-keyed Baroque piccolo and the modern Boehm piccolo, are those of the embouchure hole and tone holes being smaller than those of the contemporary piccolo; the bore of the one- through multi-keyed is entirely conical contrasting with the conical bore combined with a cylindrical head of the modern piccolo.⁵⁰⁹ During Beethoven's "early period" (1776-1804), he experimented with the one-keyed piccolo in various combinations of ensembles, such as in the *Musik zu Einem Ritterballett*, WoO 1 (1790), before launching it (and possibly a four-keyed version) later in his Fifth Symphony.⁵¹⁰ In his chamber works *Zwölf Menuetten* and *Zwölf Deutsche Tänze* WoO 7, the piccolo is included as an instrument playing independent, ornamental parts. This successful use of the piccolo was encouragement enough for Beethoven to explore its other possibilities, and as it turned out, he was the first composer to include the piccolo in a symphonic work of the post-Classical style.⁵¹¹ He did not feature the piccolo in his first to fourth symphonies, but when Beethoven did use the piccolo in his Fifth,

⁵⁰² Dombourian-Eby, Thesis, p. 13.

⁵⁰³ Wacker, in Gippo, p. 31.

⁵⁰⁴ *Idem.*, p. 12.

⁵⁰⁵ Jan Gippo, "Let's Talk Picc: The Piccolo, Then and Now," *Flute Talk* 18:4 (December 1998).

⁵⁰⁶ *Ibid.*

⁵⁰⁷ Dombourian-Eby.

⁵⁰⁸ *Idem.*, p. 13.

⁵⁰⁹ Jan Gippo, ed. *The Complete Piccolo: A Comprehensive Guide to Fingerings, Repertoire and History* (PA: Theodore Presser, 1996), p. 8.

⁵¹⁰ Dombourian-Eby, Thesis, p. 13.

⁵¹¹ *Ibid.*

Sixth, and Ninth Symphonies, as well as his dramatic work *Egmont*, he produced these compositions elaborately and on a grand scale, sparing no effort, using it with skill and favorably taking advantage of the piccolo's qualities in these works of genius.

Post-Beethoven, the piccolo was used extensively by composers such as Gioachino Rossini, Hector Berlioz, Richard Wagner, and Giuseppe Verdi, but it was not until Pyotr Ilyich Tchaikovsky's Fourth Symphony (1877/8) that the piccolo was first recognized as a soloist in the orchestra.

The Classical Piccolo (1750-1825)

Before defining how Beethoven debuted the piccolo, it is essential to evaluate how innovative his compositions were in comparison to the pieces for the piccolo before his Fifth Symphony. Piccolo compositions in pre-nineteenth-century works show a broader programmatic portrayal of the instrument, as is found in Beethoven's oeuvre. These sides of the piccolo's character appear at the beginning of the instrument's evolution from the 1600s, due in part to its heritage and other but related instruments. As discussed earlier, under the history sections of this thesis, transverse flutes, large and small, had been in frequent use since before the Medieval period, and the fife dates to the early 1500s. Details of the piccolo's origins are problematic to establish with precision, but it is accepted that the flauto piccolo in C (the direct precursor to Beethoven's "otavino") appeared around the middle of the Baroque period.⁵¹² The modern piccolo had developed further as an offset to that of the *flauto traverso* when fife production came to a deciding moment in history; when a significant range of options became available, serendipitously, its evolution developed in two directions (Figure 56). The piccolo continued to grow in the manner of the flute, while the fife persisted in "*retaining sixteenth-century characteristics*," as perceived by Nancy Nourse.⁵¹³



Figure 56: One-key piccolo-fife crossover⁵¹⁴

⁵¹² Dombourian-Eby, Thesis, p. 5.

⁵¹³ Nancy Nourse, p. 33.

⁵¹⁴ Personal collection

Tube, Materials, Mechanism, and Head-joint of the Piccolo

The tubes, materials, and head-joints made during this period are generic and similar due to similarities in the instruments.⁵¹⁵ The military fife of this period was quite like the fife in later periods, while the concert piccolo was altered to follow the development of the flute. Although these changes in the flute occurred quickly, the development of the piccolo still lagged significantly behind.⁵¹⁶

Through the nineteenth century, piccolos were constructed from many materials. Exotic woods were brought in from the Caribbean and South America, such as rosewood, grenadilla, cocus, and ebony, which were harder and more durable than the readily-available European boxwood. Clause Laurent in Paris revolutionized the mounting mechanism by inventing a glass flute. Needing pillars, axles, and rods, it allowed for the development of new-shaped keys, mounted on trunnions, that were made of a much-lighter German silver. New cushion pads were designed, causing the keypads to be made into cups, which allowed for better gluing. Sockets and tenons⁵¹⁷ were improved by Iwan Müller, who created cork sleeves and metal liners and thus eradicated the large, unstable bulges that were held together with ivory rings and cotton thread windings.⁵¹⁸

As is understood by all modern flutists, keys have springs to either stay open when the finger is lifted off after closing pressure or to remain closed by the force of the spring. The D-sharp or E-flat key of the simple system flute was a closed key.⁵¹⁹ In the Classical period (1750-1825), closed keys over additionally-drilled holes greatly enhanced the tone and resonance of formerly muffled notes that were only possible with cross-fingerings. These gradual additions allowed the flute and piccolo to play in far more remote tonalities than the accepted four sharps or three flats, and thus gave the composer greater flexibility to set them in orchestral and chamber works.⁵²⁰ According to Montagu, these keys were necessary because whereas musicians of the Baroque enjoyed the indirect sound of cross-fingered chromatic notes, this was no longer admired by the successor generations.⁵²¹ Each note of the chromatic scale had to

⁵¹⁵ Nourse, Thesis.

⁵¹⁶ Dombourian-Eby, Thesis.

⁵¹⁷ Tenon: the narrower turned a projecting piece of the upper joint made for insertion into a mortise in the lower section known as a "a mortise and tenon joint"

⁵¹⁸ Jeremy Montagu. *The Flute*. Princes Risborough, England: Shire Publications Ltd, 1990. Book, pp. 12 – 15.

⁵¹⁹ F. D. Castillion. published in 1777 in volume 3 of the Supplement to the historic Encyclopedie of Denis Diderot as cited by Edward R. Reilly Source: *Early Music*, Vol. 25, No. 3 (Aug. 1997), pp. 428-438, Oxford University Press, p. 430; <https://www.jstor.org/stable/3128426>. Accessed October 25, 2018.

⁵²⁰ Jeremy Montague, p. 9.

⁵²¹ *Ibid.*

sound as robust as any other. Composers wrote in far more adventurous keys, and flutists and piccoloists were expected to play during these very situations.

The Four-keyed Piccolo

By the year 1760, a four-keyed piccolo appeared in London that was built by flute makers Joseph Tacet (died 1801), Caleb Gedney (1754-1769), Richard Potter (1726-1806), and Pietro Florio (c. 1730-1795). The four keys were the E-flat/D-sharp key, an F key for the right hand, and the G-sharp/A-flat key and B-flat thumb key for the left hand.⁵²² The latter, newer keys, expanded the resonant capacity of the instrument by eliminating the veiled tones of the cross-fingerings.⁵²³ According to Dombourian-Eby:

*[...] “The three new keys included a lengthwise B-flat key for Th, a lengthwise G-sharp key for L4, and a crosswise F key operated by R3, which also had to operate the E finger hole. These three notes previously had the worst intonation and tone quality of any notes on the one-key piccolo. They were greatly improved by the addition of keys, and composers no longer had to avoid these pitches” [...].*⁵²⁴

Organologically, in Britain, the brass or silver keys were mounted on wooden blocks, whereas in Europe, they developed metal mounting rods that still used on modern flutes and piccolos. The key was set into a groove cut into the block, with a metal cross-pin as a fulcrum that runs through the key and block (Figure 57). A brass spring was riveted to the key touch-piece, the other end keeping the key closed by resting on the floor of the open-cut channel. A flat piece of kid-leather was used as a pad, stuck there with sealing wax or shellac.⁵²⁵ The two open-key sections were made in two parts: one end on a fulcrum when pressed down, pushed up under the second section that, when lifted, closed the key (Figure 58). Kid pads tended to leak, and although the closed-holed key bedded down, the open holes never did, which ruined the tone quality and prevented the notes from sounding. In 1785, the same Richard Potter patented pewter plugs that closed the bed into brass rings, which were set into the holes and was used for the next hundred years. Potter also developed the tuning cork above the embouchure, which was attached to an end-cap and screw, as well as a tuning slide.

⁵²² Montagu, p. 9.

⁵²³ Yonce, p. 23.

⁵²⁴ Dombourian-Eby, Thesis, 5.

⁵²⁵ Shellac: a resin secreted by the female lac bug. Found on trees in the forests of India and Thailand. The dry flakes are dissolved in alcohol to make liquid shellac, usually used as a wood finish e.g. pianos.



Figure 57: (Above Left) Key Mechanism.

Figure 58: (Above Right): A multi-key Mechanism

Showing how a key is mounted into a groove and a spring is attached to the key⁵²⁶

The Six-keyed Piccolo

Dr. Justus Johannes Heinrich Ribock (1743-1785) of Lüchow, Germany, added an upper C key to the flute in 1782, a longer key operated by the right forefinger, or R1 (Figure 60). A second, “long F” key to be pressed by the left hand’s little finger, or L4, was created by Johann Georg Tromlitz (1725-1805) in 1786⁵²⁷ (Figure 61). It was used to facilitate alternating between D/F and D-sharp/F. Keys for trills shakes, and other ornamentations were added, and as new systems developed, the six-key piccolo became referred to as “simple”⁵²⁸ or “old” system instruments.⁵²⁹ This piccolo was a favorite well throughout the nineteenth and early twentieth centuries, and even though many performers switched to a Boehm system flute, they still preferred the six-key piccolo. Tromlitz received credit for the invention of the multi-keyed piccolo of 1791⁵³⁰, although there is no documented evidence to support this.⁵³¹ The invention of a functional six-keyed piccolo is attributed to the flute professor, Michael Janusch (1791/95-1883)⁵³² of the Prague Conservatory, which marked a defining moment for the next level of revolutionized orchestral music. He wrote in the *Berliner Allgemeine Musikalische Zeitung* of 1824:

⁵²⁶ Classical Flutes; *the additional keys*. Rick Wilson's Historical Flutes Page
<http://www.oldflutes.com/classical.htm>.

⁵²⁷ Heck, Thesis, p. 27.

⁵²⁸ Simple system refers to any model of piccolo, conical or cylindrical, that is essentially a developed version of the early piccolo having six fingerholes plus a seventh E-flat or D-sharp operated by a closed-standing key and further mechanized by the addition of mostly closed- standing keys above the E-flat key; as stated by Heck, Angela R, Thesis, p. 27.

⁵²⁹ Dombourian-Eby, Thesis, p. 6.

⁵³⁰ Richard Shepherd Rockstro. *The Flute*, Rudall, Carte and Co., London, 1928, pp. 550 – 552.

⁵³¹ Wacker, Thesis, p. 29.

⁵³² Tom Moore, *Michael Janusch, flutist from Prague*. Academia.edu,
https://www.academia.edu/37613173/Michael_Janusch_flutist_from_Prague. Accessed April 21, 2019.

[...] “It would be desirable to make the piccolo flutes in orchestras generally more useful by providing them with similar keys [to those of the six-keyed flute], and that the players practice with these modified instruments in order to be able to perform movements in more distant keys. The piccolo flute, which is usually played by flutists in the orchestra [historical source incomplete here], I have had constructed with six keys in order to use them in more distant keys. Every flutist in the orchestra can easily practice on a piccolo with six keys, since there is no difference in the mechanics between this and the flute, and one will easily be able to play in tune in the keys of several sharps or even flats on a piccolo flute with keys” [...].⁵³³

It is not known what model piccolo was used during the time of Beethoven, but although long-believed to have been an open-holed, ring-keyed system instrument with a tiny embouchure hole built by Heinrich Friedrich Meyer (1814-1897) of Hamburg, Germany,⁵³⁴ by dates this is wildly incorrect. It is alleged, however, that even this instrument was unable to cope with the demands of the scope and power of Beethoven’s music⁵³⁵.



Figure 59: HF Meyer six-key Piccolo (1848)⁵³⁶



Figure 60: Six-key piccolo (1880)⁵³⁷

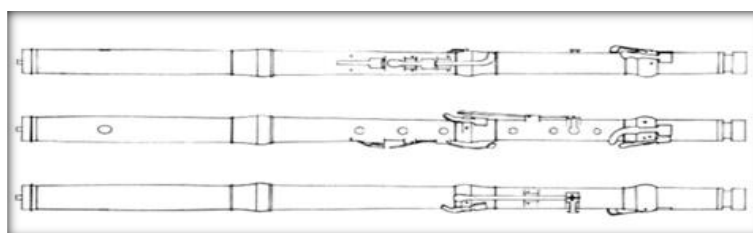


Figure 61: Three views of Tromlitz's instrument of 1796.

(left) keys for G#, long and short F, and D#; (middle) keys for C, long and short B flat, G#, long and short F, D# and E flat; (right) keys for C, long and short B flat, the short F touch piece just visible, E flat and D#.⁵³⁸

⁵³³ Wacker, p. 29.

⁵³⁴ Heck., Thesis, p. 26.

⁵³⁵ Jan Gippo, “Beethoven’s Mistake,” *Flute Talk* 13, no. 1 (September 1993): 32.

⁵³⁶ Heinrich Friedrich Meyer / Piccolo in E-flat Piccolo (1848), Library of Congress. DCM 0924; <https://www.loc.gov/item/dcmflute.0924/>

⁵³⁷ Personal collection

⁵³⁸ Ardal Powell, ‘Mozart und die Tromlitz-Flöte’, *Tibia* 26.3 (2001) & ‘The Tromlitz Flute’, *Journal of the American Musical Instrument Society* XXII (1996), 89-109. Other material is taken from Ardal

The Romantic Piccolo (1825-1900)

[...] " So, what can we do? Nothing! There ought to be a summer garden here, open at night, where a man could listen to good music while drinking beneath the trees. It would be a pleasant, lounging place. You could walk in alleys bright with electric light and seat yourself where you pleased to hear the music. It would be charming. A summer garden-like "Parc Monceau" open at night, where one could hear good music. One would pay a high price to get in, to attract the pretty ladies. One could walk along the paths so nicely sprinkled with sand illuminated with electric lights and sit down when one would want to listen to the music coming from near or far"[...]. ~ Guy de Maupassant - in "Bel-Ami," 1885^{539, 540}

Because electronic amplifiers and P.A. (public address) systems did not yet exist, the great composers of the time like Hector Berlioz (1803-1869) began to use the piccolo frequently as a preferred instrument, because of its high-pitched, voluble and brilliant sound, which could be heard loudly and clearly from afar. Because of this demand for the piccolo, many famous players of the Republican Guard, or of the Opera, became masters in the art of playing polkas with the piccolo or the cornet.⁵⁴¹

As seen earlier, in 1832, Theobald Boehm submitted his new flute mechanism to the Paris Academy of Science, and these essential and fundamental improvements to that instrument benefited the piccolo as well. The piccolo appeared and developed during the 18th century almost concurrent with the flute, but about ten years behind, evolving into a modern instrument in its own right. Despite issues relating to intonation and sonorous homogeneity, the piccolo gradually took its place in the orchestra. The great virtuosi of the second half of the century often devoted part of their flute methods to the piccolo, but for a long time, and until Tchaikovsky, they did use it as a solo instrument.⁵⁴²

In France, from the 1870s onward and most notably between 1880-1900, dance halls, festivals, and cabarets exploded in popularity and spread all over the country. Entertainment was desperately sought after, and everywhere people would rush around to the bandstands, go to dance halls of all sizes, casinos, seashore resorts or spas.⁵⁴³ The best-known dance halls in

Powell, trans. and ed., *The Keyed Flute by Johann George Tromlitz* (Oxford: Clarendon Press, 1996) (hereafter *The Keyed Flute*), in which further detail and documentation on the points covered in this article may be found. 'Powerful tone and perfect intonation: Tromlitz and his "superlative instrument"', a paper read at the Convention of the National Flute Association, Phoenix AZ, 13 August 1999.

<http://www.flutehistory.com/Resources/Documents/MozartTromlitzFlute.php3>

⁵³⁹ Henri René Albert Guy de Maupassant was a French writer, remembered as a master of the short story form, and as a representative of the naturalist school of writers, who depicted human lives and destinies and social forces in disillusioned and often pessimistic terms. "*Bel-Ami*", 1885, p. 6.

⁵⁴⁰ Guy de Maupassant. *Bel-Ami*, trans. Douglas Parmée, Penguin Books (second edition), London, 1975, p. 36.

⁵⁴¹ Jean-louis Beaumadier. Insert from CD *La Belle Époque du Piccolo*. Arpege et Calliope, CAL 9867. 1988.

⁵⁴² Ibid.

⁵⁴³ Ibid.

Paris were the "Bal de l'Opéra," "Bal d'Asnières," the "Bal Mabille," the "Bal Valentino," the "Canotiers," "Château des Fleurs," the "Pré-Catelan," and the "Closerie des Lilas." There, one had the opportunity to dance the polka, the two or three beat waltzes, and the mazurka to a most distinguished and brilliant band.⁵⁴⁴ Every theater and casino, such as those famous ones in Cannes, Enghien, and Vichy—or even bars such as Vichy's "Eden Bar"—had its own orchestra, and the piccolo, so well-suited to brilliant, lively popular music, became the fashionable instrument, rivaling the cornet and flageolet.⁵⁴⁵ As discussed previously in the Concert Band section, the piccolo was of prime importance in military music and fanfare, which during this same period enjoyed enormous popularity among the populace.⁵⁴⁶

Many were at the forefront of popularizing the piccolo at that time, such as Eugène Damaré (1840-1919) from Bayonne. He was the piccolo soloist of the Arban concert orchestra, before becoming conductor of the orchestra of Paris, Hôtel de Ville, remaining in that capacity for the rest of his career. Awarded the title of *Officier of the Academy*, he was as famous for his piccolo- and flute-playing as he was for his compositions. Another was Paul Agricole Génin (1832-1903) from Avignon, who was for a long time the first flutist with the Vichy orchestra, but his most famous post was that of flute soloist and piccoloist with the Italian Theater Orchestra. Most of his compositions follow the familiar form of the Air and Variations.⁵⁴⁷

The piccolo was at its watershed physically between the six-keyed system and the that of Boehm and had not fully achieved its potential. According to Frederick Corder, writing in 1898, the piccolo is used in the orchestra as a flute with half the typical dimensions, producing a pitch an octave higher:

*[...] "Its tone is feeble in the lowest octave, shrill and piercing in the second and insupportable on the top notes, which rarely ascend beyond G..... It is used in several ways: to continue a passage which extends beyond the compass of the large Flute, to double a melody in the extreme octave, and in theatre orchestras, for mere noise" [...].*⁵⁴⁸

The two noteworthy composers credited with writing solo piccolo passages in symphonic works are Berlioz and Tchaikovsky, both of whom also played the piccolo. Of the piccolo Berlioz, himself a piccoloist said:

[...] "When I hear this instrument employed in doubling in triple octave the air of a baritone or casting its squeaking voice into the midst of the religious harmony, or strengthening or sharpening for the sake of noise only, the high part of an orchestra from beginning to end of an act of an opera, I cannot help feeling that this mode of

⁵⁴⁴ Ibid.

⁵⁴⁵ Ibid.

⁵⁴⁶ Ibid.

⁵⁴⁷ Ibid.

⁵⁴⁸ Frederick Corder. *The Orchestra and how to Write for it: A Practical Guide*. Robert Cocks & Co., London, 1895, reprint facsimile, ICGtesting.com, p. 38.

instrumentation is one of platitudes and stupidity. The piccolo may, however, have a very happy effect in soft passages, and it is mere prejudice to think that it should only be played loud”[...].^{549, 550,551}

Up to that time in the Romantic era, the piccolo’s function was to reproduce the sounds of nature, for example, the howling wind and the cracking of lightning.⁵⁵² With notable examples, such as the “Evocation” of *La damnation de Faust* (1846), Berlioz became unique in that not only did he break from the mold of Nature to explore the supernatural, but is also credited with writing the first known orchestral piece to implement three piccolos in a solo situation.⁵⁵³

First to use the piccolo as an individual soloist in his Second Symphony “*Little Russian*” during the fourth movement, and most famously during the third movement of his Fourth Symphony, was Piotr Ilyich Tchaikovsky (1840-1893).

Boehm, the Piccolo Mechanism, and Mollenhauer

The period surrounding the first half of the nineteenth century was regarded as the “golden age of the flute.”⁵⁵⁴ Flutists such as the French Louis Drouet, Jean-Louis Tulou, Benoit Tranquille Berbiguier, and Jules Demerseman, the English Charles Nicholson, and the Italian Giulio Briccialdi, were famous in Europe at a level similar to that of the great virtuosos of the violin. The flute became the instrument most played by the dilettantes and the amount of music published for the instrument, such as pieces of bravery, fantasies, and transcriptions of entire operas for one or two flutes and piccolo is astounding.⁵⁵⁵

Because of the difficulty of the music played by those virtuosos of the eight-keyed flute, Theobald Boehm [Böhm] (1794-1881) decided that the old flute needed to be completely redesigned. According to Boehm, the primary defect was the instrument’s uncertain tuning, and he believed that in the choice of the position of the holes, the woodworkers of that time showed little understanding of the science of acoustics, which admittedly, was still in its infancy.⁵⁵⁶ For example, the exact length of the tube and the corresponding diameter for a given tuning fork

⁵⁴⁹ Hector Berlioz. *A Treatise Upon Modern Instrumentation and Orchestration*. Cambridge University Press, 2010, reprinted from 1st edition 1858. P. 125.

⁵⁵⁰ Hector Berlioz & Richard Straus. *Treatise on Instrumentation*, Dover Publications, Inc., 1991, reprinted from 1st edition, 1948, p. 242.

⁵⁵¹ *History Of The Piccolo | Orchestras | Flute*, <https://www.scribd.com/document/289980089/History-of-the-Piccolo>. Accessed September 17, 2018.

⁵⁵² H. Macaulay Fitzgibbon, p. 125.

⁵⁵³ Wacker in Gippo, p. 32.

⁵⁵⁴ Albert Cooper. *Interview with Alfonso Rubio Marco*, Professor of the CEM La Palmera de Sevilla. arubiomarco@gmail.com; <http://arubiomarco.blogspot.nl/2014/06/>

⁵⁵⁵ Nancy Nourse, *The Symphonic Debutante Piccolo; Was it Really Beethoven’s Fifth?* Flute Focus, April 2008, p. 28.

⁵⁵⁶ Theobald Boehm: *The Flute and Flute Playing*, Trans. Dayton C. Miller, Dover, 1964, pp. 3 – 13.

had not been determined by laboratory experiments. The flute's small finger-holes and an exceedingly small embouchure and the fingering often asked for "hairpin" positions, and the dynamic range was restricted, limiting it to a low spectrum of timbral colors, and therefore lacked a variety of sound.⁵⁵⁷ In an essay on the construction of the flute, Boehm wrote:

[...] "Without a doubt, many artists have brought the perfection of the flute of the ancient system to its limits; but there are inevitably difficulties, which have their origin in its construction, and which cannot be overcome either with talent or with the most persevering study"[...].⁵⁵⁸

After a visit to London in 1831, where his flute was unable to compete against that of Nicholson's flutes,⁵⁵⁹ he took off two years to study (1846-1847) the principles of acoustics under Prof. Carl von Schafhautl at the University of Munich, coming out thereafter with his flute that won top prize in the World's Exposition in London in 1851, and later in Paris in 1855.⁵⁶⁰

Boehm's principles used in the 1846 flute hinged on his developing a system of keys, which are still used today, were as follows:

1. All key- and finger-holes had their diameter increased, thus producing a greater volume of sound. They had to be closed mechanically with "ring" key mechanical covers because they were too large for the fingers to seal. They should remain open when not in use and be equal in size, 13mm for wood and 13.5mm for metal, and placed in the acoustically-correct position determined by the Boehm Schema (see below). Boehm used the same size for all the holes except the trill holes and the hole for the C#².
2. The intonation of the Boehm flute and the positioning of the holes in relation to their size are theorized by Boehm in his "Schema," and were produced in all his flutes. The technical data provided by Boehm refer to closed flutes with holes of equal size and not open-hole

⁵⁵⁷ Albert Cooper, interview.

⁵⁵⁸ Ibid.

⁵⁵⁹ Charles Nicholson (1795 – 1837). A London based flutist and composer from Liverpool. A soloist at many of the Philharmonic Society Concerts from 1816-1836, and first flutist with the principal theater orchestras. He broke away from the "German Flute" as made in London by Potter, Astor, and Monzani, introducing the "Improved Flute", and the golden days of the cone flute from around 1816 to 1850. The "Improved" flute was made by Prowse for sale by Clementi. The flutes are in the Dayton C Miller collection in Washington (DCM 1265, no serial number given) and the Royal College of Music collection in London (RCM 214, Prowse No 2898). Retrieved from Terry McGee Flutes; <http://www.mcgee-flutes.com/Nicholson%27s%20Flute.htm>. Accessed September 29, 2018.

⁵⁶⁰ Theobald Boehm, p. 12.

flutes of today. Boehm's scientific "Schema" (Figure 62) is explained in detail by Terry McGee.⁵⁶¹

3. The flute body (tube diameter) is set to an internal diameter of 19 mm and changed from a conical to a cylindrical bore. This diameter is larger than the broadest part of the "old" conical flute, so the changed bore from conical to cylindrical of the Boehm flute, except for the head-joint—which has a slight parabolic taper—dramatically improved the high notes, volume, and projection of the sound.⁵⁶² In a revolutionary change, the head-joint was tapered by 2 mm to 17mm towards its tenon insert with the body therefore no longer conical, but "*resembled the curve of a parabola*."⁵⁶³ The flutist, therefore, blows into the larger part of the head-joint as compared to the "old" system.
4. Rods: He simplified the fingering, making many changes in the mechanism of the ancient flute system with what is now called the "Boehm system" mechanics.
5. The embouchure: the mouth hole of the old flutes was round or oval, but significantly smaller than those found currently. Boehm introduced an innovative lip plate (1847) of 4.2 mm in height, which offered the flute more excellent tonal and dynamic possibilities (5mm in today's flutes), cutting the embouchure as an almost rectangular hole of 12.5 mm x 10.3 mm.

About the conical flute and piccolo, Boehm made this observation:

[...] "*I have never been able to understand why of all the conical wind instruments, the flute was the only one that was blown by the largest part*" [...].⁵⁶⁴

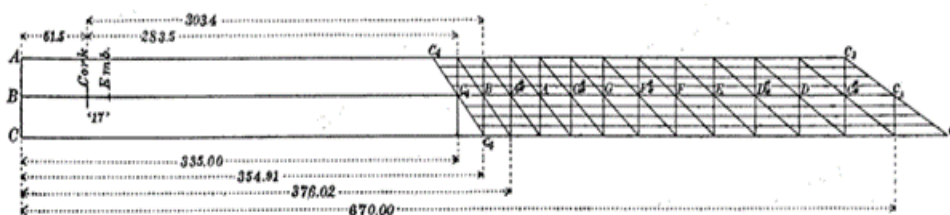


Figure 62: Boehm Schema

In her research, Wacker discovered that the Boehm system piccolo was made by French flute makers dating back to as early as the 1830s, finding evidence of their existence in the

⁵⁶¹ Terry McGee Flutes. *Boehm's Schema*, <http://www.mcgee-flutes.com/Boehm's%20Schema.htm>. Accessed September 29, 2018.

⁵⁶² Christopher Welch. *History of the Boehm Flute*. Schirmer, New York, 1896, pp. 4-14, as quoted by Wacker, in Gippo, pp. 29-30.

⁵⁶³ Albert Cooper interview.

⁵⁶⁴ *Ibid.*

catalogs of instrument makers of the time, although there is no extant piccolo which survived from those times.⁵⁶⁵ However, three piccolos still exist today that were made by Boehm himself. The earliest constructed was dated as of October 1854 for Kapellmeister Pott, and the ledger from his workshop lists four more piccolos made between 1876 and 1879.⁵⁶⁶

Boehm tried to adjust the old six-keyed piccolo to his own mechanical version himself using the exact replication of his new flute mechanism, but with poor results. A quote from the July 1, 1902 issue of the *Zeitschrift für Instrumentenbau* and the 1840 catalog of J. Mollenhauer & Söhne Workshop in Fulda, Germany, states:

[...] “He’s [apparently referring to Boehm] evidently told himself to try to stimulate the interest of our Mr. Thomas Mollenhauer⁵⁶⁷, who held then [1862 to 1864] an engagement there. Boehm, not having completed his essays on the piccolo yet on account of his age, did not like to recommend it to any artists and made occasionally the remark to our Mr. Thomas” “you are the right man to continue my experiments; you’re young and willing and able to work, besides that your knowledge of Acoustics will favorably press your progress”[...].⁵⁶⁸

The catalog narrates how Mollenhauer tried to keep the cylindrical bore, experimenting unsuccessfully with combinations of bore sizes, wall thicknesses, hole sizes, and head-joint bores. However, the successful production of the high registers came in sporadically, and the tone was too sharp. Mollenhauer’s breakthrough finally came when he substituted a conical for a cylindrical head-joint. From 1891 on, Mollenhauer produced this instrument as a newly constructed “Boehm System Piccolo.” Despite the fact that the Boehm system piccolo was now available as time went on into the first few decades of the twentieth century, it was common for flutists to play on a Boehm system flute and still use the “old” conical six-keyed piccolo.⁵⁶⁹

The Modern Piccolo

In the modern orchestral setting, the piccolo player is designated as "Piccolo or Flute III" or "Assistant Principal." Due to the demands of modern orchestral compositions, large orchestras have selected this position as a solo position. Piccolo parts are often required to double the violins and/or flutes, which adds vivacity and intensity to the global sound because of its upward one-octave transposition. The pre-Romantic piccolo was accustomed to imitating sounds of nature and special effects, however the innovative musical ideals of the nineteenth century not only began to stretch compositional boundaries to their limits, but their demands

⁵⁶⁵ Wacker, in Gippo, p. 29.

⁵⁶⁶ Ibid.

⁵⁶⁷ Thomas Mollenhauer (1840-1914), trained as a flute maker by Theodore Boehm in Munich.

⁵⁶⁸ Ibid.

⁵⁶⁹ Anthony Baines. *Woodwind Instruments and their History*. New York: W. W. Norton and Company, 1962. Pp. 56-57.

also began to test the absolute limitations of the simple system piccolo. According to Albert Cooper, the eight-keyed flute and the six-keyed piccolo could not withstand the confrontation, from the sound volume, with all the metals of the Romantic orchestra.⁵⁷⁰ The holes that were directly closed by the flutist's and piccoloist's fingers had to be small, which limited the projection of the instrument's sound. Boehm had directly experienced this compromising fact during a solo tour of London in 1831; it was here where he had listened to the English flutist Charles Nicholson and was surprised by the volume of the sound he could produce with his flute. Another English flutist of the time wrote that the music of Nicholson:

*[...] "is not only a clear, metallic and bright sound, but it is of an almost incredible volume, and this volume is maintained even in the most serious notes of the instrument" [...].*⁵⁷¹

Boehm discovered that Nicholson had enlarged the holes that only he could cover with his unusually large fingers. Boehm wrote to a friend, a noted piano builder:

[...] "My performances in London, in 1831, were on the level of any other continental flutist, but I could not compete with Nicholson in terms of sound power - and this put me to work in the new conception and design of my flute" [...].

That proved to be the start of the journey for the modern Boehm flute and Boehm-Mollenhauer piccolo soon to follow. By the end of the nineteenth century, the modern piccolo became a permanent member of the orchestra's woodwind section.⁵⁷²



Figure 63: Modern Boehm Piccolo

A Cultural and Psychological Background Reasoning for the Potential Encouragement in the Interest of and for the Expanded Use of the Piccolo in Symphonic Orchestras⁵⁷³

By convention, many musicologists believe that the deaths of Johann Sebastian Bach and George Frideric Handel in 1750 and 1759, respectively, should be regarded as the end of the "Baroque Period."⁵⁷⁴ In reality, it is more like a gradual end, as the twenty-five-year transitional period known as the "Rococo" began twenty years or so prior, and the "Classical" era of Haydn, Mozart and Beethoven is empirically said to have started in 1775. The word

⁵⁷⁰ Albert Cooper, Interview.

⁵⁷¹ Ibid.

⁵⁷² Wacker, Thesis, p. 31.

⁵⁷³ Personal Ideas.

⁵⁷⁴ Music of the Baroque. <https://www.baroque.org/baroque>.

“Baroque” was actually a derogatory term from the world of jewelry, where it was used to describe an irregular, oblong pearl. In music, the “Baroque” is acknowledged for its highly ornate nature. This is something that proved to be garish and uneven to its nineteenth-century critics, who conjured up the term because, to them, the music of Bach and Handel’s time sounded exaggerated. The genre no longer holds this derogatory connotation, and “Baroque” is now a convenient descriptor for the most diverse, productive period in music history.⁵⁷⁵ The period deemed “Rococo”⁵⁷⁶ was inspired by French architecture and described a simple method of decoration, “*a relaxation of the rules.*” It is characterized by lightness, elegance, and exuberant use of curving, natural forms in any form of ornamentation.⁵⁷⁷

Although regarded as an institution today, Bach’s music during his lifetime was functionally for church services and was relatively unknown. His work was considered “old-fashioned” when equated with the *Galant* style that was gaining popularity towards the end of the Baroque era. Bach’s compositions stand out from his generation regarding their contrapuntal complexity. It was this intricacy—this intellectualism—that left his music in the shadows until well after he died.⁵⁷⁸ With the musical tastes of Europe shifting to simpler styles and of singable melodies, together with supporting musical accompaniment and regular phrase lengths, there was a paradigm shift away from this “outdated” music. In France, “*being galant, in general,*” wrote Voltaire, “*means seeking to please.*”⁵⁷⁹ Composers like Johann Christian Bach were freed from the restrictions of counterpoint and allowed for the “Bel Canto” instrumental style of Johann David Heinichen (1683-1729) and the keyboard sonatas of Giuseppe Domenico Scarlatti (1685-1757) to emerge.

A move toward simplicity was expressed in the music of the “*Empfindsamer Stil*” (*sensitive style*) in Germany⁵⁸⁰, which placed emphasis on the expression of a variety of deeply felt emotions within a musical work. Being artistic in this way is typical of an age that was devoted to the interpretation of moving thoughts and ideas not found in art, as well as in everyday life. Tied to this “sensitivity” was the yearning to give a work an impression of ease and naturalness, qualities highly desirable in the philosophical outlook of the “Age of

⁵⁷⁵ Ibid.

⁵⁷⁶ The word Rococo is derived from the French word *rocaille*, which denoted the shell-covered rock work that was used to decorate artificial grottoes.

⁵⁷⁷ Contributor: The Editors of Encyclopaedia Britannica. Article Title: *Rococo style*. Website Name: Encyclopædia Britannica. Publisher: Encyclopædia Britannic Inc., Date Published: January 05, 2018; .URL: <https://www.britannica.com/art/Rococo-style-design>. Access Date: August 28, 2018.

⁵⁷⁸ James Stewart. *Bach Timeline 028: The Life and Times of Johann Sebastian*, VPR BBC World Service, Nov 2, 2015; <http://digital.vpr.net/post/timeline-028-life-and-times-johann-sebastian-bach#stream/0>.

⁵⁷⁹ Daniel Heartz and Bruce Alan Brown. *Galant*, Groves Music Online. <https://doi.org/10.1093/gmo/9781561592630.article.10512>.

⁵⁸⁰ *Timeline: Rococo, Between Baroque And Classical* | Vermont ., <http://digital.vpr.net/post/timeline-rococo-between-baroque-and-classical>. Accessed September 17, 2018.

Enlightenment.” Composers sought to add to the effect of their music by instilling each theme with a well-defined—perhaps exaggerated—and expressive character. This effect gave the impression that it would be significantly intensified by rapid changes of mood, so phrases and sections of highly opposing feelings were placed in combination.⁵⁸¹ One of its greatest advocates, Carl Philipp Emanuel (C.P.E.) Bach (1714-1788), stated:

[...]“*the goal of all music is to touch the heart and stir the emotions...*”⁵⁸² *Music is meant to make you cry.*”⁵⁸³

A prominent development in the music of this transitional period was the stressing of contrasting emotions. The Baroque was fixated on expressing one emotional state at a time, but C.P.E. preferred to sequentially show multiple affects....

[...]“*to make the listener feel something, not just hear it*”[...].⁵⁸⁴

The desire for contrast was another colloquialism named "*Sturm und Drang*" (*Storm and Stress*), of which from a musical standpoint, Haydn was a staunch supporter. This group started as a German literary movement of the late-eighteenth century, of which Johann Wolfgang von Goethe (1749-1832) and Friedrich Schiller (1759-1805) were prominent members. The movement extolled nature, feeling and human individualism and pursued the ambition of overthrowing the previous movement of Enlightenment that they saw as a cult of *Rationalism*. This is the music of contrast and is designed to frighten, stun, elicit other strong reactions. Examples of this music are found in Carl Maria von Weber (1786-1826) and Giacomo Meyerbeer's (1791-1864) operas, as well as the early works of Joseph Haydn (1732-1809). In the mid-1770s, Haydn combined the sensibilities of the *Empfindsamer Stil*, *Galant*, and *Sturm und Drang*, blending them with the thoroughness and contrapuntal techniques of the Baroque.⁵⁸⁵ It is this nuptial of the mind and the emotions that morphed into what is now called the "Classical style," creating a "new" variety of music-based⁵⁸⁶ principally on a clear homophonic texture and stressing emotional restraint, faultlessness of form, and balance of quick-changing dynamics. The sound is comparatively uncomplicated, with bright, singable melodies supported by chords. The sizeable orchestral sound is more substantial than the small Baroque orchestra, and furthermore, and according to an anonymous writer on EarlyMusic.com, the "*homophonic texture*" of Classical music is much "lighter" in feeling than

⁵⁸¹ Contributor: The Editors of Encyclopaedia Britannica Article Title: *Empfindsamer Stil*. Website Name: Encyclopædia Britannica. Publisher: Encyclopædia Britannica, Inc., Date Published: March 22, 2007; <https://www.britannica.com/art/empfindsamer-Stil>; Access August 28, 2018.

⁵⁸² Timeline: Rococo, Between Baroque And Classical.

⁵⁸³ James Stewart.

⁵⁸⁴ C.P.E. Bach's *Empfindsamer Stil*. The RILM Blog, Bibliolore, March 8, 2014. <https://bibliolore.org/2014/03/08/c-p-e-bachs-empfindsamer-stil/>.

⁵⁸⁵ Timeline: Rococo, Between Baroque And Classical | Vermont.

⁵⁸⁶ *Franz Joseph Haydn (1732 – 1809)*. EarlyMusic.com © 2018. <http://www.early-music.com/what-is-early-music/franz-joseph-haydn-1732-1809/>

the “*weighty polyphonic sounds of the Baroque.*”⁵⁸⁷ Classical composers struggled to create a balance between emotion and intellect, whereas Baroque music is more intellectual than emotional and way more complicated than the Classical sound.⁵⁸⁸

European musical life had undergone a significant transformation at the start of the nineteenth century. Music, typical of aristocratic culture, adapted to the demands of an evolving democratic culture and had moved from the halls of nobility to the concert halls of the people. So, the flute and then the piccolo, from the small settings of a chamber orchestra and small groups, became part of the great symphony orchestra. With these evolutionary changes and relaxation of the rules, together with a developing maturity and self-confidence that these changing times evoked in composers, these musical artists became more adventurous and were able to include new forms of instrumentation into the expanding ideas for the “Symphony”—thanks to the pioneering work of Beethoven.

These psychological and philosophical changes could not have occurred in isolation without the organological changes that happened within the world of the woodwind and brass instruments. Within that instrumental tree, the flute family underwent many mechanical changes between the seventeenth and nineteenth centuries. The following summary of its metamorphosis is intended as a reference guide for the subsequent chapters, where technical flute terms are used freely.

The flute up to the mid-seventeenth century was a wooden, one-piece, cylindrical side-blown tube with six equidistant fingerholes. This instrument created many challenges for the performer, most seriously the production of first-octave D# / Eb and third-octave F. These notes could be produced only with a very unsatisfactory quality of tone, which in part is due to awkward fingerings. The introduction of a new D# hole and closed D# metal key in the flute and piccolo was a revolution. The organological development already described in the “History” sections after that, allowed the piccolo, although usually in ten-year steps behind the flute, to physically keep up with new compositional demands, and ultimately with the Mollenhauer-Boehm piccolo, to comfortably become part of and accepted into the modern symphonic orchestra as a fully-fledged member.

⁵⁸⁷ Ibid.

⁵⁸⁸ Ibid.

The Redundancy of the Recorder and its Replacement by the Flauto piccolo because of Performance Needs

A transition occurred during the years from 1740 to 1780 in the history of the piccolo, flute, and recorder, the last two of which had been in regular use for hundreds of years. In the early 1700s, the recorder was at its zenith in popularity, relegating the transverse flute to a secondary position. The popular model of the recorder was the alto in F, with a range from F¹ to G³, minus the F^{♯3} (without radical adjustment from the performer). The recorder and the traverso required chromatic notes to be played by using crossed or forked fingerings, giving an underwhelming tone quality and more questionable intonation than those which were achieved by standard, diatonic fingerings. As it pertained to the recorder, its fundamental tonality lay beautifully well in F Major and its associated keys. During these forty years, the traverso was evolving and was now an integral four-part, one-keyed flute in D, ranging from D¹ to A³.

As the Classical era usurped the Baroque and with the changing style of music, the traverso, with its expressive qualities, gained in popularity because of its greater flexibility of tone and dynamics, as well as its ability to cope with new orchestral demands. Thus, the recorder was no longer used much in the music of the Classical and Romantic periods. It has long been debated as to why this change occurred and to what extent, if any, the recorder persisted in use in the late eighteenth and nineteenth centuries.⁵⁸⁹ To a certain degree, the decline of the recorder can be attributed somewhat to the flute visionaries of the time, such as August Grenser and Johann Tromlitz from the mid-1750s-80s who, through the addition of padded keys within comfortable reach of the player's hands, as well as drilling new holes in mathematically-determined places, extended the transverse flute and piccolo's range and evened out their tonal consistency, giving a more excellent dynamic range and volume to these instruments.^{590, 591} The traverso's range stretched to a minor third below the recorder and could more adequately double the orchestral violins, now also being able to play in keys previously only written for the recorder. This increasing acceptance of the former, therefore, led to the recorder's decline in popularity.⁵⁹²

⁵⁸⁹ Recorder (musical Instrument) - Wikivisually.com, http://wikivisually.com/wiki/Flauto_dolce. Accessed September 17, 2018.

⁵⁹⁰ Donald Murray et al. *Musical Instruments: History, Technology, and Performance of Instruments of Western Music*, Oxford University Press, 2004. ISBN 0-19-816504-8. p. 122.

⁵⁹¹ Ardell Powell, 'Flutcmaking in the Late Eighteenth Century' in J. G. Tromlitz, *The Keyed Flute*, editor, and translator A. Powell (Oxford, 1996), pp. 177-218. See also A. Powell, *The Flute* (New Haven and London, 2002), pp. 111-112.

⁵⁹² J. George Tromlitz, *The Keyed Flute [Ueber die Fldten mit mehrern Klappen]*, editor and translator A. Powell (Oxford, 1996), pp. 67-69.

Similar progress occurred in other orchestral instruments, which made them louder, increased their range, and increased their tonal consistency. As these changes were not applied to the recorder⁵⁹³, its tone and character were no longer suitable for the ever-expanding orchestra. According to Arthur Elson:

[...] “*The instrument most commonly used in Germany [Quantz, CPE Bach] was the side-by-side flute, which indeed was commonly known by the name of the German Flute. By the time of Bach and Handel, the old flute-à-bec was still played, but it gradually fell into disuse, and in the time of Bach and Handel, it no longer formed a part of the orchestral focus*” [...].⁵⁹⁴

The keyed features were relatively new in orchestral flute parts but were already well known in solo flute repertoire, so it is unclear whether the appearance of the keyed flute prompted, or was prompted by, the changes in orchestral flute parts. As far as composers were concerned, the recorder was being replaced by the one-keyed traverso. For example, at the start of the career of Christoph Willibald Gluck, recorders were still widely in use, but by the end of his career, the recorder in all of its sizes and flageolet were regarded as archaic,⁵⁹⁵ while flutes and piccolos had been utilized for the previous thirty years.⁵⁹⁶

Before its introduction in the symphony orchestra, the piccolo had been treated more as an ornamental rather than a solo voice. As the piccolo became more popular and the recorder less so, the piccolo gradually inherited the exposed position that the similarly voiced recorders had enjoyed. What became apparent is that the piccolo in Handel's aria “*Hush, Ye Pretty Warbling Choir*” is a part equal to, if not more highly dynamic, than any of the other accompanying instruments.⁵⁹⁷ Near the end of Joseph Haydn's “*With Joy the Impatient Husbandman*” in *The Seasons*, the piccolo programmatically imitates birdsong at one point. For the rest of the aria, however, the instrument has a traditional obligato part and serves as a more pleasing color choice.⁵⁹⁸ All three of Vivaldi's Piccolo Concertos, RV 443-445 (or FIV, 4, 5, and 9), have the same vibrant and poised quality found in the composer's other solo concertos for flute, and they take advantage of how fast the piccolo can be in managing large intervals quickly. The recorder is technically far more straightforward to master than its transverse counterpart, and so can also produce fantastic, speedy renditions of parts. However, with speed

⁵⁹³ Recorder (musical Instrument) - Wikivisually.com.

⁵⁹⁴ Arthur Elson. *Orchestral Instruments and Their Use*. Classic reprints, Kessinger Publishers, Whitefish, Montana, September 10, 2010. Original Publisher: L.C. Page & Co., Boston, 1902, p. 138.

⁵⁹⁵ Fiona Elia Smith, *Observations on the Flute Writing in the Operas of Christoph Willibald von Gluck (1714-1787)*, Early Music Performer - National Early Music Association UK, p. 16; <https://www.earlymusic.info/Performer/EMP14-2.pdf>

⁵⁹⁶ Tromlitz (edited and translated A. Powell, 1996)

⁵⁹⁷ MacMillan

⁵⁹⁸ Ibid.

comes a loss of soul, despite seamless lines, and its relentless, unimaginative tone does little to make these pieces sound like anything more than “recorder-fodder.”

Sound Files 1: Mozart 4 Minuets, KV.601 No.2 in C-Trio

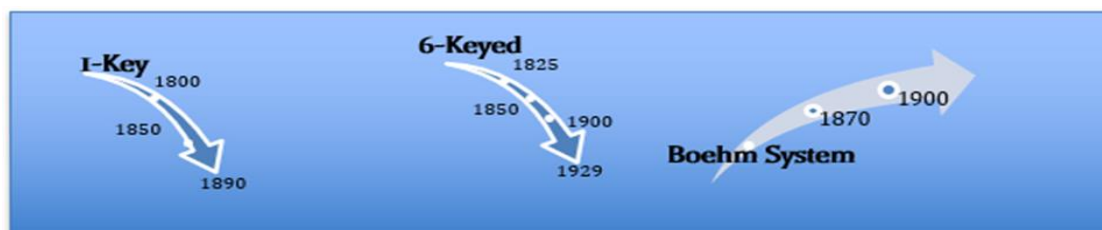
Furthermore, the sound of the recorder is muted by the strings and orchestra and just cannot cope in comparison to the piccolo.⁵⁹⁹ Mozart used piccolo in much of his dance music. Eight of his ten sets of *Ländler* ("German dances"), four of his Minuets, and *La Bataille* (1788) all feature piccolo, and few other woodwinds of the same range could have served just as well.⁶⁰⁰ It is evident from these few examples that several pre-nineteenth century composers did much to start the exploitation of the piccolo's solo and ornamental capabilities, particularly in comparison to the only alternative which was the recorder, and perhaps even more so than did Beethoven in his compositions.⁶⁰¹

Table 6: Important Dates in the History of the Piccolo⁶⁰²

References	1775	1800	1825	1850	1875	1900
Catalogs Records Books			1824 6-keyed Janusch	1850 BS Boehm	1870's Mollenhauer BS, con	1890 last one- key Thibouville
Instruments Popularity Rise & Fall	One- key		Six-keyed	1850 BS Boehm	Late 1870's, Boehm cyl, few con.	1900 many BS cyl & con
Music	1-keyed - Beethoven, Weber, Spohr, Rossini, Schuman in 1843 – Das Paradies			Multi-keyed: Rossini – Wm Tell (1829); Berlioz – Symph.Fant.(1830)		BS – late 1880's-90's, Mahler, Strauss
Treatises	1772 – 1-keyed, Francoeur		1843 – Multi-keyed, Berlioz		1885 – BS Gevaert	
Tutors				Pre-1865 6-keyed, Tulou		1891, BS, Gariboldi

Key: BS – Boehm System; Con – Conical; Cyl – Cylindrical

Table 7: Rise and Fall in the Popularity of Piccolo Models throughout the century⁶⁰³



⁵⁹⁹ Lindsay Kemp, Gramophone.

⁶⁰⁰ Montagu.

⁶⁰¹ MacMillan.

⁶⁰² Dombourian-Eby, *A History of the Piccolo*, p. 13.

⁶⁰³ Idem., p. 15.

15 ANALYSES: COMPOSERS WRITING FOR THE PICCOLO IN THE PRE-BEETHOVEN PERIOD | A CONCISE OVERVIEW

Preamble

In the Fifth Symphony, the startling instant yet to come is when the third movement does not end definitively. Here, Beethoven concentrates the whole subject down to one idea, in which the rhythm that opened the entire symphony is played by the timpani. For the fourth movement, Beethoven introduces the piccolo, trombone, and contrabassoon for the first time, rising to a magnificent conclusion. It is this "*glorious moment*," which is referred to in the symphony's program notes, that marks the arrival of the debutante piccolo.

The piccolo's origins do not come with a simple statement of "*Beethoven*." Despite the desire to credit Beethoven with the introduction of the piccolo into the orchestral scene, it is of significant importance to concede that a fruitful history, a vast repertoire, and multiple identities existed for the piccolo well before the nineteenth century. This heritage that covers a historical reality way before Beethoven's birth is what spurred the author's interest to conduct this serious and directed research. The list of composers studied is provided in Table 4 and ranges from Monteverdi to Tchaikovsky. Because of the vast size of the accumulated analyses in the study, not all could not be included in detail in this thesis, but summaries of the more significant composers and works will be mentioned.

Adam Carse studied the history of the use of wind instruments, as well as the piccolo, in pre-nineteenth century works and found there to be a wide-ranging programmatic depiction of the instrument than would be developed by Beethoven in his compositions. This side to the character of the piccolo is seen right from the origins of its evolution as being in everyday use and a part of the assemblies of consorts of cross-flutes of many sizes originating from Medieval and Renaissance times,⁶⁰⁴ as well as from its relative the fife, dating back to the fifteenth and sixteenth centuries.⁶⁰⁵ As is discussed in the History section, it is difficult to ascertain the precise details of the origins of the flauto piccolo (Beethoven's Ottavino), other than to date the separation of the piccolo from the small transverse flute and fife to the time it obtained its first key, sometime during the preceding decades to the eighteenth century.⁶⁰⁶ After that, the piccolo

⁶⁰⁴ Adam Carse. *Musical Wind Instruments: A History of the Wind Instruments*, London: MacMillan, 1939, p. 81.

⁶⁰⁵ *Idem.*, p. 102.

⁶⁰⁶ Gippo, *The Complete Piccolo*, p. 28.

continued to evolve in tandem with the flute, but as quoted by Nourse from Baines, the fife continued in:

[...] "*retaining sixteenth-century characteristics*"⁶⁰⁷ [...].

The piccolo's heritage arose from the small Medieval and Renaissance transverse flute. A key member of flute consorts, it helped summon the idea of it being a part of a group of "folk-sounding" or "choral" instruments. With its high-pitched tone, similar to that of the descant recorder and flageolet, it was thought to sound like a small bird,⁶⁰⁸ and the piccolo was therefore often used in imitation of birdsong, or to conjure an impression of the countryside by inducing the feel of nature. Prior to its debut in the symphony orchestra, the piccolo had been consigned to be a purely ornamental voice. Gradually, the piccolo usurped the smaller recorder's popularity, inheriting the principal position enjoyed by the sopranino and other descant recorders. As already outlined in the historical section, the origins of the piccolo and fife were identical, with each ultimately embarking on a different developmental evolution. The fife was destined for a military role, and because of its functional similarity, the piccolo was used within band and orchestral compositions to portray a martial undertone. Correspondingly, the piccolo was often joined with other "martial" instruments, such as the percussion and brass, to suggest soldierly scenes of war.

⁶⁰⁷ Anthony Baines. *Woodwind Instruments and Their History*, New York: W.W. Norton, 1957, p. 294; quoted by Nancy Nourse, *The Piccolo: An Overview of its History and Instruction*, (DMA thesis, Crane School of Music, 1981), pp. 30, 42, 45.

⁶⁰⁸ Nourse, p. 45.

16 CLAUDIO GIOVANNI ANTONIO MONTEVERDI (1567-1643)

A *Flautino* and *duoi Flautini* are called for in *L'Orfeo* (SV 318): Act I, “*Lasciate i Monti*” and Ritornello, Chorus.

L'Orfeo (SV 318)

In 1607, the Italian **Claudio Giovanni Antonio Monteverdi** wrote *L'Orfeo* (SV 318), a late Renaissance/early Baroque *favola in musica*, or opera, with a libretto by Alessandro Striggio. By the early 1600s, the traditional musical sequences between acts of a play had evolved into the form of a complete sequential musical drama or "opera," with Monteverdi providing the first fully developed example of the new genre.

In his monograph on “Monteverdi and the Orchestra,” Westrup deals with the “Winds” in *L'Orfeo*, incorrectly naming what Monteverdi called the *flautino alla vigesima seconda* a little recorder and bases his idea on what he understood Praetorius had named the transverse flute and the recorder.⁶⁰⁹ Praetorius gives the Italian name for the recorder as *flauto*, and for the transverse flute as *traversa* or *fiffaro*,⁶¹⁰ but Westrup makes no mention of the full set of transverse flutes from large to small, nor the small transverse *Schweitserpfeiff* that Monteverdi discusses. In his *Magnificat* (1610), Monteverdi makes a distinction between *fifara* and *flauto* but is referring to the full-size flutes, and in the madrigal “*A quest' Olmo*” from Book Seven, he writes for “*flautino o fiffara*,” which from an analytical perspective, holds the possibility that the names are synonymous. At no time does Praetorius equate the term *flautino* with the sopranino recorder or *Quinta decima* (two octaves higher than a cornett - a" as its six-finger note). The expression *alla vigesima seconda* means three octaves above.

The only place in *L'Orfeo* where the lone *flautino alla vigesima seconda* is called for is in the pastoral chorus and ballet “*Lasciate i Monti*” in the first act. The range of the highest part is from G above middle C to A, a ninth higher. On the assumption that the *flautino* played an octave higher than the sopranos and first violins, this part lies within the range of Praetorius's “*Cantus Traversa*.” That instrument will accomplish the same goal for the ritornello for two *flautini* called for in Act II.

⁶⁰⁹ J.A. Westrup. *Monteverdi and the Orchestra*, Music & Letters, Vol. 21, No. 3 (Jul. 1940), pp. 230-245 Published by: Oxford University Press Stable URL: <https://www.jstor.org/stable/728360>. Accessed October 05, 1018.

⁶¹⁰ Praetorius, Michael. *Syntagma Musicum*. Wittenberg: Johannes Richter, 1615. *Syntagma Musicum Theatrum Instrumentorum seu Sciagraphia*, Wolfenbüttel 1620, Michael Praetorius. Wikimedia Commons: <https://commons.wikimedia.org/wiki/File:Syntagma01.png>; [http://imslp.org/wiki/Syntagma_Musicum_\(Praetorius%2C_Michael\)](http://imslp.org/wiki/Syntagma_Musicum_(Praetorius%2C_Michael))

cembani vn' Arpa doppia, un contrabasso de Viola & un Flautino alla vigesima secunda. II

te Qui miri il Sole Voitre caro le Pai vaghe at sai di quelle Ond'a la Luna La notte
 Poi di bei fiori Per voi cho nori Di questa mantil cri ne C'hor dei martiri De' lor de-

te Qui miri il Sole Voitre ca role Pai vaghe at sai di quel le Ond'a la Luna La notte
 Poi di bei fiori Per voi s'ho nori Di questa mantil cri ne C'hor dei martiri De' lor de-

te Qui miri il Sole Voitre ca role Pai vaghe at sai di quel le Ond'a la Luna La notte
 Poi di bei fiori Per voi s'ho nori Di questa mantil cri ne C'hor dei martiri De' lor de-

te Qui miri il Sole Voitre ca role Pai vaghe at sai di quel le Ond'a la Luna La notte
 Poi di bei fiori Per voi s'ho nori Di questa mantil cri ne C'hor dei martiri De' lor de-

Figure 64: L'Orfeo, SV 318 - Favola in musica; Act I for *flautino alla vigesima seconda*⁶¹¹

RITORNELLO. Fu sonato di dentro da duoi Chitroni vn Clavicembano, & duoi Flautini.

Figure 65: L'Orfeo, SV 318, Chorus – Act I {Lasciate I Monti} & Ritornello for *duoi Flautini*⁶¹²

⁶¹¹ L'Orfeo, SV 318 (Monteverdi, Claudio), Editor: First edition, Publisher: Venice: Ricciardo Amadino, 1609, Biblioteca Estense Universitaria, Modena (I-MOe): Mus.D.249, pp. 10, 11; IMSLP: <http://ks.imslp.net/files/imglnks/usimg/1/11/IMSLP498423-PMLP21363-i-mo-beu-mus.d.249.pdf>

⁶¹² Ibid.

Monteverdi lists specific instruments named for particular scenes and characters; he also used instrumental groups concerning the situation within the drama, so the *flautino* is used here for its programmatic associations and characteristics as a typically pastoral instrument. *L'Orfeo* is not orchestrated, although the instrumentalists followed the composer's general instructions but were given considerable freedom to improvise in the Renaissance tradition (Figure 64 and Figure 65). So saying, if they wished to do so, musicians were given the freedom to use the small transverse flute, an instrument which was well known to those times with the publications recording. These instruments and their use are described in detail in the historical section of this thesis as was recorded by Virdung (*Musica getuscht und angezogen*, 1511), Agricola (*The 'Musica Instrumentalis Deudsch': A Treatise on Musical Instruments*, 1529 and 1545), and Arbeau (*Orchésographie*, 1589), all long before Praetorius (*Syntagma Musicum*, in three volumes between 1614 and 1620) and Monteverdi (*L'Orfeo* in 1607).

17 THOINOT ARBEAU⁶¹³ (JEHAN TABOUROT) (1519-1595)

The Fife is called for in Pavan Belle Qui Tiens Ma Vie.

History:

Under the anagrammatic pseudonym Thoinot Arbeau, the French cleric Jehan Tabourot published his comprehensive dance manual *Orchésographie* in Langres in 1588/89. His real-world administrative duties included finance, education, and legal issues. So exposed, he recommended dancing as a healthy sport, hunting for partners in marriage, and as virile a quest as fencing and military marching.⁶¹⁴ Other than mapping out how each dance step is to be performed, the *Orchésographie* is unique in that it is the first printed tabulation for dance tunes, which include the tablatures for the fife. In the editor's notes of the translation of *Orchésographie* by Mary Stewart Evans (2012), Julia Sutton's statement about *Fifres* is that:

[...] “it is clear that Arbeau meant a transverse fife, a type of piccolo” [...],⁶¹⁵

... and for the first time in literature, he presents detailed information on the use of the transverse fife, also suggesting instrumental combinations and tempos.

Pavan Belle Qui Tiens Ma Vie

Analysis:

The debate between Arbeau and Capriol: Tabulation for the Fife or Arigot in the Third Mode (1589)

The book is a dance manual and is written in the form of a discourse between a dance apprentice, Capriol, named after *capriole*, the French word for “capering” or “leaping in the air,” and Tabourot's pseudonym, Arbeau. The book describes all the secular dances of the period and is of importance to the history of the fife, in that it was one of the instruments used socially, and not just for military purposes. In addition to recreational dances, Arbeau describes “martial dances,” with descriptions of the types of drum used. He also describes the typical instruments used:

⁶¹³ Arbeau, Thoinot. *Orchéstrographie* (Langress 1588; translated by Cyril W. Beaumont, London, 1925; republished Dance Horizons, New York n.d.) p.42.

[http://imslp.org/wiki/Orch%C3%A9sographie_\(Arbeau,_Thoinot\)](http://imslp.org/wiki/Orch%C3%A9sographie_(Arbeau,_Thoinot))

⁶¹⁴ James Reel. Artist Biography – *Thoinot Arbeau*, AllMusic.com, 2018.

<https://www.allmusic.com/artist/thoinot-arbeau-mn0001386435/biography>. Accessed October 23, 2018.

⁶¹⁵ Julia Sutton. Editors Notes in Thoinot Arbeau. *Orchesographie*. Translated by Mary Stewart Evans, p. 211 & p. 39.

[...] “The instruments used for military marching are business [long trumpets] & trumpets, crumhorns [litues, probably crumhorns] & clarions [folded trumpets], horns & cornetts, flutes, transverse fifes, pipes [flageolets], drums and others resembling the said drums”[...].⁶¹⁶

Stressing its importance, according to Arbeau, fife players improvise as they play:⁶¹⁷

[...] “I told you that the music of the fife or arigot is composed to the pleasure of the player”[...].⁶¹⁸

Arbeau leads the reader through an erudite discussion between himself, under the guise of his beloved anagrammatic pen name, and his fictitious student about how one approaches playing the fife. By the division of the words into syllables, Arbeau’s syllabification is based upon the trilled *r* (note his spoken language is French), as in *Fre*, which gives the impression of a drumroll.⁶¹⁹

[...] “There are two ways to flutter, one holding in the air, the other by rolling, at the first in the language of the Player is *té té té té*, or *tere tere tere*, & at the second performance rolled, in the language of the Player *fict relé relé relé relé* : I warn you about this, because the Tabulation that I want you to see must be fluted in the performance, and not in a rolled interpretation”[...].⁶²⁰

After a brief explanation of these alternative “sucking” articulations or “rolling the tongue” one can employ on the instrument, such as which Arbeau refers to as being more “warlike than the roll”, Arbeau includes an extensive example of tabulation for the fife and drum or alternatively on the *arigot*, which is an alternative soprano instrument more strongly associated with the flageolet than with the fife.

Next, after Arbeau goes into detail to explain drum beats and clarify why the fife and tabor are used at social dances, Capriol asks:

[...]“Must the pipe and tabor necessarily be used for pavans and basse dances?”
Arbeau: “Not unless one wishes it. One can play them on violins, spinets, **transverse flutes, and fifes**, hautbois and all sorts of instruments. They can even be sung”[...].⁶²¹

⁶¹⁶ Idem., p. 18.

⁶¹⁷ Idem., Julia Sutton: “the art of improvisation was highly developed during this period. Arbeau’s casual reference to it simply indicated how much it was taken for granted as part of a musician’s skill.” p. 212.

⁶¹⁸ Orchésographie (Arbeau, Thoinot), 1589. Second Edition, Langres: Iehan des Preyz, 1596. IMSLP: [http://imslp.org/wiki/Orch%C3%A9sographie_\(Arbeau%2C_Thoinot\)](http://imslp.org/wiki/Orch%C3%A9sographie_(Arbeau%2C_Thoinot)). Pp. 37-38.

⁶¹⁹ Julia Sutton. Editors Notes in Thoinot Arbeau, p. 212, referring to page 22.

⁶²⁰ Idem., p. 40. Retrieved from <http://www.graner.net/nicolas/arbeau/orcheso06.html> and translated by Google Onscreen Translator. Accessed September 19, 2018.

⁶²¹ Ian Pittaway. *The pavan, the priest and the pseudonym: ‘Belle qui tiens ma vie’ and Arbeau’s ‘Orchésographie’* (1589). Early Music Muse; musings on medieval, renaissance, and traditional music, 9 March 2017. Retrieved from <https://earlymusicmuse.com/orchesographie/>. Accessed September 19, 2018.

Written using the soprano clef (whereby the C clef lies at the bottom line of the staff) and in an *alla breve* time signature, Arbeau states the following:

[...]“You can amplify this music to suit your pleasure and fancy. Moreover, if, for instance, you assume the drum is beaten in triple time, which consists of five minims and a rest, you can utilize the above music by subtracting two minims from each bar, sometimes at the end of the rhythm, sometimes at the beginning and sometimes in the middle, in such a way that the continuity is not broken”[...].⁶²²

Regarding performing this tabulation on the small transverse Renaissance flute in G, it lies very well within the instrument’s natural plane of movement. If transposed to accommodate for the transmission of the notes on the page into their equivalent sounding pitches up the octave, doing so on the G flute is ideal in that one travels up and down its most natural fingering patterns of G major, which on a tenor Renaissance flute would resemble the diatonic scale of D Major. If the musician wishes to play the selection non-transposed, thereby using the corresponding fingering to those written notes, one will resort to sounding an octave and a fourth higher than the written pitch, which in the case of the “shrill” and “warlike” fife is befitting. One has absolute freedom in the tabulation to choose whether or not to transpose since it only concerns the fife in an individual, educational approach. This comes in the form of options as to whether they wish to explore the lower range of the fife as well as potentially more effortless mobility of fingering in the transposed exploration of the selection or to realize a more distinctly militaristic, piercing quality of the instrument. It would be achieved through the non-transposition that grazes the upper echelons of what Thoinot and his contemporaries believed to have been the limits of the fife’s range.

The first tablature for the fife in the “third” mode by Arbeau was provided to him by M. Isaac Huguet, the organist of the time, with a range on his spinet from C or B up to high E (Figure 66).⁶²³

⁶²² Thoinot Arbeau. *Orchesography*, p. 43.

⁶²³ *Idem.*, p. 40.

Tabulature du Fifre, ou Arigot
du troisieme ton.

Figure 66: Tabulation for the Fife or Arigot in the Third Mode.

Orchésographie (Arbeau, Thoinot), 1589. Second Edition, Langres: Jehan des Preyz, 1596. p. 38

The “Third mode” used by Arbeau is one of the Church modes or scalar structures forming the tonal basis in music during the Middle Ages and Renaissance. The Phrygian, or “Third Church Mode,” and the Hypophrygian plagal version, both have a *finalis* (“tonic”) on “E” and have as a distinguishing attribute the characteristic minor second, or half-step, between the “tonic” and the second degree. Music theory at that time did not allow modes on “B,” but classified tunes in B as “transposed Phrygian,” explaining Arbeau’s usage in Example 12-12.⁶²⁴ It has been proposed that the rules of *musica ficta*⁶²⁵ be applied to examples provided by Arbeau. As an example,

“by flattening the *bb* the *f-b* tritone would be avoided, and the seventh degree would be raised a half-step at cadences.”⁶²⁶

Sutton states that Arbeau’s practices are inconsistent, and it was left to the performer to apply *musica ficta*.⁶²⁷

Arbeau’s second example of the tablature for the fife is in “Triple time.” To understand what he meant is to discuss the metronome markings of those times. Lady Evans in her translation of *Orchésographie*, uses the “Duple” marking of $\diamond \diamond \diamond = \blacksquare = 80$ (“*Alla breve*”),

⁶²⁴ Idem., p. 212, Editors Notes, note No. ‘b’.

⁶²⁵ Ross W. Duffin. *MUHI 3/441: Intro to Historical Performance Practice / Med/Ren Accidentals / Un-notated Accidentals (A.K.A. Musica Ficta)*, Case Western University, Cleveland Ohio, November 2017; <http://casfaculty.case.edu/ross-duffin/muhi-3441-multimedia/muhi-3441-medren-accidentals/un-notated-accidentals-a-k-a-musica-ficta/>. Accessed October 23, 2018.

⁶²⁶ Thoinot Arbeau. *Orchesography*, Editors Notes, p. 213, note 39 (b).

⁶²⁷ Ibid.

and “Triple” 3 marking of $\diamond \diamond \diamond \diamond \diamond \diamond = \equiv = 80$ (*proportio sequialtera*^{628,629}).^{630 631} She also uses the English terms for the implied values as per Table 8. In current modern-day usage, the minim is a half note⁶³² which Arbeau uses as the basic unit of beat and which would now be a quarter note but in transcription $\diamond = \text{quarter note}$ ⁶³³

Table 8: Country Terms for Musical Note Values⁶³⁴

Note	French	English	American
$\diamond = \text{half note}$	minime blanche	minim	half note
$\blacklozenge = \text{quarter note}$	minime noire	crotchet	quarter note
$\blacklozenge = \text{eighth note}$	crochure	quaver	eighth note

For duple or triple time (French: *mesure binaire*, *mesure ternaire*), Arbeau groups minims into twos or threes (*tempus imperfectum*⁶³⁵ or *tempus perfectum*⁶³⁶). He uses ϕ or 3 as a time signature, and they do not, however, indicate placement of bar lines. They are “a unit of time-measurement comparable to a slow, moderate beat,” the basic concept of tempo in the sixteenth century; a subdivision of the *tactus*,⁶³⁷ and although the tablatures are similar, it is not

⁶²⁸ Personal Observation: Those terms actually just refer to the larger divisions of the *tactus* or underlying heartbeat of the music - by the late 16th century most things were in *alla breve* Duple meter or some altered proportion of that, since time signatures were still based on proportions rather than subdivisions within a given number of beats in a bar.

⁶²⁹ Ruth I. DeFord. “*Tempo Relationships between Duple and Triple Time in the Sixteenth Century.*” *Early Music History*, vol. 14, 1995, pp. 1–51., doi:10.1017/S0261127900001431: A challenging problem in performing 16th C music is the “interpretation of tempo relationships between passages of duple and triple time. After c. 1520 binary signatures became standard for most pieces, and ternary passages within them were notated as sesquialtera or triple proportions. The signs of these proportions ostensibly specify precise tempo relationships between the binary and ternary passages, but in practice they could be interpreted in a variety of ways depending on time, place and musical context, as well as on the notation itself.”

⁶³⁰ Thoinot Arbeau. *Orchesography*, Editors Notes, p. 211, note 21 (a).

⁶³¹ Personal Observation

⁶³² Alain Naigeon. *Mensuration – An Introduction*, Medieval.org, 1996-2005, http://www.medieval.org/emfaq/anaigeon/e_mensur_intro.html?fbclid=IwAR0Bv9-JZXtH-20GMjMAOtnvC-m2jNKMGA8vosX2wlc8vWuWuCk3osQQFb4. Accessed October 24, 2018.

⁶³³ Thoinot Arbeau. *Orchesography*, Editors Notes, p. 212, note 21 (a).

⁶³⁴ Idem., p. 211, note 21 (a)

⁶³⁵ Artopium Musical Terms: *Tempus Imperfectum, Duple or Quadruple meter*. In medieval music, only triple meter was considered perfect, 2018;

<https://musicterms.artopium.com/t/Tempusimperfectum.htm>. Accessed October 24, 2018.

⁶³⁶ Artopium Musical Terms: *Tempus Perfectum, Perfect meter, or triple meter*. So, thought as it related to the Holy Trinity, 2018; <https://musicterms.artopium.com/t/Tempusperfectum.htm> Accessed October 24, 2018.

⁶³⁷ Willi Apel, *The Notation of Polyphonic Music, 900-1600*, Cambridge, 1945, p. 147.

a simple adaption of a duple-meter to a triple meter.⁶³⁸ Also to be noted is that Arbeau uses lines to separate the step patterns as opposed to modern bar lines.⁶³⁹

In his book, Arbeau provides the only dance, a Pavan, with words (a Chanson / Song), and it is the only piece with a full arrangement of four voices and drum rhythm all others being a single monophonic line.⁶⁴⁰ “*Belle qui tiens ma vie*” (Beautiful one who holds my life), is a sung Pavan (see Figure 67: *Pavan Belle Qui Tiens Ma Vie**).⁶⁴¹

Regarding the “superius” line of the four-part Pavan found later on, “*Belle qui tiens ma vie Captive dans tes yeulx*,” one becomes mindful of the fact that one is not afforded as much liberty in their approach to transposition as opposed to the tabulation described hitherto. After experimentation of both transposition and non-transposition, one can conclude that it would be far more effective and convenient for the other members of the ensemble if the fife player transposed up a fifth to sound the written notes an octave higher. This prevents the potential obstacle of all the other members having to transpose their own parts if the fife player wishes to play according to their instrument’s natural tendencies, and one does not encounter an unsustainably high and unpleasant timbre within the solemn texture.

However, one may try the latter option if they wish to heed Arbeau’s suggestion:

[...] “*The musicians sometimes play [the Pavan] more quickly to a lighter beat, and in this way, it assumes the moderate tempo of a basse dance and is called the passamezzo. Recently another one has been introduced, called the Spanish pavan, in which the steps are rearranged with a variety of gestures, and, as it is somewhat similar to the dance known as the Canary...only you should be told now that some dancers divide up the double that follows the two simples, and instead of the double comprising only four bars with four semi-breves, they introduce eight minims or sixteen crotchets, resulting in a great number of steps, passages, and embellishments, all of which fit into the time and cadence of the music. Such rearrangement and a sprightly execution of the steps tempers the gravity of the Pavan added to the customary practice of following it by the galliard, which is a lively dance*” [...].⁶⁴²

It is ultimately dependent on the level and competence of the performer as to how one should proceed with playing the small flute in this particular context. However, one should at least recognize the different possibilities at their disposal and should consider the merits and downfalls of all options before believing what they deem is the best solution to the task at hand.

⁶³⁸ Thoinot Arbeau. *Orchesography*, Editors Notes, p. 213, note 44 (a).

⁶³⁹ Idem., p. 212, note 36 (a).

⁶⁴⁰ Ian Pittaway.

⁶⁴¹ *Belle Qui Tiens Ma Vie* - nikknakks.net. <https://nikknakks.net/belle-qui-tiens-ma-vie.html>.

⁶⁴² Thoinot Arbeau. *Orchesography*, p. 66.

Pauane à quatre parties: avec les mesures & battemens du tambour,

Superius
 nel le qui tiens ma vi e cap ture dans tes
Contra tenor.
 nel le qui tiens ma vi e cap ture dans tes
Tenor
 nel le qui tiens ma vi e cap ture dans tes
Bassus.
 nel le qui tiens ma vi e cap ture dans tes

Battement du tambour.

Superius.
 yeux, qui m'as la me ra ui e d'un foudra-rix
Contra tenor.
 yeux, qui m'as l'ame ra ui e d'un foudra-rix
Tenor
 yeux, qui m'as l'ame ra ui e d'un foudra-rix
Bassus.
 yeux qui m'as l'ame ra ui e d'un foudra-rix

Battement du tambour

Superius.
 grati eus, viens toll me fecou rit eu
Contra tenor.
 grati eus viens toll me fe cou rit eu
Tenor.
 grati eus viens toll me fecou rit eu
Bassus.
 grati eus viens toll me fecou rit eu

Battement du tambour.

Superius.
 me faudra mourir, viens toll me fecou rit
Contra tenor.
 me faudra mou rit viens toll me fe cou rit
Tenor.
 me faudra mourir viens toll me fecou rit
Bassus.
 me faudra mourir viens toll me fecou rit

Battement du tambour

Superius.
 ou me faudra mourir,
Contra tenor.
 ou me faudra mourir,
Tenor.
 ou me faudra mourir,
Bassus.
 ou me faudra mourir,

Chanson:
 Belle qui tiens ma vie
 Captive dans tes yeux,
 Qui m'as l'ame ravie
 D'un souris gracieux,
 Viens tot me secourir
 Ou me faudra mourir.

Song:
 Beautiful one who holds my life
 Captive in your eyes,
 Who has ravished my soul
 With a gracious smile.
 Come to my aid
 Or I must die.^{651,652}

Figure 67: Pavan Belle Qui Tiens Ma Vie*⁶⁴³

⁶⁴³ *Orchésographie* (Arbeau, Thoinot), 1589. p. 61-65, *(shown - one of seven verses).

18 FRANÇOIS CHARLES DIEUPART (C. 1667-1740)⁶⁴⁴

The Flautino is called for in the *Concerto for Flautino in A minor* (1702).

Concerto for Flautino in A minor

History

Charles (also known as François) Dieupart was a French composer and harpsichordist who became Anglicized around 1703 and became involved with the Theatre Royal, Drury Lane, as well as The Queen's/King's Theatre in London, although he continued to be involved with the orchestra of Dresden.⁶⁴⁵ He left behind five concerti (two for violins, one for trumpet, one for flute and a concerto for a flute, oboe or *flautino* in A minor). As a contemporary of Jean-Féry Rebel, François Couperin, Jacques-Martin Hotteterre, Jean-Philippe Rameau, and Joseph Bodin Boismortier, Dieupart would be fully conversant of the orchestras, and the musical instruments played in the French court at that time. Concurrently, he was writing for the orchestra in Dresden and in contact with the other composers of that period, namely Johann David Heinichen, Johann Friedrich Fasch (1688-1758), Johann Georg Pisendel (1687-1755), Johann Joachim Quantz, and Francesco Maria Veracini (1690-1768). His music thus represents a captivating synthesis of French, Italian, and English styles, integrated with creative harmony.

*On 14 March 1722, The Daily Courant advertised "a Concerto for the little Flute composed by Monsieur Dieupart, and performed by Mr. Baston, and others."*⁶⁴⁶

The concerto is constructed in the form of three movements for *Flauto o Hautbois*, two violins, viola, *violone Grosso*, harpsichord, two oboes, and bassoon. The parts' manuscript is located at *Digitale Bibliothek*, SLUB⁶⁴⁷, Dresden (Manuscript Mus. Mus.2174-O-1), RISM ID no. 212001265⁶⁴⁸. As there is a part for "*flautino*" and a role for the flute (traverso or recorder), it was initially thought that this separate part might be possible for this to be the first significant

⁶⁴⁴ For a discussion of his true name see Mathew Hall, *Charles Dieupart's six suites (1701-1702) and the en concert performance tradition*, *Viola da Gamba Society Journal*, Volume 4, 2010, p. 6: <http://vdgs.org.uk>.

⁶⁴⁵ Reinhard Goebel, Director, *Musica Antiqua Koln*, *Concerti "per l'orchestra di Dresda"*, Archiv Productions, Hamburg 1995, 447 644-2, Bar Code: 028944764420.

⁶⁴⁶ *The Daily Courant*, 11 May 1722 (Drury Lane). Richard Maunder. *The Scoring of Baroque Concertos, 1685 – 1725: England*; The Boydell Press, Woodbridge, Suffolk, 2004. Retrieved from Google Books: https://books.google.com/books?id=rzzkSX7TMgC&pg=PA127&lpg=PA127&dq=Dieupart,+Baston&source=bl&ots=KiyzfTzfeX&sig=S5CKio0u1wpaQeTMJPjhjxvOtzw&hl=en&sa=X&ved=2ahUKEwifxp_N78TdAhUk6YMKH VUZDEo4ChDoATABegQICRAB#v=onepage&q=Dieupart%2C%20Baston&f=false. Accessed September 18, 2018.

⁶⁴⁷ Saxon State and University Library Dresden (SLUB); <https://www.slub-dresden.de/en/about-us/>.

⁶⁴⁸ Mario Bolognani, Rome: Baroquemusic.it, 2013. Retrieved from IMSLP: [https://imslp.org/wiki/Concerto_in_A_minor_\(Dieupart%2C_Charles\)](https://imslp.org/wiki/Concerto_in_A_minor_(Dieupart%2C_Charles)).

work written for the piccolo. However, the flautino part is written in the French violin clef^{649- 650} and the key of D minor, instead of A minor, therefore requiring a transposition by a fourth as in other concertos for the small flute, requiring a “fifth flute” recorder and similarly, comparative works by Sammartini, and Woodcock are also suggestive of the use of a fifth flute⁶⁵¹. Furthermore, it is likely that the “flautino” part is a later addition and not an original from Dieupart.⁶⁵²

The title-page and *Flautino* part is in the same handwriting, but the part titled *Flauto o Hautbois*, as well as the associated orchestral parts were written by a different hand. This part is not transposed and is played an octave lower but could have been played by a flauto piccolo, as is presented on IMSLP by Mario Bolognani.⁶⁵³ It is probable that the recorder player transposed the solo part of the flautino version to play with the flute or oboe, thus reducing the size of the large orchestra, which would have provided problems of audibility for the recorder player, even when playing a soprano recorder.^{654, 655}



Figure 68: Dieupart, Concerto in A minor, Flute, Oboe, Violin 1 ver.1⁶⁵⁶

⁶⁴⁹ Ibid.

⁶⁵⁰ The French violin clef is similar to the ordinary treble clef but positioned on the bottom line of the staff to indicate the position of the pitch "G" above middle C. When the French violin clef is used, "G4" is the bottom line on the staff. The clef symbol itself is an ornate letter "G", the central loop of which wraps around the line indicating the pitch "G4". From the Online Musical Dictionary: http://dictionary.onmusic.org/terms/1506-french_violin_clef.

⁶⁵¹ Fifth Flute: A descant Recorder (lowest note c", a 5th above the treble instrument). From Groves Music Online; <https://doi.org/10.1093/gmo/9781561592630.article.53417>

⁶⁵² MacMillan, (Thesis), Oxford, p. 184.

⁶⁵³ Mario Bolognani, *Concerto in A minor* (Dieupart, Charles), for Flautino, Flute or Oboe, Rome: Baroquemusic.it, 2013; http://conquest.imslp.info/files/imglnks/usimg/d/d6/IMSLP273562-PMLP209264-dieupart_concerto_flautino_a_moll_flauto.pdf

⁶⁵⁴ MacMillan, Douglas Middleton. *Octave Flutes in England 1660 – 1800*. Thesis for Doctor of Philosophy in the Faculty of Music at the University of Oxford. 2017.

⁶⁵⁵ Idem., MacMillan, (Thesis) In the first hand, there are two copies each of violin 1, violin 2, viola, cembalo, and bassoon, suggesting a substantial orchestra. In the second hand, there is one copy each of violin 1 and violin 2.

⁶⁵⁶ Charles Dieupart. *Concerto in A Minor*, Schrank II coll., RISM-A/II-212001265. Retrieved from IMSLP: [https://imslp.org/wiki/Concerto_in_A_minor_\(Dieupart%2C_Charles\)](https://imslp.org/wiki/Concerto_in_A_minor_(Dieupart%2C_Charles)). Accessed September 18, 2018.



Figure 69: Dieupart Concerto A minor for Flautino, Mvt. 1, Bars 1 to 15 to show the melody and alternation between the flautino and violins⁶⁵⁷

Concerto for Flautino in A minor (1702).

Analysis:

Indicated with the description “Vivace,” the first movement is characterized by a trope of sixteenth notes that is volleyed between the flautino and the violins that remains stagnant in melodic and ornamental transformation. Initiated with the base tonality of A minor, the movement gradually shifts briefly via its relative major, C Major, to F Major and in an unorthodox fashion to the new tonality's relative minor, D Minor. G Minor is also grazed upon before the harmony shifts back to the fundamental A Minor and proceeds to toy with the ear by cycling through the aforementioned harmonic progressions before the relatively monosyllabic Vivace ends (Figure 70).

Figure 70: Dieupart, Concerto A minor, Vivace.⁶⁵⁸

⁶⁵⁷ Ibid.

⁶⁵⁸ Concerto in A minor (Dieupart, Charles), Editor: Mario Bolognani, Publisher: Rome: Baroquemusic.it, 2013; IMSLP: [https://imslp.org/wiki/Concerto_in_A_minor_\(Dieupart%2C_Charles\)](https://imslp.org/wiki/Concerto_in_A_minor_(Dieupart%2C_Charles))

Soon to follow is the surprising opening of the *Grave et Staccato*, during which the orchestra strikes four chords in the F Major and follows through with a diminished-sixth chord that serves as an interrupted cadence upon the downbeat of Bar 2 (Figure 71: Dieupart, Concerto A minor, Grave.). *Ad libitum*, the flautino executes a flourish of thirty-second notes in the harmony of the diminished-sixth chord and dominant harmony of the relative D Minor, leading to the interruption of the staccato chords of the orchestra in Bar 3. Establishing a recitative-like ambiance, the orchestra presses on and lands on an even more dissonant diminished-seventh chord to introduce Bar 4, before the flautino swirls once more in a stream of cadenza-worthy thirty-second notes to carry the harmony to the desired and recognizable home tonality of A Minor in the fifth bar. The next three bars demonstrate a *tutti* unification of the incredibly liberated solo flautino with the orchestra until the process starts once more in Bar 8. From this point, the harmonic rhythm takes on the impression of gradually developing at a faster pace and with more confidence, showing a closely-connected and unfettered dialogue between the soloist and orchestra until the final half-cadence at the end of the movement, yearning for resolution that will only be granted in the final movement.

[2.] Grave e staccato

[cadenza]

[cadenza]

8

p

Figure 71: Dieupart, Concerto A minor, Grave.⁶⁵⁹

The concluding *Allegro* is a gigue in binary form that loosely resembles the responsorial structure represented by the first movement (Figure 72: Dieupart, Concerto A minor for Flautino Mvt. 3, *Allegro*, Bars 1 - 51 to show the melody and alternation between the flautino and violins). The flautino and orchestra exchange declaration of the motif but are never in direct imitation, due to the contrast in harmony: the one part plays the tonic while the other plays the dominant, regardless of which tonality the piece has modulated to. Again, there is little motivic and harmonic development until the second half, where chromaticism in the

⁶⁵⁹ Ibid.

flautino allows for tonal exploration in the orchestra, and the flautino itself opens itself to the furious virtuosity of sixteenth-note passages.

The image shows a musical score for the third movement of Dieupart's Concerto A minor for Flautino. The title above the score is "[3.] Allegro". The score is written for Piccolo (Pic) and Violin (Vln). The Piccolo part is in treble clef and non-transposed, while the Violin part is in French violin clef and transposed. The score shows a melody alternating between the flautino and violins, with dynamic markings of p (piano) and f (forte). The score is divided into systems, with bar numbers 8, 15, 22, 31, and 41 marked at the beginning of their respective systems.

Figure 72: Dieupart, Concerto A minor for Flautino Mvt. 3, Allegro, Bars 1 - 51 to show the melody and alternation between the flautino and violins

Despite the paranormal harmonic properties of the *Vivace*, it is nonetheless justifiable to rank this work of a French immigrant to England, who also maintained contact with the Dresden Orchestra, among the celebrated European flautino concerti of the 1720s and 1730s, according to Reinhard Goebel, a world authority on Baroque and period instruments.

Regarding the different “Dieupart” transcription; there are two possibilities of what came first. The *Flauto/Hautbois* part with the strings (in treble clef and non-transposed), or this transposed flautino part that was written in a different hand in French violin clef and maybe in the same handwriting as those for Telemann’s TWV 51:G8, dating from early 1720⁶⁶⁰. To be audibly compliant with the other instruments, it would require an instrument that plays the written part up a fifth, thus calling for a “fifth flute” recorder, rather than a transverse flute or alto recorder.⁶⁶¹

⁶⁶⁰ Maunder, p. 106 and 129.

⁶⁶¹ Personal observation.



Figure 73: Dieupart, Concerto in A minor, Flautino, Violin 1 ver.2, Including front cover above⁶⁶²

If applying the “flautino” concept to the non-transposed version, the entire part is playable by the flauto piccolo. However, if the “flautino” part is in question, it would require an instrument in A. On further consideration, the fact that Praetorius talks about the cantus flute in A and the fact that historical flute makers, such as Giovanni Tardino, makes a discant flute in A⁶⁶³, the transposition would make sense and be applicable to this small flute in an attempt to perform the concerto. Only, the first movement has several passages that would make one want to reconsider playing it on the discant traverso in A, because it has a sizable number of middle E-flats. These make it incredibly awkward and challenging to play this note very quickly because it is almost not a “real” note on the instrument. A virtuoso player with time and patience would be able to perform it reasonably. The other two movements of the concerto do not have this middle E-flat, so with an experienced player, it is possible to play on the discant traverso in A. A discant flute in A made at low pitch would fit the French narrative.⁶⁶⁴

According to the insert of the CD *Concerti “per l’orchestra di Dresda,”*⁶⁶⁵ the music was written as a purely academic practice piece for virtuosos. For the players of the time who could still play the Renaissance flutes of the previous century at traditional standards, this was the sort of piece they would use to keep honing their skills.⁶⁶⁶

⁶⁶² Charles Dieupart. *Concerto in A Minor*, Schrank II coll., RISM-A/II-212001265.

⁶⁶³ Giovanni Tardino-flute, “BauArt Basel,” Claragraben 160, CH-4057 Basel, Schweiz; <http://giovannitardino.it/index.php/contactcontacts/>

⁶⁶⁴ Personal Experimentation and observation

⁶⁶⁵ Reinhard Goebel, Director, Musica Antiqua Koln, *Concerti “per l’orchestra di Dresda”*, 1995.

⁶⁶⁶ Personal observation.

Summary

Although Dieupart came from France and was exposed to the traverso and the one-keyed piccolo, and one might consider that he wrote this piece for the instruments that he knew, it appears from one's analysis that the hypothesis, although plausible, still leads one to believe that some unknown recorder player took over and transposed the original and that the small instrument written for was a fifth flute (recorder), turning it into a solo part from the original version. By doing so, it thereby reduced the size of the orchestra, allowing the recorder to be heard. There is a doubt as to whether Dieupart wrote the transcription for the flautino at all, taking the disparity of the handwriting as entirely someone else's, into account.⁶⁶⁷ On the recording by the Baroque authority, Reinhard Goebel, the Concerto in A is recorded by using a flauto piccolo, clearly demonstrating what this expert believes the original should be.⁶⁶⁸

COMMENTARY ON THE SMALL FLUTE CONCERTI IN THE EARLY 18TH CENTURY

Introduction: By the early eighteenth century, the term “concerto” was generally applied to a musical composition contrasting an instrument (or group of instruments) with an accompanying orchestral ensemble. In the case of the English-type small flute (recorder) concerti, the solo instrument was a fifth or sixth flute (or two sixth flutes) that contrasted with a string ensemble and an accompanying keyboard instrument.⁶⁶⁹ Three extant small flute concerti from England, which are of intense interest in researching the small flute (flautino, octave flute - see Table 5 page 66) were composed between circa 1710-40, and are the “Concerto per Flautino, 2 oboi, 2 Violini, Viola e Basso” in A Minor by Dieupart (c. 1702), the “Concerto for Flautino, 2 Violini, Viola e basso” in F Major by Guiseppe Sammartini (c. 1725) and the “Concertos for Violin and Small Flute” and “Violin and German Flute” by Robert Woodcock (1727). In summary, the concerti are short, cheerful works, but of shallow musical content and were popular in the second, third, and fourth decades of eighteenth-century London.⁶⁷⁰ According to MacMillan:

[...]“examination of newspaper announcements and playbills suggests a lessening of interest in the small flute concerti after the middle of the 1720s”[...].⁶⁷¹

⁶⁶⁷ Personal analysis.

⁶⁶⁸ Reinhard Goebel, Director, Musica Antiqua Koln, *Concerti “per l’orchestra di Dresda”*, 1995. Flauto piccolo solo by Wolfgang Dey, plus strings, two oboes, basso continuo, tracks 8 – 10.

⁶⁶⁹ The term ‘flute’ is generic and vague. In England, the term “flute” implied the fipple flute or recorder, and the transverse flute was known as the German flute. In Europe, the “recorder” was known as flûte à bec, or flute anglaise; the flute as flûte traversière or German flute and the small flute, the petite flûte, flauto piccolo or flautino.

⁶⁷⁰ MacMillan, Thesis, p. 161 – 164.

⁶⁷¹ Ibid.

Structure and orchestration: The concerti are either in a Vivaldi-type (fast-slow-fast) three-movement form or in *da Chiesa* (slow-fast-slow-fast) form. In England, instead of using a piccolo as in Europe, a “sixth” flute,⁶⁷² or “fifth” flute⁶⁷³ recorders were used. They favor key signatures with sharps, and with the exception for Sammartini’s Concerto written in B-flat Major,⁶⁷⁴ most compositions for these instruments were written in sharp key signatures.⁶⁷⁵ The recorder parts were transposed so that the player reads as if playing an alto recorder and on the sixth flute removed three sharps from the key signature, simplifying the fingering and reducing the number of fork-fingerings required.⁶⁷⁶

Harmony: Concerning harmony, the composers restrict themselves to the tonic, dominant, mediant⁶⁷⁷, and submediant.⁶⁷⁸ In the first movements of the small flute concerti, the slow movements and concluding fast movements do not reveal any consistent pattern of form or harmony. Many movements are binary in style, and few closing movements are in the way of dances. Most are written in major keys and some uncommonly in minor keys. Until the era of Beethoven, the melodies in the small flute concerti are little more than extended scale or arpeggio passages.⁶⁷⁹ The so-called “solo parts” of the concerti comprise of arpeggiated passage-work with little development of the melody, with the opening ritornelli repeated in different keys during a movement, often signifying a return to the tonic as the movement reaches its conclusion.⁶⁸⁰

⁶⁷² Sixth flute: The Sixth Flute is a soprano recorder in D whose lowest note is d², a sixth above the alto recorder in f. This instrument was popular in the 18th century and was used extensively in large concerts. Composers included are Robert Woodcock (1690 - 1728) Concerto 1-6, and John Baston (1685-1740). In 18th-century England, the instrument would be known as a small or little flute.

⁶⁷³ Fifth flute: A descant Recorder (lowest note c², a 5th above the treble instrument). Groves Music Online:
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000022652>

⁶⁷⁴ Giuseppe Sammartini. *Flute Concerto in B-flat major*, IGS 3. Publisher: Johann Georg Pisendel (1687–1755), Manuscript, n.d., retrieved from IMSLP:
http://conquest.imslp.info/files/imglnks/usimg/a/ae/IMSLP326363-PMLP528254-Sammartini_Flute_Concerto_B.pdf

⁶⁷⁵ MacMillan, Thesis, the tonic keys employed in the major are D (9), A (4), E (1), F (1), and, in the minor, the keys of E minor (1), A minor (1), and B minor (1).

⁶⁷⁶ Sizes of recorders: The terminology of recorders is based on the use of the alto (treble) recorder, whose lowest note (seventh finger note) is f. This instrument is variously called in early eighteenth-century parlance the consort flute, common flute or simply the flute. A fourth flute may lie a fourth below the alto (tenor in c²) or a fourth above (b flat²), a fifth above (the fifth flute or soprano/descant recorder) or a sixth above (the sixth flute). The sopranino or eighth flute lies an octave above the alto in f. Groves Music Online:
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000053417>

⁶⁷⁷ Mediant: is the third scale degree of a diatonic scale – i.e. the note halfway between the tonic and the dominant. It is sung as mi in solfege. The submediant is halfway between the tonic and subdominant.

⁶⁷⁸ MacMillan quoting from: Michael Talbot, ‘*The Concerto Allegro in the Early Eighteenth Century*’, *Music and Letters*, 52/1 (1971), 8–18.

⁶⁷⁹ Personal observation.

⁶⁸⁰ Personal analysis.

19 GEORGE FRIDERIC HANDEL (C.1667-1759)

The *Flauto piccolo* is called for in *Rinaldo*, HWV 7A/B (1711-31); *Acis and Galatea*, HWV 49 (1718-39); *Water Music*, HWV 348-50 (1717).

History:

In collaboration with librettist Giacomo Rossi (died 1731), stemming from a provisional draft by Aaron Hill (1685-1750)—who drew inspiration from Torquato Tasso's *Gerusalemme liberata* (1544-1595)—Handel created and successfully debuted his first London opera, *Rinaldo*, at the Queen's Theatre in the Haymarket on February 24, 1711. His entrance into the London scene was a tremendous success, with both numerous performances occurring during the 1710-11 season and revivals from 1712-17, together with performances of the opera in the form of a German translation from its Italian text from 1715-27, and once more after considerable revision at the King's Theatre on April 6, 1731.⁶⁸¹

Robert D. Hume writes that Aaron Hill, the English playwright, and manager who collaborated on the libretto, staged the première of Handel's *Rinaldo* (24 February 1711). It was the first Italian opera designed expressly for London, either writing the libretto in English or designing the plot for Giacomo Rossi (writing for Handel between 1710-29) and then translating Rossi's libretto. Either way, it is relatively inconsequential because, in many ways, *Rinaldo* demonstrated the influence of English opera traditions.⁶⁸² Of importance is his statement that Handel himself presided over the production and conducted the orchestra⁶⁸³ because of the fact that Handel had his own separate copy of the score as the conductor is essential to understanding the controversy that exists about the flageolet or flauto piccolo as the instrument used.

Preamble: As far as is known, there is no single manuscript score for *Rinaldo*, and no complete autograph scores exist. Of the 1711 fragments representing, about seventy-five-percent of the score is held at the British Library subdivision of the Royal Music Library in London, while other parts are kept at the Fitzwilliam Museum in Cambridge, with presumable

⁶⁸¹ Hicks, Anthony. "*Rinaldo*." Grove Music Online. January 01, 2002. Oxford University Press, Date of access 28 Nov. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-5000004199>>

⁶⁸² Hume, Robert D. 2002 "*Hill, Aaron*." Grove Music Online. 30 Nov. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002860>.

⁶⁸³ Ibid.

sections missing.⁶⁸⁴ The oldest complete score, dating from about 1716, is a multi-error manuscript and bears numerous notes and corrections in Handel's handwriting. This manuscript was used by Handel's secretary and amanuensis,⁶⁸⁵ John Christopher Smith (Johann Christoph Schmidt, 1712-1795) to produce two performing scores for the 1720's Hamburg performances and in 1725–28 as the "Malmesbury" score, the "Lennard" score of 1740 and the "Granville" score of 1745.

Further edited by Friedrich Chrysander (1826-1901) and published as *Georg Friedrich Händels Werke, Band 58* in Leipzig by Deutsche Händelgesellschaft in 1874 (Plate H.W. 58), Chrysander issued two scores of *Rinaldo*, the second in 1894, containing both the 1711 (HWV 7a) and 1731 (HWV 7b) versions as a replacement of the 1874 first edition, which only contained the 1711 version. Practically all the music of 1711 and 1731 was included in the newly revised volume, although with missing details such as stage directions.⁶⁸⁶



Figure 74: Anonymous French flageolet Circa 1850⁶⁸⁷

In *The Life of George Frederick Handel*, by William Smyth Rockstro (1823-1895), he describes the beautiful aria “*di’ imitazione*” by Almirena in the first act, “*aided by the loveliest imaginable Accompaniment for Two Flutes and a Flageolet.*”⁶⁸⁸ However, in the footnote of that page, he quotes the German Handel Society as calling for “Two Flutes and a Piccolo.”⁶⁸⁹ The manuscript version in Handel's writing in the British Library⁶⁹⁰ calls for a Flageolet in

⁶⁸⁴ Personal communication with Margaret Jones, Music Collections Supervisor, Music Dept., Cambridge University Library, West Road, Cambridge CB3 9DR. 01223-333077. mj263@cam.ac.uk; communication November 28, 2018

⁶⁸⁵ Amanuensis: A person employed to write or type that which another dictates or copies that which has been written by another. Dictionary.com

⁶⁸⁶ Stanley Sadie. *The New Grove Dictionary of Opera*, as quoted by IMSLP: *Rinaldo*, HWV 7a (Handel, George Frideric); [https://imslp.org/wiki/Rinaldo,_HWV_7a_\(Handel,_George_Frideric\)](https://imslp.org/wiki/Rinaldo,_HWV_7a_(Handel,_George_Frideric))

⁶⁸⁷ Bruno Coppens, *Il Tempo*, Boxwood flageolet with ivory beak mouthpiece, nickel silver bands and 5 nickel silver keys. <http://www.iltempo.be/inventory/wind-instruments/duct-flutes>.

⁶⁸⁸ William Smyth Rockstro. *The Life of George Frederick Handel*, MacMillan, London, 1883, pg. 68. Accessed through Archive.org, November 30, 2018; <https://archive.org/details/lifeofgeorgefred00rock/page/68>.

⁶⁸⁹ Idem., p. 68, footnote 2.

⁶⁹⁰ British Library. 1711-1731, Royal Music Collection. (Händel-Gesellschaft LVIII; Hallische Händel-Ausgabe II/4.1 and 4.2, 1993 and 1996). Fragments of the 1711 (A) and 1731 (B) versions. ff. 54v and f. ii (at end) are ruled with staves but otherwise blank. See also RM.19. d.5., a copy of the 1711 version with numerous autograph pencil alterations for the 1731 version. For other copies see R.M.18. b.12., E.g. 2915, R.M.20. f.11. (ff. 19-21), R.M.18. c.9. (ff. 2-56). See also Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford: Clarendon, 1994), pp. 60-61. ff. ii + 57. 9.25 x 11.5in. Points of note: The Flauto piccolo part is marked ‘Flageolett’. 11. f. 23v. Version A (H-G., p. 35). 12. f. 26v. Sc. 7. (H-G., p. 38). Giacomo Rossi, librettist: Aaron Hill, playwright, and theatre manager: Handel's 'Rinaldo' to a libretto by Giacomo

both the scratched-out initial attempt and the part that was settled upon (Figure 75).⁶⁹¹ On analysis, both are eminently playable with the Flauto piccolo.⁶⁹²



Figure 75: Handel, *Rinaldo*, Fragments of the 1711 (A), and 1731 (B) versions.⁶⁹³

In his second edition, Chrysander writes a detailed preface regarding his version and the fragmented versions that he used from the autograph score remnants in Buckingham Palace and the collection of conducting scores in Hamburg.^{694, 695} He states that Handel used two copies of the 1731 *Rinaldo* for use in the Theater:

Rossi, after a scenario by Aaron Hill: [circa 1711-circa 1745]: Italian. George Frideric Handel, composer: Music manuscripts: 18th cent: Autograph; http://www.bl.uk/manuscripts/Viewer.aspx?ref=r.m.20.c.3_fs001r. Accessed November 27, 2018.

⁶⁹¹ Personal research.

⁶⁹² Personal opinion.

⁶⁹³ British Library. 1711-1731, Royal Music Collection. (Händel-Gesellschaft LVIII; Hallische Händel-Ausgabe II/4.1 and 4.2, 1993 and 1996).

⁶⁹⁴ *Rinaldo*, HWV 7b (Handel, George Frideric). Editor: Friedrich Chrysander (1826–1901), Pub: Georg Friedrich Händels Werke. Band 58a, Leipzig: Deutsche Händelgesellschaft, 1894. Plate H.W. 58a. Preface p. IV; Opera Series, George Frideric Handel, *Rinaldo*, HWV7b, A Full Score, Read Books Ltd., Redditch, 2011.

⁶⁹⁵ The German Handel Society, Volume LVIII, Preface p. V, 1896.

[...]“One of these was intended for the conductor at the first Harpsichord, the other for the actual accompanist at the second”[...].⁶⁹⁶

Then in his accompanying notes on the score, he writes:

[...]“Instead of Flauto piccolo, which is put in the conducting score [Handel’s own score], the autograph has “Flageolett”[...].⁶⁹⁷

..... completely ignoring his own quoted research related to the *Rinaldo* Edition II, and the German Handel Society statement that the instrument used was a flauto piccolo.

In his “*Six Lectures on the Recorder*,” Christopher Welch (1832-1915) comes down firmly on the side of a “fipple flute,” a flageolet as the instrument used instead the “octave flute” in Scene VI, not only because of the autograph copy in Buckingham Palace but also because the music critic in the *Spectator* stated that the instrument accompanying the live release of birds into the auditorium was a “flageolet.” However, Welch does agree that in the later edition and also in Handel’s other music, the instrument called for was a “*flauto piccolo*.”⁶⁹⁸

In his book *The Orchestra Volume I*, Ebenezer Prout (1835-1909) writes:

[...]“Handel, in his opera *Rinaldo*... the song ‘*Augelletti che cantata*’ is accompanied by two flutes and piccolo, the part for the latter being extremely florid. It is curious that the piccolo part is in the autograph marked ‘Flageolet,’ which has been changed to ‘Piccolo’ in Handel’s own conducting score[...].⁶⁹⁹

Rinaldo, HWV 7A/B (1711-31)

Analysis:

The setting of *Rinaldo*: Handel’s *Rinaldo* takes place in the late eleventh century Jerusalem during the First Crusades.

Instrumentation: voices, mixed chorus, orchestra.

Scene VI is the setting of lavish flowers, fountains, and birds where Almirena, the daughter of Goffredo (commander of the Christian forces sent to liberate Jerusalem from the

⁶⁹⁶ Chrysander, preface p. IV.

⁶⁹⁷ Idem., p. 31.

⁶⁹⁸ Christopher Welch. *Six Lectures on the Recorder And Other Flutes in Relation to Literature*, Henry Frowde, Oxford University Press, London, 1911, pp. 149 – 156. The Classic Reprint Series, Forgotten Books, London, 2015.

⁶⁹⁹ Ebenezer Prout. *The Orchestra Volume I, Technique of the Instruments*, Augener, London, 1897, p. 108; see also Full text of “*The orchestra*” - Internet Archive. http://www.archive.org/stream/cu31924022390938/cu31924022390938_djvu.txt.

Saracens during the First Crusade,⁷⁰⁰ 1096-1099), and Rinaldo, the opera's protagonist and loyal knight of Goffredo, profess their love for each other. It is also the place where the flauto piccolo defies what would be established as common-practice compositional writing for this petite instrument throughout the eighteenth century. William Smyth Rockstro reported that live birds were physically released as a dazzling theatrical spectacle for this scene, and therefore it is logically consistent for Handel to employ a musical equivalent to amplify the aviary effect.⁷⁰¹ Nancy Nourse cites Prout's astute observation that while the manuscript calls for "Flageolet" as the designated instrument to perform this section of unbridled, floral ornamentation and passagework, it "has been changed to 'Piccolo' in Handel's own conducting score."⁷⁰² Nourse also explains that while it was during this time in the early eighteenth century where the hobby of teaching birds to sing particular melodies with the flageolet was popularized in England—realized by the pedagogical treatise *The Bird Fancier's Delight* (1717)⁷⁰³—she cites statements of both François Couperin (1668-1733) and François Francoeur (1698-1787), confirming that transverse flutes of small and large sizes were also used to imitate birdsong.⁷⁰⁴

In the forty-eight bars of Almirena's song, "*Augelletti che cantate*," Handel captures the vivid imagery of capricious spontaneity so identifiable in the singing of birds through a multitude of varied techniques. The flauto piccolo, emerging from the soothing, intimate three-part texture of two flutes and viola, builds anticipation through the suspension of a second-octave D pedal above the harmonic resolution of dominant to the tonic in G Major from its entrance in Bar 8 to the middle of 9. Here, it breaks into an exclusive solo through extended swaths of ascending and descending thirty-second note phrases in stepwise motion and thirds, Bars 9 through 10 (Figure 76).

Flattering trills are exhibited from Bars 16 through 17 representing the fifth of the dominant D Major in Bars 16-17 (Figure 77), an implied seventh of a dominant-tonic resolution from Bars 27-28, and finally the tonic of the scene's home tonality of G Major in Bar 30 (Figure 78).

⁷⁰⁰ Hicks.

⁷⁰¹ Rockstro, *The Life of George Frederick Handel*, pg. 68

⁷⁰² Nourse, Thesis, p. 43; see also Prout: *The Orchestra*, p. 108.

⁷⁰³ John Walsh (Editor). *The Bird Fancier's Delight*, London: I. Walsh, n.d. (ca.1715); IMSLP: [https://imslp.org/wiki/The_Bird_Fancier's_Delight_\(Walsh%2C_John\)](https://imslp.org/wiki/The_Bird_Fancier's_Delight_(Walsh%2C_John)). "*The Bird Fancier's Delight, or Choice Observations And Directions Concerning the Teaching of all sorts of Singing Birds after the Flagelet and Flute [recorder] when rightly made as to Size and tone, with Lessons properly Compos'd within the Compass and faculty of each Bird, viz. for the Canary-Bird, Linnet, Bull-Finch, Wood-Lark, Black-Bird, Throustill [thrush], Nightingale and Starling. The whole fairly Engraven and Carefully Corrected*".

⁷⁰⁴ Nourse, Thesis, p. 42.

SCENA VI.
Luogo di delizie con fonti, viali ed uccelliere, in cui volano e cantano gli uccelli.
Adagio. ALMIRENA, e RINALDO.

Flauto piccolo.

Figure 76: Rinaldo, Act I, Scene VI, Piccolo, Bars 1 - 12⁷⁰⁵

Figure 77: Rinaldo, Act I, Scene VI, Piccolo, Bars 13 - 20⁷⁰⁶

Figure 78: Rinaldo, Act I, Scene VI, Piccolo, Bars 21 - 36⁷⁰⁷

Also revealed are detached, articulated repeated eighth notes with the same harmonic implications as the aforementioned trills (Bars 16-17), leading to a gradual expansion of range in repeated intervals from thirds to fourths (Bar 16-17), to fifths (Bar 23) and eventually in succession to sixths and back again (Bar 34 - Figure 78).

Bar 44 introduces arpeggios as the final variation before the flauto piccolo's harkening of its original entrance before it bids farewell alongside the tutti instrumentation in the final bar of this *Adagio* section (Figure 79).

⁷⁰⁵ *Rinaldo*, HWV 7a (Handel, George Frideric). Editor: Friedrich Chrysander (1826–1901), Georg Friedrich Händels Werke. Band 58, Leipzig: Deutsche Händelgesellschaft, 1874. Plate H.W. 58; IMSLP: [https://imslp.org/wiki/Rinaldo,_HWV_7a_\(Handel,_George_Frideric\)](https://imslp.org/wiki/Rinaldo,_HWV_7a_(Handel,_George_Frideric)), p. 31.

⁷⁰⁶ Idem., p. 32.

⁷⁰⁷ Idem., p. 34.



Figure 79: Rinaldo, Act I, Scene VI, Piccolo, Bars 42 - 47

The balance between the flauto piccolo and Almirena is a delicate one, with minimal intervention between the two parts, and if there is, a significant consideration is given for the one to capitulate or support the other when the situation calls for the emergence of the one voice over the other. Bars 29 to 30 illustrates the flauto piccolo encouraging the line of Almirena through its staccato eight notes and trill, while later in Bar 34 Almirena sustains her D underneath the twittering of the flauto piccolo (Figure 80: Rinaldo, Act I, Scene VI, Piccolo & Almirena, Bars 25 - 36).

Figure 80: Rinaldo, Act I, Scene VI, Piccolo & Almirena, Bars 25 - 36⁷⁰⁸

This scene's ornithological displays are made abundantly clear in the complete absence of writing for any of the other parts of the ensemble in Bars 9 through 10 (Figure 81) and later from Bars 42 through 46 (Figure 82). The flauto piccolo is therefore allowed to sing in a blissful, stunning silence, a textural silence that is extremely rare to find in tandem with any writing for the flauto piccolo, hence why this brief musical example is of such enormous harmonic implication and significance to this orchestral character. This floral, soloistic display merges with the programmatic in joyous matrimony of a G Major texture and a generally simple overarching harmonic framework, mostly engaging with scalic passages that enable the instrument to comfortably traverse the tonic and dominant relationships and modulations

⁷⁰⁸ Idem., p. 33.

without ever having to stray away from the confines of G Major. With a range from the first-octave G to the second-octave D, the part is perfectly suitable for a transverse piccolo.

Figure 81: Rinaldo, Act I, Scene VI, Piccolo Solo Example, Bars 9 - 10⁷⁰⁹

While repertoire with this degree of melodic liberation failed to exist for many years to come after the premiere of this opera, Handel nonetheless possessed the musical and theatrical brilliance to be able to devise such a scheme for the flauto piccolo and marked just the beginning of what was later to be realized and further encouraged from this unassuming powerhouse of a woodwind instrument.

⁷⁰⁹ Idem., p. 31.

Figure 82: Rinaldo, Act I, Scene VI, Piccolo Solo Example, Bars 42-46⁷¹⁰

Acis and Galatea, HWV 49 (1718-39)

Analysis

Instrumentation: voices, chorus, orchestra⁷¹¹

Another debut of Handel's operatic expansion in London in 1718, and revised in 1732 and 1739 was the opera, *Acis and Galatea*. The work has been defined as a serenata,⁷¹² a masque, a pastoral opera, or a "little opera" in a letter by the Handel while it was being written, and also as an oratorio,⁷¹³ although initially the work was devised as a one-act masque which

⁷¹⁰ Idem., p. 34.

⁷¹¹ Ebenezer Prout. *The Orchestras of Bach and Handel*, Proceedings of the Musical Association, 12nd Sess. (1885 - 1886), pp. 23-42, Published by: Taylor & Francis, Ltd. on behalf of the Royal Musical Association, <https://www.jstor.org/stable/765182>. Accessed November 26, 2018.

⁷¹² Serenata (Italian): a musical composition or performance delivered in a person's honor; Dictionary.com.

⁷¹³ Oratorio: a large musical work for orchestra and voices, characteristically a story on a religious theme, performed without the use of costumes, scenery, or action; Dictionary.com.

premiered in 1718.⁷¹⁴ This masque⁷¹⁵ was written during his tenure as the resident composer to the Earl of Carnarvon at Cannons from 1717-20 and was his first composition set to English. The text of which was written by librettist John Gay (1685-1732)⁷¹⁶ with likely additions by John Hughes (1677-1720) and Alexander Pope (1688-1744), following the storyline of Ovid's *Metamorphoses*.⁷¹⁷

Modeled upon pastoral operas performed at Drury Lane⁷¹⁸—the English contender to the Italian opera—this single-act work later expanded to two acts from 1739 and even to a three-act linguistic hybrid, which included material from his Italian cantata *Acis, Galatea e Polifemo* (1708) that was performed until 1741.

Just as with *Rinaldo* seven years prior, *Acis and Galatea* features the flauto piccolo only once throughout its production.⁷¹⁹ Furthermore, this instrument adheres to the identical idyllic association of birds and their song as the nymph Galatea tries to silence the provocative “warbling” of the birds as she falls in love with the shepherd, Acis:

[...] “Hush, ye pretty warbling Quire, your thrilling Strains, awake my Pains, and kindle fierce desire. Cease your Song, and take your flight, bring back my Acis to my sight”[...].⁷²⁰

However, and different from *Rinaldo*, the flauto piccolo contributes not only the highly-anticipated gushing of thirty-second-note passages, trills, and pointed articulation in contrast to Galatea’s role within this *Andante* section, but amplifies a peculiar meaning of the soprano’s text through Handel’s original ornamental and rhythmical devices. The juxtaposition of time signatures between the upper voices (with the flauto piccolo at the forefront) and the figured bass speaks for itself. The 9/16 time signature of the former instrumental group calls for gleeful sensitivity and forward motion, while the latter, marked in a 3/8 time signature,

⁷¹⁴ Stanley Sadie. “*Acis and Galatea*.” Grove Music Online. January 01, 2002. Oxford University Press, Date of access 11282018; 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000005248>.

⁷¹⁵ Masque: A brief musical and dramatic work characterized by the performance of actors behind masks *Merriam-Webster.com*. Merriam-Webster, 2018. Web. 28 November 2018.

⁷¹⁶ Sadie, Stanley. “*Acis and Galatea*.”

⁷¹⁷ Ibid.

⁷¹⁸ Theatre Royal Drury Lane (1663 – present). London's preeminent “patent” house was founded by Thomas Killgrew in 1663 under a charter granted by Charles II that conferred upon him a monopoly on legitimate drama; today Drury Lane remains the oldest functioning London theatre. <https://www.webcitation.org/689OImOng?url=http://www.victorianweb.org/mt/theaters/pva234.html>; <http://www.reallyuseful.com/theatres/theatre-royal-drury-lane/history/>.

⁷¹⁹ *Acis and Galatea*, HWV 49 (Handel, George Frideric). London: John Walsh, n.d.(ca.1743), IMSLP: [https://imslp.org/wiki/Acis_and_Galatea,_HWV_49_\(Handel,_George_Frideric\)](https://imslp.org/wiki/Acis_and_Galatea,_HWV_49_(Handel,_George_Frideric)), p. 14.

⁷²⁰ Handel, George Frideric; Gay, John. London: John Walsh, n.d.(ca.1743). [https://imslp.org/wiki/Acis_and_Galatea,_HWV_49_\(Handel,_George_Frideric\)](https://imslp.org/wiki/Acis_and_Galatea,_HWV_49_(Handel,_George_Frideric)).

maintains a gallant, dignified sense of *Andante* without inferring that these time signature relationships are mutually exclusive (Figure 83).

Figure 83: *Acis and Galatea*, Act I, Hush, Piccolo, Violins and Figured Bass example bars 1 - 5⁷²¹

Still, from Bars 53 to 56, Handel imparts unto the listeners a new semantic paradigm. Bars 52 to 55 of Galatea's line are imitated, respectively, by the upper voices from Bars 53 to 56, whereby the latter grouping of bars is freshly indicated with the new time signature of 3/8. Galatea's words during her four bars are as such: "*your thrilling Strains, awake my Pains, ...*" whereby "Strains" and "Pains" arrive on the downbeats as quarter notes in Bars 53 and 55. Therefore, the imitation conveyed by the flauto piccolo and violins emphasizes "Strains" and "Pains" in Bars 54 and 56 in the confines of a "slower" tempo. While 9/16 and 3/8 are proportional from the purest mathematical sense, they are not equivalent to affect (Figure 84).

⁷²¹ Handel, *Acis & Galatea*, p. 14.

Figure 84: Acis and Galatea, Act I, Hush, Piccolo and Galatea example bars 45 - 60⁷²²

Throughout the general timespan that musicological consensus defines as the Baroque Era, the “Passions” of human emotion, conscience, body, and spirit were identified using rhetorical contrivances. These “passions” might be in the form of tonality and the acoustical properties of the notes within each diatonic structure, preemptive descriptors at the start of each new section of music, a variety of articulation and dynamics, and for all intents and purposes—tempo. Johann Mattheson (1681-1764), a close friend of Handel, delves deeply into such matters in his *Der vollkommene Capellmeister* (“The Perfect Chapel Master”)⁷²³, a complete reference of his musical ideas (1739). One of the main arguments he presents is that transformations in affect and tempo are not prevalent only in the substitution of descriptors (e.g., *Adagio*, *Allegro*), but also in the juxtaposition of varying time signatures.⁷²⁴ Mattheson promoted the assimilation of Italian, French, and German styles into an integrated musical form, believing that sacred music might be revitalized by the inclusion of secular fundamentals (e.g., operatic basics in church cantatas).⁷²⁵ Not to say in the least that music of the Renaissance and times preceding were devoid of emotional outpour and were not accompanied by the suggestion of change through the indication of time, but these signatures no longer held the principal devotion to fractional proportion in accordance with the whole of the underlying *tactus* (i.e., the underlying musical pulse). Identifying more closely to the specification of beats to a bar (numerator) and the proportional value of said beat in relation to the sum of all beats to the bar (denominator), the numerical values themselves came to embrace a hierarchical structure of speed. In other words, some time signatures are faster or slower than others.⁷²⁶

About the comparison above of 3/8 and 9/16, while it is true that there are nine sixteenth notes within the equivalent rhythmical quantity of three eighth notes, Handel wants the musicians to recognize that there is a change of character as a result of this juxtaposition. Linking this implication to the actual text of *Almirena*, it is no longer fitting to carry on with the rousing gaiety of the birds when the protagonist nymph reveals her struggles as a result of becoming lovestruck with a mortal man. The slower, more contemplative 3/8-time signature also accompanies the passage where she dismisses the birds and yearns to see Acis again,

⁷²² Idem., pp. 16, 17.

⁷²³ Johann Mattheson. *Der vollkommene Capellmeister*. Pub: Hamburg: Christian Herold, 1739. IMSLP: [https://imslp.org/wiki/Der_vollkommene_Capellmeister_\(Mattheson,_Johann\)](https://imslp.org/wiki/Der_vollkommene_Capellmeister_(Mattheson,_Johann)).

⁷²⁴ Bach Cantatas Website. *Johann Mattheson (Composer, Music Theorist)*, Biography, Contributed by Aryeh Oron (April 2006); <http://www.bach-cantatas.com/Lib/Mattheson-Johann.htm>. Accessed November 30, 2018.

⁷²⁵ The Editors of Encyclopaedia Britannica. *Johann Mattheson*, Encyclopædia Britannica, Inc., Date Published: September 24, 2018; <https://www.britannica.com/biography/Johann-Mattheson>, Accessed November 30, 2018.

⁷²⁶ Personal observation.

distinguishing between the programmatic implication of the birds and the Almirena's pain (Figure 85). This explanation is crucial to the case of the flauto piccolo, because it is now understood how it is one of the premier instruments involved in reflecting such a nuanced, yet essential sentimental alteration to maximize the impact of Almirena's plea.

Figure 85: *Acis and Galatea*, Act I, Piccolo, Galatea and Almirena, Bars 61 - 78⁷²⁷

The first four bars of this *Andante* contains almost all of the motivic content that characterizes the 9/16 role of the flauto piccolo within the charming, dazzling setting of chattering birds. The exhilarating lift of the first two thirty-second notes tied under a slur with the second sixteenth note within the lilting triplet framework of Bar 1, as well as the swooping cascade of stepwise thirty-second notes of Bar 4, are recycled repeatedly throughout the remainder of the flauto piccolo's material. At times occurring in an almost rondo-like format, with the first violins instructed for a majority of the section to play in unison with the flauto piccolo and the second violins reacting contrapuntally to the actions above its line (Figure 85).

⁷²⁷ Handel, *Acis & Galatea*, pp. 16, 17.

Water Music, HWV 348-50 (1717), “Suite in G Major” - Menuet (Trio) & Gigue

Instrumentation: Orchestra: flauto piccolo, flute, two oboes, bassoon, two horns, two trumpets, strings, basso continuo (bass violin or harpsichord).⁷²⁸

Speculation and debate within academic circles have been held over whether Handel’s *Water Music* is one giant conglomerate of dance suites or three distinct opuses under an umbrella title. While there are twenty-two movements in three suites,⁷²⁹ there are only two movements of relevance to the subject of this thesis. The classification of the location of these movements will be clarified as the distinctive, cohesive unit of what represents as a Suite in G Major (HWV 350).

Undeniably one of Handel’s most recognizable works, *Water Music*, was first performed as outdoor entertainment for King George I as he hosted a boat party on the River Thames on July 17, 1717. It was a political maneuver that initiated a series of noble gestures insinuating transparency of the king to his subjects, as well as constituting a proud display of Handel’s allegiance to the Crown.⁷³⁰

What can be revealed from the music itself is perhaps one of the earliest demonstrations of consecrating the tradition for the role of the flauto piccolo in dance suites for more than a century to follow. As will be seen in multiplicity with the minuets and other dances of Mozart and Beethoven, the Menuet of Handel excludes the flauto piccolo entirely from the first twenty bars of the dance and is finally included in the implied “Trio” section. Regardless of the additional flat in the flauto piccolo’s key signature, indicating the use of a transposing instrument of a fourth, the instrument is tasked with playing the “trio” melody in tandem with the violins and up the octave for the entire thirty-two bars of this contrasting component before the *da capo* back to the Menuet (Figure 86).

Over a predominantly arpeggiate baseline, what begins as an upward leap of a sixth in the melody in Bar 1 is reduced by an interval during every succeeding odd bar (Bars 3 and 5, repeated in 11 and 13) until the melody ostensibly loses faith and descends in a stepwise motion

⁷²⁸ *Water Music*, HWV 348-350 (Handel, George Frideric). Ed: Friedrich Chrysander (1826–1901), Max Seiffert (1868-1948), realization, Pub: Leipzig: Breitkopf & Hartel, 1922. Plate 24433 / H.W. 47 18; IMSLP: [https://imslp.org/wiki/Water_Music,_HWV_348-350_\(Handel,_George_Frideric\)](https://imslp.org/wiki/Water_Music,_HWV_348-350_(Handel,_George_Frideric))

⁷²⁹ *Ibid.*

⁷³⁰ Hicks, Anthony. "*Handel [Händel, Hendel], George Frideric.*" *Grove Music Online*. January 01, 2001. Oxford University Press, Date of access 29 Nov. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040060>.

towards the dominant (Bars 7-8) and tonic in G minor (Bars 14-15, disregarding the octave leap), respectively (Figure 86).

Figure 86: Handel, Water Music, Suite III, Minuet 2, No. 20, G minor, Bars 1 – 16, Flauto piccolo, Violin I, Viola, continuo (bass violin or harpsichord)⁷³¹

The second half of this section (Figure 87: Handel, Water Music, Suite III, Minuet 2, No. 20 part 2, G minor, Bars 17 - 32, Flauto piccolo, Violin I, Viola, Continuo (harpsichord)) maintains a sense of “falling” with each first beat of the initial odds bars dropping by an interval, but transfers the upward leaps of the melodic line from the first and second beats to the second and third beats, starting with the difference of a fifth (Bar 17) and progressing to a sixth (Bar 19) and a seventh (Bar 21). Bars 25 and 27 constitute the continuation and maximum extent of the previous pattern by defining the leap of an octave, followed by the remaining four bars before the *da capo* to resolve positively in the relative major tonality, B-flat Major.

The same fate befalls the flauto piccolo during its transient eight bars of activity at the opening of the Gigue (also in G minor): the flauto piccolo is bound exclusively to the prancing and effervescent melody of dotted and triplet eighth notes carried by the first violins, with characteristically stepwise second violin and basso continuo sections (Figure 88).

⁷³¹ *Water Music*, HWV 348-350 (Handel, George Frideric). Ed: Friedrich Chrysander (1826–1901), Pub: Georg Friedrich Händels Werke. Band 47, Leipzig: Deutsche Händelgesellschaft, 1886. Plate H.W. 47, p. 67.

Figure 87: Handel, Water Music, Suite III, Minuet 2, No. 20 part 2, G minor, Bars 17 - 32, Flauto piccolo, Violin I, Viola, Continuo (harpichord)⁷³²

The remaining eight bars of new material are dominated by the entrance of bassoons (retiring the flauto piccolo from the texture) and the unification of this new instrumental group with the violins and violas. While the flauto piccolo and bassoons are pitted against each other in this framework, they will ultimately cohabit the melodies of future court and folk dances.

Figure 88: Handel, Water Music, Suite III, Gigue 1, No. 21, G minor Bars 1 - 8, Flauto piccolo, Violin I, Violin II, Viola, Violoncello, continuo (harpichord)⁷³³

⁷³² Idem., p. 68.

⁷³³ Idem., p. 68.

Summary

Rinaldo did not appear on the London stage after the 1716-17 debut, only emerging again at the King's Theatre for six performances in 1731 after significant revisions, and at his peak, Handel was producing a new opera for the King's theatre every nine months.⁷³⁴ From this time Handel had rarer stage successes, and performances of his operas became infrequent as a result from changes in style and taste which combined, as Grout concludes, to "*thrust the operas into ill-deserved oblivion*,"⁷³⁵ with the result that *Rinaldo* was not produced on stage anywhere for the next two hundred years.⁷³⁶ The first twentieth-century production of *Rinaldo*, which can be accurately verified as a performance in London on February 1933, was by pupils of the Hammersmith Day Continuation School,⁷³⁷ while the first modern professional performance took place in Halle, Germany—Handel's birthplace—as part of the 1954 Handel Festival at the Halle Opera House.

Acis and Galatea is a pastoral opera, which was a popular form of entertainment. For Handel, it was a momentous time during Handel's prodigious output of operas. It was Handel's first setting of a critical theatrical English text and appeared during the year that he was employed as a composer to the Earl of Carnarvon at Cannons, his country estate in Middlesex. At Cannons, Handel avoided the financial burden of the public eye and could focus on providing music for the earl's singers and musicians.⁷³⁸

Water Music is a suite⁷³⁹ of small orchestra short pieces⁷⁴⁰ and known mainly for its highly active movements in dance form. With most of the pieces initially envisioned for outdoor performances, the work first took place on a barge on the River Thames, providing an outdoor musical theater for a royal river voyage hosted by King George I. A few assortments from the suite were published during Handel's lifetime, but the complete collection was only published posthumously in 1788, thirty years after his death.⁷⁴¹

⁷³⁴ Steen, Michael (2009). *The Lives and Times of the Great Composers*. London: Icon books. p. 47.
Reference: *Rinaldo* (opera), Wikipedia contributors, The Free Encyclopedia, Date of last revision: 8 November 2018. Accessed November 30, 2018;
[https://en.wikipedia.org/w/index.php?title=Rinaldo_\(opera\)&oldid=867904078](https://en.wikipedia.org/w/index.php?title=Rinaldo_(opera)&oldid=867904078).

⁷³⁵ Donald Jay Grout, Hermione Weigel Williams. *A Short History of Opera, 4th edition*, Columbia University Press, New York, 2003, pp. 183 – 197.

⁷³⁶ Hicks, *Handel*, Grove Music Online.

⁷³⁷ *Ibid.*

⁷³⁸ Stephen Pritchard. *Handel, Acis and Galatea*, The Observer, Classical Music, Sat 8 Nov 2008;
<https://www.theguardian.com/music/2008/nov/09/handel-acis-galatea-review>. Accessed November 30, 2018.

⁷³⁹ Suite: a set of self-contained instrumental pieces of varying character, originally based on dance forms and styles, grouped together as one work, usually in the same key. Artopium Music Dictionary Online.

⁷⁴⁰ Rockstro, Handel, p. 97.

⁷⁴¹ Betsy Schwarm. *Water Music, Suite by Handel*, Encyclopædia Britannica, Inc., March 19, 2018;
<https://www.britannica.com/topic/Water-Music>. Accessed November 30, 2018.

Many scholars question the instrument choices of Handel. In “*The Piccolo: An Overview of its History and Instruction*,” Nancy Nourse explains that it is entirely possible that Handel wrote for the one-keyed piccolo in his opera *Rinaldo*, however, there is debate whether the instrument used was a small transverse flute or a flageolet, and although these pieces might be suitable for an array of instruments, including the sopranino recorder, descant recorder, flageolet, or one-keyed transverse piccolo, they are easier to play on the piccolo.⁷⁴² During this era, the recorder was known to play in flat keys, and the repertoire of sharp keys was more associated with the traverso and ottavino.⁷⁴³ Furthermore, as noted previously in the analysis above, the part initially composed with the *flageolet* in mind as the instrument to play that part, in the original signed score, was afterward altered to *flauto piccolo* in Handel’s personal writing.⁷⁴⁴

⁷⁴² Nourse, Thesis, p. 38.

⁷⁴³ Dale Higbee. *The Galpin Society Journal*, vol. 17, 1964, pp. 115–116.

⁷⁴⁴ *Rinaldo*, London, 1711, George Frideric Handel *1685-1759*, Bequeathed by Viscount Fitzwilliam, 1816, MU.MS.254, © The Fitzwilliam Museum, Cambridge; <https://www.fitzmuseum.cam.ac.uk/collections/music/rinaldo>

20 **ANDRÉ CARDINAL DESTOUCHES (1672-1749)**

The *Flauto piccolo* is called for in the opera: *Callirhoé* [Act III, Scene IV – for two Petit Flutes].

History

The French composer André Cardinal Destouches was born in Paris on April 6, 1672. His father, Étienne Cardinal, had him educated by Jesuits and aged fourteen, traveled with Père Gui Tachard to Siam (Thailand) via the Cape of Good Hope from 1687-88. On his return, he studied at the military academy in the *Manège royale, rue de Tournon*, after which he joined the army as a *Mousquetaire* in 1692, remaining for six years and participated in the invasion of the city of Namur in the province of Wallonia, Belgium. On the death of his father in 1694, he appended "*Destouches*" to the end of his name in honor of his father, whose title was *Seigneur des Touches et de Guilleville*. While in the army, he discovered his musical talent playing the guitar and resigned his commission in 1696 to follow his musical ambitions.⁷⁴⁵

Destouches studied for three years with André Campra (1660-1774), the French composer of vital importance among the French opera composers in the period between Jean-Baptiste Lully and Jean-Philippe Rameau. Destouches' breakthrough came after his friend Antoine Grimaldi, Prince of Monaco (1661-1731), produced parts of Destouches' first opera *Issé*, set to music from the libretto written by the French author and Trappist monk Antoine Houdor de la Motte (1672-1731). It was successfully performed for King Louis XIV at his palace, the Grand Trianon, Château de Versailles in 1697 at the Fontainebleau concert. He then went into a productive partnership with the French poet and librettist Pierre-Charles Roy⁷⁴⁶

(1683-1764), producing a series of successful operas of which *Callirhoé* in 1712 was one, being appointed as *Inspecteur général* of the *Académie Royale de Musique* in 1713 (ultimately to become the *Paris Opéra*), and in 1718 its *Réalisateur*. In 1724 he was married to Anne-Antoinette de Reynold de la Ferrière and purchased the vineyard and mansion, Terroir of La Vaudoire, at Sartrouville near Paris.⁷⁴⁷

⁷⁴⁵ Destouches, André-Cardinal. Greene's Biographical Encyclopedia of Composers Volume I, David Mason Greene, Editor Albert M. Petrak, Published April 10th, 1986 by Collins, reprinted by The Reproducing Piano Roll Foundation, Cleveland, Ohio, 2007, No. 168, p. 209. Accessed March 02, 2019.

⁷⁴⁶ *Callirhoé* (Destouches, André Cardinal). Publisher: Paris: Christophe Ballard, 1712. First Performance: 1712-12-27; Revised version: 1743-10-22. IMSLP: <http://hz.imslp.info/files/imglnks/usimg/2/2c/IMSLP297525-PMLP482307-callirhotragedie00dest.pdf>. P. 145 – 147.

⁷⁴⁷ Op.cit., Destouches, André-Cardinal. Greene's Biographical Encyclopedia of Composers Volume I.

The young King Louis XV took part as a dancer in Destouches' ballet *Les élémens* at the royal imperial Tuileries Palace in Paris in 1725, and then selected Destouches for the post of Superintendent of the *Chambre du Roi* (Royal Chamber Music). During the *Régence* period between 1715-23, when King Louis XV was a minor and France was governed by Philippe d'Orléans, Destouches' operas were brought back at the *Paris Opéra*, and he took over its directorship after the death of Michel Richard Delalande (1657-1726), a French Baroque composer and organist in the service of King Louis XIV. He retired from this post in 1728 when Queen Maria Leszczyńska commanded Destouches to recreate the *Concerts Spirituels* series at the Tuileries in Paris,⁷⁴⁸ and with the commencement of this series, Destouches performed his *De Profundis* (1725), his cantata *Sémélé* (1728), and motet for large chorus *O dulcis Jesu* (also 1728). Destouches wrote ten other major stage productions, including some ballets, as well as two cantatas and several motets. He died in Paris on February 7, 1749, and was buried in the crypt of Saint-Roch, Paris.⁷⁴⁹

On December 27, 1712, Destouches and Roy produced the opera *Callirhoé Tragédie en Musique*. The opera was published in Paris by Christophe Ballard in 1712⁷⁵⁰ and premiered on December 27, 1712, at the *Théâtre du Palais-Royal in Paris*, performed by the *Académie royale de musique*.⁷⁵¹ It is produced as a prologue and five acts; a second reworked version was presented on October 22, 1743. The libretto⁷⁵² is based on an account from the *Description of Greece* by Pausanias (c. 110-180 AD), a Greek explorer and cartographer from Lydia. This famed work is a four-volume set, describing ancient Greece from Pausanias's first-hand observations.⁷⁵³

⁷⁴⁸ Ibid.

⁷⁴⁹ Ibid.

⁷⁵⁰ *Callirhoé* (Destouches, André Cardinal). Publisher Info: Paris: Christophe Ballard, 1712. First Performance 1712-12-27; Revised version: 1743-10-22. IMSLP: <http://hz.imslp.info/files/imglnks/usimg/2/2c/IMSLP297525-PMLP482307-callirhotragedie00dest.pdf>.

⁷⁵¹ Original Score: *Callirhoé, Tragédie représentée pour la première fois par l'Académie Royale de Musique*, Le Mardy vingt-septième Decembre 1712, Paris Ballard, 1712; pp. 145 – 147. <https://gallica.bnf.fr/ark:/12148/btv1b9083213r/f1.image>; <https://gallica.bnf.fr/ark:/12148/btv1b9083213r/f212.image>.

⁷⁵² Original Libretto: *Callirhoé, Tragédie représentée pour la première fois par l'Académie Royale de Musique*, Le Mardy vingt-septième Decembre 1712, Paris Ballard, 1712; pp. 145 – 147. <https://gallica.bnf.fr/ark:/12148/btv1b9083213r/f1.image>; <https://gallica.bnf.fr/ark:/12148/btv1b9083213r/f212.image>.

⁷⁵³ *Pausanias Description of Greece* with an English Translation by W.H.S. Jones, Litt.D., and H.A. Ormerod, M.A., in 4 Volumes. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1918. The Annenberg CPB/Project provided support for entering this text. Accessed March 02, 2019; <http://www.perseus.tufts.edu/hopper/text?doc=Paus.+9.30.7>.

Callirhoé [Act III, Scene IV – for two Petit Flutes].

Analysis

In Act III, Scene IV, Callirhoé's mother, looking for a resolution to a disastrous situation, brings her daughter to the oracle of Pan for a consultation. The deity's solution is that either the blood of Callirhoé or someone else in love with Callirhoé must be shed.

Opening the scene is a modest trio of not one, but two *petit flutes* and the Minister of Pan. Here, the minister proudly announces the arrival of Pan: “*Let the mortals and the gods applaud, to the ruler of the Forests. Let the vast rocks resound the other secrets of his name.*” Above, which is a fanfare-like duet in C Major of the small flutes, an instrumental arrangement most fitting to represent Pan's flutes. While playing mostly in homophonic parallelism, occasional moments of a differing division of notes individualize the two instruments (Bars 1-2, 10-13, 31-33). Although a relatively fleeting moment within the greater context of the tragic opera as a whole, it is perhaps such a simple example of double piccolo flutes that may have served as a source of inspiration to be later expanded upon by other French composers within a few decades, particularly Rameau (Figure 89, Figure 90 and Figure 91).

ACTE TROISIEME, SCENE IV. 745
 SCENE IV.
 La Forêt s'ouvre, & laisse voir des Satyres, des Dryades & des Joueurs de Flûtes, qui célèbrét le Dieu PAN.
 LA REYNE, CALLIRHOE', LE MINISTRE DE PAN,
 LES DRYADES, LES FAUNES.

PETITES FLUTES.
 PETITES FLUTES
 LE MINISTRE

Que les Mor- tels & les Dieux aplau- diffent. Que les Mor- tels & les
 Dieux aplau- diffent Au souve rain des Fo- rests, Que les Mortels & les Dieux aplau-

Figure 89: Callirhoé, Acte III, Scene IV, Bars 1 – 12.⁷⁵⁴

⁷⁵⁴ Callirhoé, *Tragédie représentée pour la première fois par l'Académie Royale de Musique*, Le Mardi vingt-septième Decembre 1712, Paris Ballard, 1712; p. 145.
<https://gallica.bnf.fr/ark:/12148/btv1b9083213r/f1.image>.

146 CALLIRHOÉ, TRAGÉDIE.

diffent Au souve- rain, Au souve- rain-des Fo- rest: p-c. Que les vastes ro-

chers, que les autres se- crets De son nom re- ten- tissent. Que les vastes ro-

Figure 90: Callirhoé, Acte III, Scene IV, Bars 13 - 24.⁷⁵⁵

ACTE TROISIEME, SCENE IV. 147

chers que les autres se- crets De son nom retentissent, De son nom re- tent-

tissent, De son nom re- tentissent.

Figure 91: Callirhoé, Acte III, Scene IV, Bars 25 - 33.⁷⁵⁶

⁷⁵⁵ Idem., p. 146.

⁷⁵⁶ Ibid.

Summary

Destouches produced popular operas and was highly regarded as being equal in ability and stature of a stage composer to his mentor and teacher, the famous André Campra. Although he has been given credit for musical productions by Campra and others which he did not originate, he understood how to manipulate and produce dramatic story-lines to the point that performances of his production of *Callirhoé* in 1712 were successfully re-staged for more than fifty years.⁷⁵⁷

⁷⁵⁷ Ibid.

21 ANTONIO VIVALDI (1678-1741):

The *Flautino* is called for in *Tito Manlio* RV 738 (1719); RV 778 (1720)⁷⁵⁸; *La verità in Cimento* RV 739 (1720)⁷⁵⁹; *La Candace, o siano Li veri amici* RV 704 (1720)^{760, 761}; *Concerto for Flautino in C Major*, RV 443, P. 79, F. VI no. 4, R. 105 (after 1730)⁷⁶²; *Concerto for Flautino in C Major*, RV 444, P. 78, F. VI no. 5, R. 110 (after 1730)⁷⁶³; *Concerto for Flautino in A Minor*, RV 445, P. 83, F. VI no. 9, R. 152 (between 1732-42) (Vivaldi 1999)^{764, 765}.

History

The Venetian-Italian Antonio Lucio Vivaldi, virtuoso violinist, teacher, and a priest is viewed as one of the all-time most important of the Baroque composers. Born on 4th March 1678 in Venice, his impact, even during his lifetime, was far-reaching throughout Europe. He is regarded as the dominant exponent of the Baroque instrumental concerto, which he honed, refined, and promoted more than anyone else of his generation.⁷⁶⁶

His well-known and unusual career-start at the age of twenty-five was as a music teacher at an all-girls orphanage in Venice, the *Ospedale delle Pieta* (the Hospital of Pity or Compassion), a post he held for thirty-five years. He was required to write two concertos per month for the girls to perform, accounting for the variety of instruments Vivaldi composed to showcase each of the girl's abilities, with them playing in groups of up to forty players every Saturday, Sunday, and during the holidays. The music was challenging, implying that the young girls had substantial talent; interestingly, an essential element to the performances was that the audience was screened-off from the performers, who could not be seen. As a teacher at the school, he produced two sets of sonatas—one for a trio and the other for the violin. Vivaldi

⁷⁵⁸ Richiesta riproduzione: RV 738 in Ms. Foa 37 "*sempre copra note oscura*", cc. 286r-289r, scatti fotogr. 6; Biblioteca Nazionale Universitaria Di Torino, Piazza Carlo Alberto 3 - 10123 TORINO.

⁷⁵⁹ Richiesta riproduzione: "*La Verità in Cimento*" Atto III. scena V flautino RV 739 in Ms. Foa 33, cc. 297v-300r. scatti fotogr. 6; Biblioteca Nazionale Universitaria Di Torino, Piazza Carlo Alberto 3 - 10123 Torino.

⁷⁶⁰ *La Candace, O Siano Li Veri Amici*, Rv 704 (Vivaldi, Antonio), [https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_\(Vivaldi,_Anton\)](https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_(Vivaldi,_Anton)). Accessed February 03, 2019.

⁷⁶¹ Richiesta riproduzione: RV 704 in Ms. Foa 28 "*Io son fra l'onde*", cc. 156r-160v, Biblioteca Nazionale Universitaria Di Torino, Piazza Carlo Alberto 3 - 10123 Torino.

⁷⁶² Vivaldi, 3 Concerti per Flautino ("Piccolo-Konzerte"), Facsimile des autographs, Ed: Winfried Michel, Mieroprint EM (Elly van Mierlo) 2010, Munster, Germany, 1999, pp. 1 – 20.

⁷⁶³ Idem., pp. 43 – 61.

⁷⁶⁴ Kolneder, Walter. *Antonio Vivaldi, His Life and Work*, translated: Bill Hopkins, Faber & Faber, London, 1965, p. 133.

⁷⁶⁵ Vivaldi, 3 Concerti per Flautino ("Piccolo-Konzerte"), Facsimile des autographs, Ed: Winfried Michel, Mieroprint EM (Elly van Mierlo) 2010, Munster, Germany, 1999, pp. 23 – 41.

⁷⁶⁶ *Antonio Vivaldi – Biography and History*. Rovi Staff, All Music, <https://www.allmusic.com/artist/antonio-vivaldi-mn0000685058/biography>

composed more than three-hundred different compositions (many of which are lost) for the large array of solo instruments he was exposed to, and seventeen of them have a flute solo.

His reputation spread rapidly in Europe, and a set of his concertos for one or more violins with the orchestra was published under the title *L'estro armonico* (Harmonic Inspiration) in 1711 in Amsterdam, using copper engraving. They were instantly successful and were followed by even more distinct sets of concertos. With the blossoming of Vivaldi's popularity, so did the celebrity of his all-girl orchestra—the Ospedale also became more popular than the churches. This popularity may have accounted for another reason to explain Vivaldi's dishonorable discharge from the Church.

Vivaldi was creative and productive at high-volume in an inexhaustible manner, proud that he could “*compose a concerto at a faster pace than a copyist could copy it.*”⁷⁶⁷ Even the title on the autograph copy of *Tito Manlio* is headed “*Musica Del Vivaldi fatta in 5 giorni*” (Music of Vivaldi completed in 5 days).⁷⁶⁸ From 1718-20 while residing in the court of the German principality of Hessen-Darmstadt, then during his traveling about in Austria, Vivaldi began to compose operas. At the time, there was a never-ending demand for new operas, which encouraged his talent for speed in composition production, so he answered with a long string of works for the stage from 1713 until his final journey to Vienna about 1740.⁷⁶⁹ Given the extent of music required of him in both his operas, as well as his instrumental music, he borrowed material from his own works, as well as from those of other composers. This technique, called *pasticcio*⁷⁷⁰—taking pieces from other composers' works—was the apparent answer to the calls for something new, something fresh in the opera house. To this end, Vivaldi was an expert, having compiled several operas from arias by other composers, including Johann Adolphe Hasse, Geminiano Giacomelli, Leonardo Leo, Handel, Giovanni Battista Pergolesi, and Leonardo Vinci, linking them with specially composed sections of recitative.⁷⁷¹ Usually, the texts of the arias were altered to fit the new dramatic situation, leaving the music intact, though occasionally, Vivaldi made alterations. In the eighteenth century, plagiarism was openly condoned, and there was a complete lack of concern for musical style or individuality of

⁷⁶⁷ *Vivaldi's Operatic Borrowings*. Author(s): Eric Cross, Source: Music & Letters, Vol. 59, No. 4 (Oct. 1978), pp. 429-439, Published by: Oxford University Press, Stable URL: <https://www.jstor.org/stable/733942>. Accessed October 12, 2018.

⁷⁶⁸ Turin, Biblioteca Nazionale, Giordano 39.

⁷⁶⁹ The exact number is not known, as some librettos are still untraced. Only twenty scores, some incomplete are extant. Vivaldi himself quotes the figure 94 in a letter of 1739 to Marquis Guido Bentivoglio d'Aragona (A. Cavicchi, *Inediti nell'epistolario Vivaldi--Bentivoglio*, Nuova rivista musicale italiana, i (1967), 76) Vivaldi states the number to be 94.

⁷⁷⁰ Pasticcio: Don Michael Randel, ed., *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1986, p. 614.

⁷⁷¹ *Vivaldi's Operatic Borrowings*, Author(s): Eric Cross, Source: Music & Letters, Vol. 59, No. 4 (Oct. 1978), pp. 429-439

ownership of musical material. It is not astonishing to find out, therefore, that the pirating of content represented a vital aspect of the work of a prolific composer such as Vivaldi.

For most of his professional life, he landed the most important commissions from the aristocracy and the elite in society. He was able to choose from the best of performers and fashioned his compositions to such a challenging standard, such as the Flautino (flauto piccolo) concertos, that only virtuosos could manage to perform them. Due to his business acumen and a keen understanding of managing the risks and opportunities in dealing with business situations, which led to fortunate outcomes in the control and publication of his works.⁷⁷²

Not much is known about Vivaldi's personal life, and what is known from Vivaldi's own writings are almost non-existent. His initial teacher was his father, a violinist in the orchestra of the Cathedral of Venice. The young Vivaldi studied theology and was ordained in 1703, eventually to be known as "*il Prete Rosso*" (the Red Priest, in reference to his red hair), but immediately after his ordination, he declined to take on his clerical duties, citing poor health as the reason. His opinions, thoughts, and ideas are virtually impossible to resolve,⁷⁷³ especially relevant to this thesis in determining what he meant by a Flautino, as he never defined that instrument's name. The so-called "consensus of modern-day opinions" is circumstantial, subjective, and motivated by a personal desire of the speculator. A flautino is just that—it is the name of an instrument that could be any number of instruments. It is what one wants it to be, and is usually governed by personal bias, having no scientific validity or basis whatsoever.⁷⁷⁴

Vivaldi did not marry, and his romances are undocumented and only speculative. Rumors were generated by jealous clergymen within the church, out seeking a vendetta against a popular and successful musician-priest. The most persuasive case is made for the opera soprano Anna Girò, or Anna Giraud, who took the lead in his operas beginning with *Farnace*. Vivaldi was already forty-eight, and she aged sixteen when they met. Anna and her sister Paolina lived in his house and also traveled with him for many years on his tours all over Europe. They provided health care for Vivaldi, whose asthma severely hindered his priestly duties and prevented him from taking part in Mass. The first assault against Vivaldi's way of life was when Guido Bentivoglio stopped Vivaldi from staging an opera in the city of Ferrara in 1737, claiming that Vivaldi did not say mass, was unsuitable for the honor and accused him of an illicit liaison with Anna. Vivaldi denied the accusation in one of his few existing letters.

⁷⁷² Bruce and Brenda Dunfee. *Vivaldi Biography*, Music Room, BreBru.com; http://brebru.com/musicroom/hidden_theory/vivaldi/vivaldi.html. Accessed December 20, 2018.

⁷⁷³ Ibid.

⁷⁷⁴ Personal opinion as to the academic honesty of those putting forth non-scientific evaluation of circumstances governed by personal bias.

Despite his vigorous dismissal of these allegations, Vivaldi was condemned by the church authorities. As this resulted in the demise of his Italian career,⁷⁷⁵ he relocated to Vienna. Even though at the height of his career his compositions had earned him a comfortable living, and that his operas were widely performed throughout his own lifetime, he died a pauper in Vienna and was buried in 1741.⁷⁷⁶

The Vivaldi Numerical Classification

A thematic catalog of Vivaldi's instrumental works was published in 1948 by Marc Pincherle – the “P” classification.⁷⁷⁷ Three years earlier in Rome, Mario Rinaldo published a “*Catalogo tematico*,” with each work identified by an “M.R.” number. There were also the Malipiero scores marked “Tomo,” 1 - 535, and published by Ricordi listed as “P.R.,” or “R” for Partiture Ricordi.⁷⁷⁸ In 1968, Fanna's Institute published a thematic index (“F.”) of the “complete” orchestral works classified by the type of instruments.⁷⁷⁹ Peter Ryom, a Danish musicologist, compiled his own register, conveying a number from 1 to 768 (abbreviated to “R.V.,” *Ryom-Verzeichnis*⁷⁸⁰) assigned to every composition, regardless of whether it is a full-length length opera or single movement, and is the standard in current use.⁷⁸¹ Also used are the Opus numbers, and no longer used is the numbered grouping that Vivaldi gave from his collection of 129 concertos, which he decided to publish.⁷⁸²

⁷⁷⁵ *Vivaldi Biography*, Music Room, Brebru.com.

⁷⁷⁶ *Ibid.*

⁷⁷⁷ *Marc Pincherle*, Author: Wikipedia contributors, Publisher: Wikipedia, The Free Encyclopedia, 2016. Accessed January 20, 2019; https://en.wikipedia.org/w/index.php?title=Marc_Pincherle&oldid=742044204.

⁷⁷⁸ Salter, Lewis S. “*An Index to Ricordi's Edition of Vivaldi*.” *Notes*, vol. 11, no. 3, 1954, pp. 366–374. JSTOR, www.jstor.org/stable/892564. Accessed January 20, 2019.

⁷⁷⁹ Craft, Robert. *The Vivaldi Numbers Game*, *The New York Review of Books*, MARCH 23, 1978 ISSUE, Accessed January 20, 2019: <https://www.nybooks.com/articles/1978/03/23/the-ivaldi-numbers-game/>

⁷⁸⁰ Selfridge-Field, Eleanor. “*Antonio Vivaldi: Thematisch-systematisches Verzeichnis seiner Werke (RV) (review)*.” *Notes*, vol. 65 no. 2, 2008, pp. 294-298. Project MUSE, doi:10.1353/not.0.0091; <http://muse.jhu.edu/article/253126>, Accessed January 20, 2019.

⁷⁸¹ Selfridge-Field, Eleanor. Book Review, *Notes*, vol. 45, no. 1, 1988, pp. 69–72. JSTOR, www.jstor.org/stable/941400. Accessed January 20, 2019.

⁷⁸² Craft, Robert, *The Vivaldi Numbers Game*.

**Tito Manlio, RV 738 (1719) / RV 778 (1720); Act III,
Scene 10, Aria – “Sempre copra notte oscura” (F
Major), *Tito Manlio*, RV 739-a (1719)⁷⁸³**

Analysis

Premiered during the Carnival festivities of Mantua in 1719, this opera in three acts was composed by Vivaldi in homage to the wedding of his patron, the governor of Mantua Prince Philipp von Hessen-Darmstadt and Princess Eleanora of Guastalla.⁷⁸⁴ Even though the wedding was ultimately canceled, much to the embarrassment of the governor, the opera was still performed as scheduled in the Teatro Arciduciale “detto il Comico.” Boasting that he completed the entire work within a matter of days, Vivaldi successfully implemented vast and expansive revisions to a draft based upon the original libretto of Carlo Francesco Pollarolo from 1696 and established it upon the libretto of Matteo Noris.⁷⁸⁵

Within the greater context of an ancient conflict between the Roman consul Titus Manlius and the Latins, the significance of the *flautino* is relevant only once throughout the opera in Act III, Scene 10, Aria 21. Servilia, betrothed to Titus’ son Manlius, realizes that her pleas to spare Manlius from execution as a result of defying his father’s orders are for naught and turns to lament her deep sorrow: “*Let dark night always cover the purest light of day, and the new sun and dawn never return.*”⁷⁸⁶

<i>Sempre copra notte oscura la più pura luce al giorno, né già mai faccia ritorno nuovo sol, e nuova aurora.</i>	<i>Senza moto, e mormorio resti il vento immoto, e l'onda al mio pianto sol risponda pietosa Eco infin ch'io mora.</i>	<i>Sempre copra notte oscura la più pura luce al giorno, né già mai faccia ritorno nuovo sol, e nuova aurora.</i> ⁷⁸⁷
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Figure 92: Vivaldi, Antonio. *Tito Manlio*, libretto by Mateo Noris. Act III, Scene 10, solo by Sevelia, line 8, page 56.

⁷⁸³ Richiesta riproduzione: RV 738 in Ms. Foa 37 “*sempre copra notte oscura*”, cc. 286r-289r, scatti fotogr. 6; BIBLIOTECA NAZIONALE UNIVERSITARIA DI TORINO, Piazza Carlo Alberto 3 - 10123 TORINO.

⁷⁸⁴ Cross, Eric. “*Tito Manlio* (by Vivaldi).” Grove Music Online. January 01, 2002. Oxford University Press. Accessed December 19, 2018; <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-5000009614>.

⁷⁸⁵ Borin, Alessandro. “*A Wedding (Failed) and a Funeral: Antonio Vivaldi’s Stay in Mantua and the Representation of Tito Manlio.*” Commentary, translated by Susan Marie Praeder, from Federico Maria Sardelli’s CD album “Antonio Vivaldi: *Tito Manlio*.” (2006), pages 16-17.

⁷⁸⁶ Antonio Vivaldi (1678-1741). *Tito Manlio* RV 738-A, 3 CD Vivaldi Edition, Accademia Bizantina, Ottavio Dantone, Tesori del Piemonte Volume 28, Istituto per I Beni Musicali in Piemonte, Opere Teatrali Volume 6, Venezia, Naïve, OP 30413, 2003. Booklet insert, Scene 10, Aria No. 21, translation p. 140.

⁷⁸⁷ Vivaldi, Antonio. *Tito Manlio*, libretto by Mateo Noris. Act III, Scene 10, solo by Sevelia, line 8, page 56, www.librettidopera.it.

Only two other instruments accompany the mezzo-soprano: the *flautino solo* and *violoncello solo*. Despite such a somber text, which is indeed conveyed in the preceding recitative in the harmonic transitions from G Minor to D Minor to A Minor, the aria now in question opens in the surprising tonality of F Major in the active character of *Andante*. For the vast majority of the aria, the *flautino* twitters and flutters in many leaps and arpeggiated passages of sixteenth notes signature of Vivaldi's compositional style (and could very well have served as inspiration for his virtuosic *flautino* concerto writing just under a decade later), ostensibly paying no heed to Servilia's poetic dirge.

However, while casual observation by a listener of modern times might dismiss the convergence of these two forces as something utterly contradictory and nonsensical on the part of Vivaldi, the consideration of musical common practice, as well as sensitivity to contemporary adherence to superstition and folklore, may serve to clarify and define a fundamental musical and artistic device.

What must first be considered is the fact that the first two decades of the eighteenth century saw the rise in popularity with the aristocratic pastime of teaching birds to sing real melodies using *flauto piccolo* instruments, both transverse and end-blown duct instruments (e.g., the flageolet), particularly in France and England. Considering that Vivaldi maintained extensive contact with members of significant musical spheres from France, Germanic lands and domains of the Habsburg Empire (bearing in mind that Mantua and the other parts of northern Italy were under Habsburg control during his brief residency in the city), there is no doubt that Vivaldi would have also been made aware of this rapidly-expanding hobby. When taking this into account, as well as the dominant musical device of representing birds and their song with the *flauto piccolo* and all its nomenclatorial variants since Handel's *Rinaldo* nearly a decade prior, Vivaldi's *flautino* is undeniably a continuation of this instrumental tradition not only in *Tito Manlio* but also in his other operatic works that include the *flautino*, particularly *La verità in Cimento*.

Thus the question: how exactly is this ornithological connection at all relevant to the sense of tragedy and grief in *Tito Manlio* and later in *La verità in Cimento*? Here, an examination of Western European belief in the supernatural raises a compelling case. The Romans believed that by releasing an eagle (itself a symbol of the deity, Jupiter) upon the death of an emperor, the bird might assist in his soul's transcendence.⁷⁸⁸ Swallows perched on a home in Norfolk, England, were perceived to be a sign of death and would seize the soul. In Judaism,

⁷⁸⁸ *Birds and Spirits of the Dead*;

http://www.academia.edu/5112298/On_The_Relationship_between_Birds_and_Spirits_of_the_Dead?fbclid=IwAR1-y189111Y-xtQGx4alj-E4WVjBqXOAzwsAWUvy5dhPKGQXWMQRlg2VBI.

the owl is associated with Lilith, a demoness who is held accountable for infant mortality. Birds have an uncertain symbolic implication across cultures all over human history, in all places relating to both life and death. Birds are regularly seen as omens of looming misfortune and death, while they are also often thought to carry or steal spirits of the dead, and even incorporating those same spirits within themselves. In some mythology, birds are believed to steal the life-force from people who are dying or acting as psychopomps⁷⁸⁹, transporting those souls to the “next world.” Earnest Ingersoll (1852-1946) noted that the belief in birds as “visible spirits of the dead” is an “almost universal belief”⁷⁹⁰ establishes the symbolic connection between birds and death as the quality of involving or being shared by most peoples in the world. The following sections will provide several examples of each type of association, drawing on the folklore, superstition, and tradition of cultures spanning the globe throughout history.⁷⁹¹

When referring specifically to the birdsong of the Song Sparrow, within the parameters of the species’ incredible range, they “have a sharp chip note to indicate alarm or anxiety; both sexes make it when excited or if predators approach a nest.”⁷⁹² While not explicitly referring to the Song Sparrow, a Madame Yossy describes the following in a passage from *Tales from Switzerland* (1823):

[...] “Florine assented, requesting only that Annette and he would first sing a hymn, in which she proposed to join if she felt equal to the exertion. The hymn was selected by Florine. It was one which had often soothed and quieted her heart, when her anxious and despondent spirit, like a bird fluttering over the nest where it had once reposed, but which it now beholds plundered of its treasure, and laid in ruins by some un pitying hand, was driven to look for refuge – yet driven it knew not whither – in the things below; forgetful of that only spot where the agitated soul can rest – the bosom of her God” [...].⁷⁹³

⁷⁸⁹ Psychopomp: carries the souls of the dead to the “next world.” www.Dictionary.com.

⁷⁹⁰ Ernest Ingersoll. *Birds in legend, fable and folklore*, New York, London [etc.] Longmans, Green & Co., 1823, p. 13; Internet Archive, <https://archive.org/details/birdsinlegendfab00inge/page/12>. Accessed December 29, 2018.

⁷⁹¹ Christopher M. Moreman. *On the Relationship between Birds and Spirits of the Dead*. Society & Animals 22.5 (2014): 481–502. Web. https://www.academia.edu/5112298/On_The_Relationship_between_Birds_and_Spirits_of_the_Death?auto=download. Accessed December 20, 2018.

⁷⁹² *All About Birds*; https://www.allaboutbirds.org/guide/Song_Sparrow/sounds?fbclid=IwAR2E1g3cDgj0j0ryFqSQrxCrBAb4yUI68SR0DVl6YIe6-WSMVWF9FtUDzS0#.

⁷⁹³ A. Yossy. *Tales From Switzerland Volume II, Althun and Florine*, T.C. Hansard, Peterboro Court, Fleet Street, London, 1823, p.102,104. https://books.google.com/books?id=V8ABAAAAQAAJ&pg=PA102&lpg=PA102&dq=Birds%2C%20Spirits%2C%20Switzerland%2C%20Tales&source=bl&ots=Kk0dbqMPtN&sig=OOaIQUw pnBMvcE0-HtroBr8icQI&hl=en&sa=X&ved=2ahUKEwjbsdf7pKrfAhWk8YMKHT-uA0kQ6AEwDXoECAIQAQ&fbclid=IwAR0LGY86iB42DHyMFTGEed8DFRbjd2f2QWU2Pvch mEFk006HDe3LUjW6_uB4#v=onepage&q=Birds%2C%20Spirits%2C%20Switzerland%2C%20Tales&f=false.

It is self-evident, therefore, that even the imaginations of those from a good deal closer period of history observed the anxious behavior of birds, and so it may be implied that those of the early eighteenth century, if not Vivaldi himself, was fully cognizant of these tendencies and desired to depict them in support of the very text of his operatic works.⁷⁹⁴

Now that the dramatic contexts of the arias have been identified, a clarification between the texts and their musical counterparts will be made. As previously stated, while Vivaldi made minor changes to select passages within the aria scheme between these operas, the primary form of the aria, melodic lines, and bassline accompaniment remains mostly unchanged. As a result of current availability, the analysis will cover the notation and text relationship of the aria from *Tito Manlio*, however, based on what was just stated prior, much of this analysis also extends to the aria from *La verità in Cimento*, due to Vivaldi's duplication and recycling of material (see page 209).

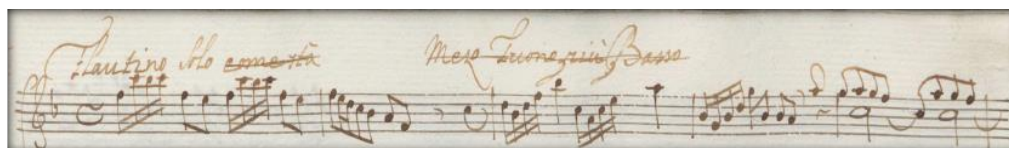


Figure 93: Vivaldi. Tito Manlio Act III, Aria 10, scene V, Bars 1 - 5⁷⁹⁵

Markings in the manuscript score next to the first line of the *flautino* read: “*Flautino solo come stà*” (“Flautino as it stands”) an indication in the middle of the sheet indicating “*Mez[z]o Tuono più Basso*” (“Half a tone lower”) and next to the bass line “*Viol [oncel]lo Solo sempre*” (“Violoncello always solo” – see Figure 93). Another instruction of similar nature appears in the same aria in *La verità in Cimento*: “*Violoncello solo sempre, e mezzo tuono più alto anco il Soprano, mà il Flauto come stà*” (“Violoncello always solo, and the soprano, also, a semitone higher, but the Flauto as it stands”)⁷⁹⁶. These are indications that point directly to the fact that the flautino instruments Vivaldi was dealing with were respectively a semitone too low and a semitone too high for the tuning practices of the orchestras at his disposal for those productions. This confirms how non-standardized the idea of pitch was among musicians from different countries, different towns, and even different sections of the same village! Considering that the texture for these two arias is so thin, it was far easier for Vivaldi to instruct his players and singers to alter their pitch center according to the flautino player.⁷⁹⁷

⁷⁹⁴ Personal opinion.

⁷⁹⁵ Richiesta riproduzione: RV 738 in Ms. Foa 37 “*sempre copra note oscura*”, cc. 286r-289r.

⁷⁹⁶ Sardelli. Chapter: The Recorder and Flute in Vivaldi's Vocal Music, page 257.

⁷⁹⁷ Personal observation.

Figure 94: Vivaldi. Vivaldi. Tito Manlio Act III, Aria 10, scene V, Bars 1 - 15⁷⁹⁸

For the first thirteen bars, the *flautino solo* and *violoncello solo* establish the setting of the aria before Servilia's entrance on the second half of Bar 13 (Figure 94). Above the cello's bassline, the flautino plays mainly sixteenth-note passages of different sequences, with far fewer eighth-note appoggiaturas, passing notes and quarter notes indicating the fundamental notes for chords. Predominantly in an arpeggiated fashion, the flautino conveys more than just a powerful, even agitated affect over a plodding baseline and conforming Servilia, but is the prime enforcer of the very harmonies only implied from the cello's baseline. Due to the lack of a continuo group that would usually supply the harmonies essential for the overall context, this task is delegated to the flautino, as a result significantly magnifying the attention given to this small instrument. Bars 5 to 10 exhibit a gratifying stream of thirds between the flautino and cello, but Vivaldi applies a systematic shortcut-form of writing for the top line (Figure 94).

What looks like eighth notes over a sustained pedal note in the flautino line is not an indication of *divisi* writing between two of the same instrument, or somehow requiring the instrument to play two lines at once, but merely outlines how the flautino is supposed to proceed in interpreting its execution of sixteenth notes, always referring to the sustained pedal as the note to be played for the even number of sixteenth notes, while the top eighth notes represent the sixteenth notes to be played in the odd number of notes in this graceful form of leaps.⁷⁹⁹ What can also be seen from these sorts of passages is that the harmonic rhythm is generally quite slow, often leaving the harmony unchanged and suspended over two bars or more, and if there is transformation, it only transitions from one harmony to the next approximately every half-bar. In a way, this allows the listener more time to absorb the harmonies extracted from

⁷⁹⁸ Richiesta riproduzione: RV 738 in Ms. Foa 37 "sempre sopra note oscura", cc. 286r-289r.

⁷⁹⁹ Refer to Sardelli's comparative images of notation to realization from the bottom of page 256 to the top of 257.

the trio, as arpeggiation and other manipulations of the melodic line is the only practical option for the flautino, relative to the form of bassline that has been delegated to it.

Figure 95: Vivaldi. Tito Manlio Act III, Aria 10, scene V, Bars 16 - 27⁸⁰⁰

From the second half of Bar 13 to the second half of Bar 18 the flautino is silent, allowing for Servilia to emerge as the soloist with the aria's motif and her elaboration on it (Figure 94 and Figure 95). The two upper voices switch places again in Bar 18, where the flautino repeats the motif in the dominant (C Major) and while incorporating a stepwise variation of sixteenth notes from Bar 22 to the beginning of 24, ensures that the tonality remains loyal to the underlying shift to C Major from F Major (Figure 95). Bar 24 is the first time where the flautino and mezzo-soprano convene, the latter maintaining the role of melody, while the flautino is busily occupied with harmonic shifts in sixteenth-note arpeggios over a mainly complacent bassline.

Figure 96: Vivaldi. Tito Manlio Act III, Aria 10, scene V, Bars 28 - 38⁸⁰¹

⁸⁰⁰ Richiesta riproduzione: RV 738 in Ms. Foa 37 "sempre copra note oscura", cc. 286r-289r.

⁸⁰¹ Ibid.

It is from here until Bar 32, where there is one of two places in the entire aria where the harmonic motion develops its own sense of tension and anxiety, bolstered by the constant fluttering of the flautino and emphasis of particular notes and downbeats by the cello underneath. F Major shifts to the dominant with the addition of a flat-seventh (E-flat) that resolves to B-flat Major to the words meaning “*Let dark night always cover*” (Bar 24-25).⁸⁰² Raising the B-flat to B-natural in the flautino accommodates the bassline shift of a sixth to G Major, accompanied by the introduction of F-natural as the seventh that resolves to C Major with the words “*the purest light of day*” (Bar 26-27). With the words “*and the new sun and dawn,*”⁸⁰³ another raise from C-natural to C-sharp signals A Major in a dominant function, the B-flat of the mezzo-soprano at the end of Bar 28 adding dissonance to the harmony and the added seventh (G) in Bar 29 pulls towards the establishment of D minor, which is the first definitive grounding of a minor tonality thus far in the aria (Bar 28-29); “*never return*”⁸⁰⁴ sees downward leaps by fifths in the bassline which steer to a toying between leading tone and resolution to the aria’s tonic, F, distracting from the minor key just prior, all the while the flautino and mezzo-soprano react in different patterns of stepwise downward motion. The former resorts to a trill over the pedal-note C, which is both the principal note of the dominant and the fifth of the tonality, while Servilia draws the listeners’ attention to her highly active and ornamented melody until the downbeat of Bar 35 (Figure 96).

The resolution of the flautino line at the end of Bar 32 is restless in nature, for while the cello and singer agree upon arriving at F Major, the flautino remained fastened to the dominant, creating a sense of unease and dissatisfaction until the announcement of the recapitulation at Bar 35 until the *fermata* at Bar 45 (Figure 97). This bar also serves as the starting point of the aria’s B section, where entirely new material is introduced that ultimately reveals the real sense of suffering that the text illustrates.

⁸⁰² Antonio Vivaldi (1678-1741). *Tito Manlio* RV 738-A, 3 CD Vivaldi Edition, Accademia Bizantina, Ottavio Dantone, Tesori del Piemonte Volume 28, Istituto per I Beni Musicali in Piemonte, Opere Teatrali Volume 6, Venezia, Naïve, OP 30413, 2003. Booklet insert, Scene 10, Aria No. 21, translation p. 140.

⁸⁰³ Ibid.

⁸⁰⁴ Ibid.

Figure 97: Vivaldi. *Tito Manlio* Act III, Aria 10, scene V, Bars 38 - 51 ⁸⁰⁵

With this in mind, Vivaldi incorporates a new abbreviation for writing brisk upward strokes of triplet sixteenth-note arpeggios, as can be seen with the comparison of the fully-written version (outlining the third, fifth and seventh of the dominant G chord) in Bar 45 and the abridged shorthand in the second half of Bar 46 (spelling the fifth, root and third of the tonic, C - Figure 97).

These rapid bursts of triplets (G dominant seventh to alternating between an inverted C Major triad and G Major triad, emphasizing G as the constant lowest note in the sequences) are connected by smoother stepwise links from Bar 45 to 49; the bassline casually outlined underneath the frantic harmonic display of the flautino goes so far as to sustain a pedal G from the middle of Bar 47 through 48 in confirmation to the flautino's stubborn emphasis of G; the singer is more passive and allows for the virtuosic display of the flautino to remain relatively undeterred, while introducing new textual content: [...] "*Let the wind stay still, without motion or murmur, and let my tears be answered only by the pitiful echo of the waters, until I die*" [...].⁸⁰⁶ The stagnant harmonic motion is undoubtedly explained by Servilia's statements of motionless wind, further exacerbated by an undecided bassline and jumping flautino and mezzo-soprano from Bar 49 to 51, where Servilia starts to become more assertive over the direction of the music in a long string of phrasing that resolves firmly in C Major in Bar 52 (Figure 98). The sudden intrusion of the A dominant harmony of Bar 53 arouses suspense and uncertainty that inevitably leads to the assertion of D minor in the middle of Bar 54, Servilia's

⁸⁰⁵ Op.cit., Richiesta riproduzione: RV 738 in Ms. Foa 37.

⁸⁰⁶ Antonio Vivaldi (1678-1741). *Tito Manlio* RV 738-A, 3 CD Vivaldi Edition, Booklet insert, Scene 10, Aria No. 21, translation p. 140.

resignation to the inevitable and referral of death ringing more real with every passing bar as a brief alternating exchange between the flautino and singer marks the last utterances of the former and gives way to a crushing cadence for Servilia and the cello in Bar 56 (Figure 98).



Figure 98: Vivaldi. *Tito Manlio* Act III, Aria 10, scene V, Bars 51 - 56⁸⁰⁷

However, this is indeed not the tragic ending the text calls for, as the *da capo* marking ushers the listener back to the beginning of the aria and ultimately concludes more positively in tonality, yet prolongs the feeling of frustration and disbelief delivered by the performance of the flautino. It is critical to mention that the roles of who ends the B section and who begins the *da capo* are reversed in the aria from *La verità in Cimento*. After an extensive cadential solo in the mezzo-soprano line, the flautino and bassline have the final say in the D minor cadence, and the singer proudly springs forth in F Major in the *da capo* repetition (Figure 98).

La Candace, o siano Li veri amici, RV 704 (1720)^{808, 809}

This opera marks one of the last compositions written by Vivaldi during his residency in Mantua. The libretto by Francesco Silvani and Domenico Lalli, *La Candace*, in its complete form no longer exists.⁸¹⁰ However, twelve arias are still preserved in Turin, one of which includes the flautino: “*Io son fra l’onde*” from Act III, Scene 11, scored for *flautino*, contralto and bass in Mantua, 1720, and is preserved as Ms. Foa 28 “*Io son fra l’onde*,” cc. 156r-160v,

⁸⁰⁷ Richiesta riproduzione: RV 738 in Ms. Foa 37 “*sempre copra note oscura*”, cc. 286r-289r.

⁸⁰⁸ *La Candace, O Siano Li Veri Amici*, Rv 704 (Vivaldi, Antonio), [https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_\(Vivaldi,_Anton.\)](https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_(Vivaldi,_Anton.)). Accessed February 03, 2019.

⁸⁰⁹ Richiesta riproduzione: RV 704 in Ms. Foa 28 “*Io son fra l’onde*”, cc. 156r-160v.

⁸¹⁰ Sardelli, p. 258.

Biblioteca Nazionale Universitaria Di Torino.⁸¹¹ Although there is no indication of scoring, it was only just over half a year later that a modified version of the same aria was incorporated once more in *La verità in cimento*, whereby Vivaldi specifies the instrumentation for the respective lines in the aria.⁸¹²

[...] “*Io son frà l’onde d’irato Mare nè ancor vacilla nè si confonde questo mio cor, Veggio la Stella ch’ in Cielo appare e lieta brilla, e si confonde perde il vigor, e la procella perde il vigor*”[...].⁸¹³

[...] “*I am in the midst of an angry Sea which neither falters nor confounds my heart, I see the Star that in Heaven appears and gladly shines, its confusion loses its vigor, and the storm loses its vigor*”[...].⁸¹⁴

The 127 bars of this highly virtuosic aria, with particular emphasis on the flautino in this description, certainly paints a vivid landscape of the tumultuous “sea” and “storm” the soprano ultimately overcomes. The twenty-three introductory bars in F Major, featuring the solo flautino and basso continuo underneath, its metaphorical “waves” arouse excitement and agitation through its rapid sixteenth-note passages in broken thirds and groupings of giant, arpeggiated leaps (Figure 99 and Figure 100). Largely stepwise motion in the bass line clarifies and stabilizes the frantic flautino phrases yet leaves the solo instrument to its own device for the most part, even though the flautino’s brief modulatory excursions through B-flat and C Major from Bar 11 through 16 (Figure 100). Bars 17 through 20 exhibit the first of several instances throughout the aria, as well as in material from *La verità in cimento* and *Tito Manlio*, where Vivaldi employs a simplification that outlines the intended activity of the flautino (Figure 100). When considering one bar, such as Bar 17, the bottom eighth notes indicate the variable notes in the grouping, while the top half note indicates the constant pitch that will continuously be in contrast with the moving line. Hence, the bar will contain three clusters of sixteenth notes, where the eighth notes represent the sixteenth notes on the main beats of the bar, while the half note will be reduced to the sixteenth notes in quick syncopation to the primary notes. This illustration is precisely the opposite of the shortcut writing Vivaldi employed in *Tito Manlio* (Figure 93), whereby the variable notes are placed at the top of the bar, and the constant “drone” is at the bottom of the texture.

⁸¹¹ Idem., p. 301.

⁸¹² Idem., p. 258.

⁸¹³ *La Candace, o siano Li veri amici*, RV 704 (Vivaldi, Antonio), Opus/Catalogue Number: RV 704, Librettist: Francesco Silvani, Domenico Lalli (1679-1741), Act III, Scene XI, p. 56; IMSLP: [https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_(Vivaldi,_Antonio)).

⁸¹⁴ Google Translate.

Figure 99: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 1 - 8 ⁸¹⁵

Figure 100: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 9 - 23 ⁸¹⁶

Upon the entrance of the mezzo-soprano in Bar 24 and through to Bar 33 (“*Io son frà l’onde d’irato*”), the flautino is mostly cooperative and subservient to the role of the singer, albeit in incensed interjections and asides of arpeggiated clusters in alternating bars (Figure 101).

⁸¹⁵ Richiesta riproduzione: RV 704 in Ms. Foa 28 “*Io son fra l’onde*”, cc. 156r-160v.

⁸¹⁶ Ibid.



Figure 101: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 24 - 36 ⁸¹⁷

Bars 38 to 41 is a triumphal resolution and indicative of the soprano's defiance in the unification of all three lines in monody to arrival in C Major, emphasizing the words that correspond to the translation of "which neither falters nor confounds my heart." The flautino descends from the top of its register in this aria, the piercing quality of which bolsters the dramatic effect these three bars have in the setting. Encouraged, the flautino then springs forth into its fury of sixteenth note phrases but maintaining the emboldened character of C Major from Bars 41 to 51 (Figure 102).



Figure 102: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 37 - 51 ⁸¹⁸

The slightest rhythmic modification defines a bright "rolling" effect of the sea's "waves" in the modulating series (C Major to F Major) from Bars 54 through 62, mainly in the invigorating and uplifting feeling of the triplet swooshes that mark the beginning of each

⁸¹⁷ Ibid.

⁸¹⁸ Ibid.

consecutive bar in the flautino of this section (Figure 103). In a phrase where the basso continuo gradually descends stepwise after every bar, the flautino and singer find common ground in their eighth notes, but the flautino also relates to the bass in that its odd notes are in parallel thirds, while its even notes maintain the pedal of D (Bar 64 through 68 – see Figure 103 and Figure 104).

Handwritten musical score for Vivaldi's *La Candace*, Act III, Scene XI, Bars 52-66. The score is written on three staves. The top staff is for the flautino, the middle for the singer, and the bottom for the basso continuo. The lyrics are written below the notes. The music features a descending bass line and parallel thirds in the flautino part.

Figure 103: Vivaldi. *La Candace* o siano *Li veri amici*, Act III, Scene XI, Bars 52 - 66⁸¹⁹

Bar 69 breaks the trend in order to provide a smoother transition to the emphasis of F Major and its cadence in Bar 74; the home tonality proves to reign supreme in the subsequent eight bars of consolidation and review (Figure 104).

Handwritten musical score for Vivaldi's *La Candace*, Act III, Scene XI, Bars 67-80. The score is written on three staves. The top staff is for the flautino, the middle for the singer, and the bottom for the basso continuo. The lyrics are written below the notes. The music features a descending bass line and parallel thirds in the flautino part.

Figure 104: Vivaldi. *La Candace* o siano *Li veri amici*, Act III, Scene XI, Bars 67 - 80⁸²⁰

⁸¹⁹ Ibid.

⁸²⁰ Ibid.

Bar 82 marks an elaborated reprise of the original content from the beginning of the aria, the differences of which are clearly displayed starting from Bar 88 as standard blocks of arpeggios and scalar, stepwise ornamentation of the more frenzied leaps from before. This bears the possible inference that this repetition demonstrates the control and strength of the main character of this scene, despite the challenging ordeals she must face (Figure 105).

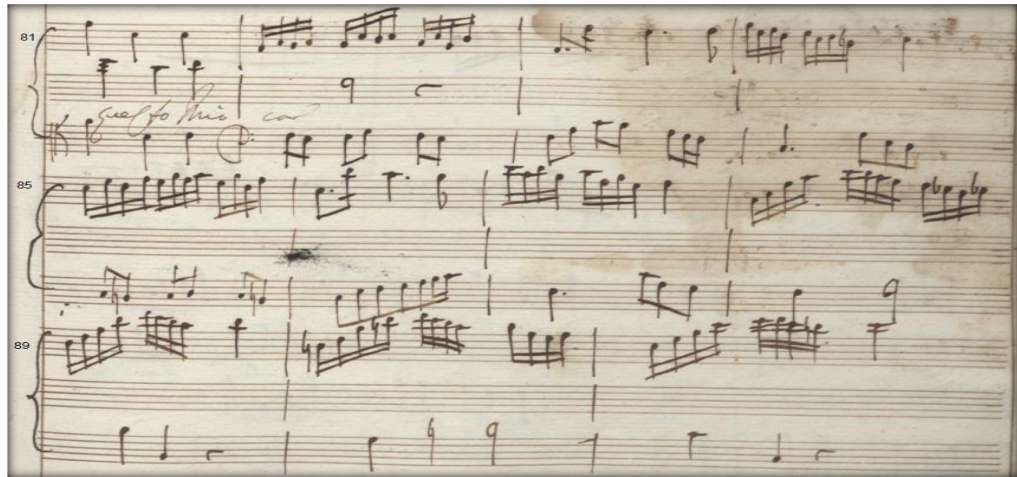


Figure 105: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 81 - 91 ⁸²¹

In Bar 98, which is not familiar from the initial onset of the aria, a dotted half note under a fermata is present for both the solo flautino and basso continuo, suggesting an improvised cadenza of one of the parts (would customarily be that of the solo line, which is, in this case, the flautino), a brief pause in the texture, or perhaps both in their respective times of performance following the *da capo* (Figure 106). Resorting to the familiar tutti descent in the scale of F Major, both this A section and later the end of the aria come to a close at the tonic cadence at Bar 102 (Figure 106).

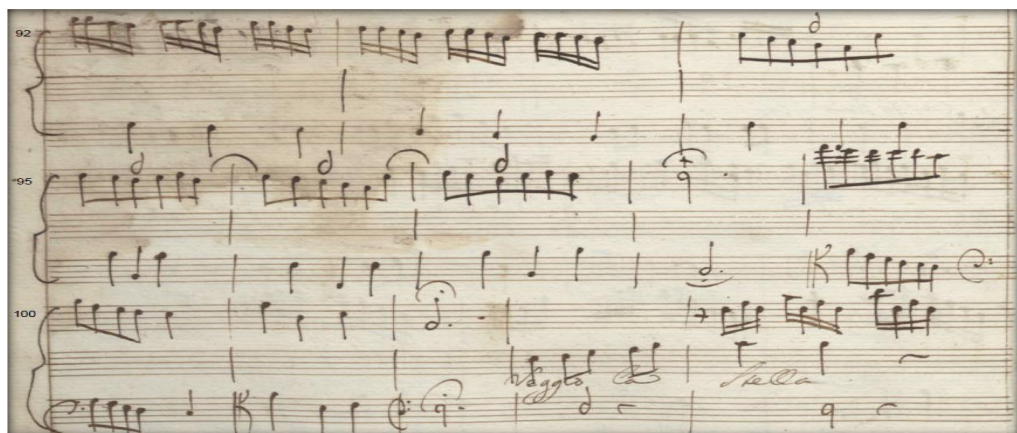


Figure 106: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 92 - 104 ⁸²²

⁸²¹ Ibid.

⁸²² Ibid.

The B section of the aria, Bars 103 through 127, is in the relative key of D minor and is likely in connection to the reference of night, as the protagonist at this point sees her shining star and the storm that consumes her dissipates. The mezzo-soprano takes point in stating the new text, while the flautino interjects with arpeggiated sixteenth-note groupings inspired mainly from the A section. Building up the moving line from Bar 111 through 114, the singer sets up the first completed statement of the B Section's text, of which Bars 115 through 116 is tutti monody. The flautino from Bar 117 through 120 ornately confirms the previous convictions of the virtuous character; such bursts of individuality are ultimately resolved upon their reunification during the last five bars of the section in unison before the aria's grand recapitulation back in F Major: the confusion has been clarified, and the storm has pacified (Figure 107 and Figure 108).

Figure 107: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 105 - 117⁸²³

Figure 108: Vivaldi. *La Candace o siano Li veri amici*, Act III, Scene XI, Bars 118 - 127⁸²⁴

⁸²³ Ibid.

⁸²⁴ Ibid.

La verità in Cimento, RV 739 (1720); Act III, scene 5⁸²⁵, Aria “Cara sorte di chi nata,”⁸²⁶

Albeit a different plot altogether, the same can be said for the flautino’s presence in Vivaldi’s thirteenth opera, *La verità in Cimento*, for aside from minuscule modifications on account for the different text and circumstances, the music for the flautino is virtually identical to that of *Tito Manlio*.

Translated as “*Truth in Contention*,” this was another three-act Carnival opera of Vivaldi. It made its debut in Venice in 1720 in collaboration with the librettist Giovanni Palazzi⁸²⁷ and was dedicated to Count Sava Vladislavich, a Russian legate residing in Venice.⁸²⁸

In Aria No. 10 from Scene 5 in Act III^{829, 830} when Rustena, the wife of the wealthy entrepreneur Mamud, despairs after her exposure to the truth that Melindo, the son she raised and of whom she was proud to see finally ready to wed, was never, in fact, her son at all, but rather the offspring of an affair between Mamud and his housemaid, Damira, who in turn had raised Mamud’s legitimate heir, Zelim, as her own in exchange for silence over the matter. Mamud even made a promise to Damir—as a vow of his love to her—that Melindo would inherit his estate.⁸³¹ After lamenting over her husband’s betrayal and the irreconcilable confusion it has caused, Rustena wishes for her existence to have taken place elsewhere:

[...] “*Cara sorte di chi nata delle selve all’ innocenza, al fedel suo sposo accanto lungi sta da tante pene. Nel tuo povero beata non ha ‘l Ciel per lei inclemenza. E sa appena che sia piano, tanto avvezza ch’ella è al bene*” [...].⁸³²

[...] “*Dear fate of one who was born in the innocence of nature, by her faithful husband’s side, she will leave suffering far behind. Blessed in poverty heaven never*

⁸²⁵ See footnote 763.

⁸²⁶ Richiesta riproduzione: “*La Verità in Cimento*” Atto III. scena V flautino RV 739 in Ms. Foa 33, cc. 297v-300r, Biblioteca Nazionale Universitaria Di Torino, Piazza Carlo Alberto 3 - 10123 Torino.

⁸²⁷ Talbot, Michael. *Palazzi, Giovanni*. Grove Music Online. January 01, 2002. Oxford University Press, Date of access 20 Dec 2018.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-5000903814>.

⁸²⁸ *Verità in cimento*; https://en.wikipedia.org/wiki/La_verità_in_cimento.

⁸²⁹ Vivaldi, Antonio, et al. *Verità in cimento*. Libretto. Italian. Per Marino Rossetti in Merzeria all’insegna della Pace, In Venezia, monographic, 1720. Image. Retrieved from the Library of Congress, <www.loc.gov/item/2010665688/>. Act III, Scene 3, Image 23.

⁸³⁰ In the original Libretto (Vivaldi, Antonio, et al. *Verità in cimento*. Libretto. Italian. Per Marino Rossetti in Merzeria all’insegna della Pace, In Venezia, monographic, 1720. Image. Retrieved from the Library of Congress, <www.loc.gov/item/2010665688/>), this Aria was published as Act III, Scene III; However, in the manuscript, Vivaldi moved the Aria to Act III, Scene V, Aria 10, and this is how it is recorded currently.

⁸³¹ Antonio Vivaldi, *La verità in cimento* Vivaldi Edition, Performer: Gemma Bertagnolli, Philippe Jaroussky, Sara Mingardo, Guillemette Laurens, Nathalie Stutzmann, et al., Orchestra: Ensemble Matheus, Conductor: Jean-Christophe Spinosi, Audio CD (August 19, 2003), SPARS Code: DDD, Number of Discs: 3, Format: Box set, OP 30365. on CD 3, booklet page 132.

⁸³² Vivaldi, *La verità in cimento*, Ensemble Mathis, Opus 111, CD Naïve OP 30365 (2003), booklet insert p.132.

*fails to smile on her. And she scarcely knows the mean of tears, so accustomed is she to happiness[...].*⁸³³

The original aria from volume Foà 28 fols 156R-160V in Turin, was “*La Candace o siano Li veri amici*” for the flautino, which was imported into *La verità in cimento*.^{834,835}

[...] “*Io son frà l’onde d’irato Mare e ogn’or vacilla e si confonde questo mio cor, Perdo la Stella ch’ in Cielo appare e lieta brilla, e la procella prende vigor*”[...].⁸³⁶

[...] “*I am in the midst of an angry Sea and each one falters and confounds my heart, I lose the Star that in Heaven appears and gladly shines, and it confuses itself losing its vigor and the storm loses it’s vigor*”[...].⁸³⁷

Through the comparison of libretti between the two ostensibly similar arias, it is evident that as a result of the transformation of context that occurs between the storylines of *La Candace* and *La verità in cimento*, Vivaldi makes subtle alterations that render the latter version of the aria the catastrophic opposite of its positive, empowered origins. Rustena in this opera is in absolute despair over her husband’s betrayal and does not believe that she will ever be lifted from her sorrow.

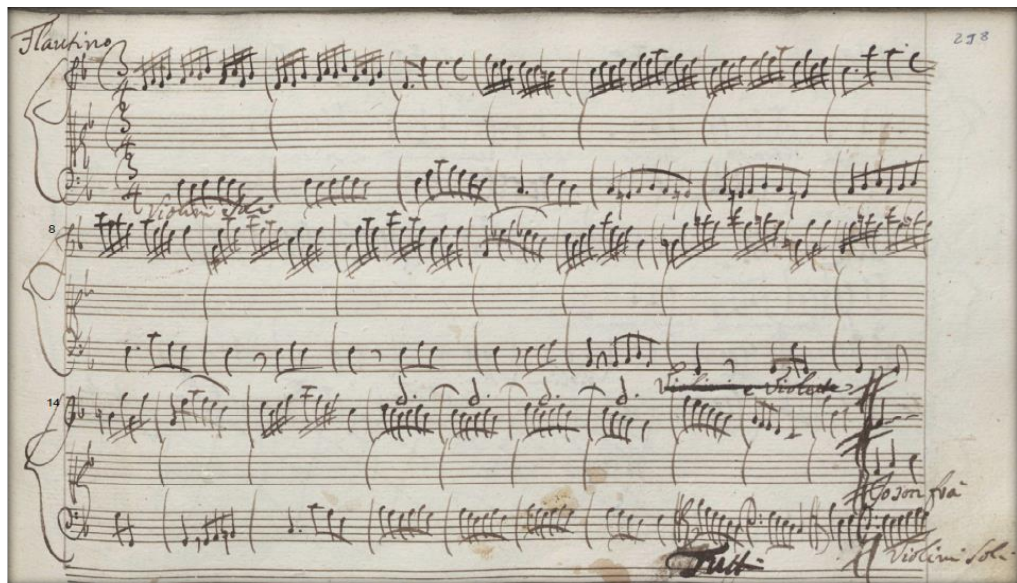


Figure 109: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 1 - 24⁸³⁸

⁸³³ Ibid.

⁸³⁴ Sardelli, p. 258.

⁸³⁵ Richiesta riproduzione: RV 704 in Ms. Foa 28 “*Io son fra l’onde*”, cc. 156r-160v.

⁸³⁶ *La Candace, o siano Li veri amici*, RV 704 (Vivaldi, Antonio), Libretto, Editor: Mantua: Alberto Pazzoni, n.d. (1720). P. 56. IMSLP: http://ks4.imslp.info/files/imglnks/usimg/e/eb/IMSLP392029-PMLP634383-Candace_1720_Vivaldi_LIBRETTO.pdf.

⁸³⁷ Google Translate.

⁸³⁸ Ibid.

Apart from this fundamental polarity, the notational modifications in this aria in comparison to its predecessor are minimal, except for two observations. The first is that the bass is far more active in its role, adapting the role of stepwise eighth notes than its passive quarter notes, as can be seen through the comparison of Bars 17 through 20 from both arias (Figure 109: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 1 - 24). The other quantifiable adjustment made in this newer aria is that the continuation and exploration of the singer's role from Bars 33 through 37 no longer exists (Figure 110), creating a sense of immediacy in returning to the angst caused by the plot's troubles, as opposed to elaborating upon the former character's success.⁸³⁹

Figure 110: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 25 - 41⁸⁴⁰

Figure 111: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 42 - 68⁸⁴¹

⁸³⁹ Richiesta riproduzione: "*La Verità in Cimento*" Atto III. scena V flautino RV 739 in Ms. Foa 33, cc. 297v-300r.

⁸⁴⁰ Ibid.

⁸⁴¹ Ibid.

Figure 112: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 69 - 92⁸⁴²

Figure 113: Vivaldi. *La verità in cimento*, Act III, Scene V, Bars 93 - 105⁸⁴³

According to Sardelli, the aria of *La verità in cimento* represents the initial step in Vivaldi's pursuit to give the flautino virtuoso status.⁸⁴⁴ The aria is written in F Major and is notated on three staves for the *flautino*, voice, and continuo (see Figure 109, Figure 110, Figure 111, Figure 112, and Figure 113).

⁸⁴² Ibid.

⁸⁴³ Ibid.

⁸⁴⁴ Sardelli, p. 258.

Concerto for Flautino in C Major, RV 443, P. 79, F. VI no. 4, R. 105



Figure 114: Vivaldi, Concerto for Flautino in C major, RV 443, Allegro, Original Autograph^{845,846}

Movement I - Allegro

A lively introduction is stated by the tutti ensemble, characterized by a walking bass line in eighth notes and quarter notes in the lower strings, while the upper strings establish the joyful melodic theme in C Major. In the original “Flautino” part, the melodic line is assigned to the first violins, as well as to the flautino. While the flautino and first violins share the same top line in the manuscript score—differentiated only when “Solo” is marked to indicate the emergence of the flautino from the rest of the instruments—concerto performance practice allows for the soloist to either play or not play in these tutti sections at their own discretion, depending mainly on the difficulty of the solo parts and whether that factor deems it necessary for the soloist to be able to recover before the next solo section, or solely on textural color and balance. This observation holds for the two remaining concerti that will subsequently be discussed. Furthermore, the concerto is arranged without written articulation, and it is, therefore, at the performer's discretion to choose the appropriate articulations.

Upon the arrival of the first solo entrance at Bar 19, the flautino immediately dives into a sequential phrase for six consecutive bars, harmonically exclusive to C Major with a static bassline, and introduces the first of innumerable examples of his favored form of melody with upper and lower *ostinato* traits. In this particular example, the first note of every four sixteenth

⁸⁴⁵ Antonio Vivaldi. *Concerto per flautino In sol maggiore* [RV 443], Edizioni Mario Bolognani - ROMA 2012, AV070112 baroquemusic.it; IMSLP:

[https://imslp.org/wiki/Recorder_Concerto_in_C_major%2C_RV_443_\(Vivaldi%2C_Antonio\)](https://imslp.org/wiki/Recorder_Concerto_in_C_major%2C_RV_443_(Vivaldi%2C_Antonio)).

⁸⁴⁶ Vivaldi, *3 Concerti per Flautino* (“Piccolo-Konzerte”), Facsimile des autographs, Ed: Winfried Michel, Mieroprint EM (Elly van Mierlo) 2010, Munster, Germany, 1999, p. 1.

notes acts as an underlying melodic direction that is embellished by three subsequent auxiliary notes, moving down and up in a stepwise manner, that define the character of a particular pattern within the overall sequence (Figure 115).



Figure 115: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 18 - 24⁸⁴⁷

After the range between the “bass” notes and supplementary notes expands from an initial third in Bar 19 to an eleventh in Bar 23 (Figure 115), Bars 25 to 30 show the flautino noodling upward in a fluid, stepwise manner towards the seventh of each dominant seventh harmony, only to resolve downward chromatically in quarter notes before the next ascending climb is initiated, until in Bar 30 the notes are all separated by whole steps and resolves to the third of the newly-established key of A minor in Bar 31 (Figure 116).

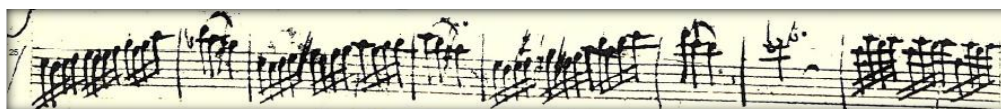


Figure 116: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 25 - 32⁸⁴⁸

The following bar sees the flautino return to the ostinato-like sequencing but now experiences far more mobility as the result of an activated bassline in leaps from Bar 32 to 35 (Figure 117).



Figure 117: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 33 - 38⁸⁴⁹

As the bass begins the stepwise ascent of just over an octave in an A melodic minor scale, Vivaldi inverts the placement of the stepwise auxiliary notes in the flautino line and involves them just as much in the gradual climb of the moving line as the *lower* notes, simply ornamenting what is, in essence, an ascending pattern of downward thirds between the first and last note of each quartet of sixteenth notes.

⁸⁴⁷ Idem., p. 2.

⁸⁴⁸ Ibid.

⁸⁴⁹ Idem., p. 3.

Bar 39 acts as one bar of relief from the sequences with two trills and passing notes before Vivaldi adapts the mobility of the second sequential pattern to the original aesthetic of the first pattern in the final two bars before the tutti overtake in Bar 42 (Figure 118).



Figure 118: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 39 - 45⁸⁵⁰

The ensemble reintroduces the concerto's motif, however this time in the relative minor (A minor) for eight bars before the flautino returns in Bar 50. This time, the soloist introduces an onslaught of full and broken arpeggio sixteenth notes, uninterrupted, for seventeen bars while the bass chooses to change harmony after each barline or stretch of two to three consecutive bars, the middle and upper voices responding in kind outlining harmonies implied from the bass (Figure 119).



Figure 119: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 46 - 53⁸⁵¹

The harmonic progression evolves from A minor to F Major through an ascending circle of fifths via dominant to tonic resolution: A minor (Bars 50-51) – E dominant seventh (52-53) – A minor (Figure 119), the flautino outlining the root position triad and broadening the gap between the highest and lowest notes (54-56) – D dominant (57) – G Major (58) – G dominant seventh (59) – C Major (60) – C dominant seventh (61) – F Major (62) – C dominant seventh (63) – F Major (64) – C Major with a ninth resolving upward to the third in the second bar (65-66) – F Major (Bar 67); see (Figure 120).

⁸⁵⁰ Idem., p. 3.

⁸⁵¹ Idem., p. 4.



Figure 120: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 54 - 71⁸⁵²

From here, the flautino adopts a new sequence of spelling downward triads, but with the aid of sixteenth note triplets as ornamental connections between the primary chordal notes. While together in a vertical alignment, the flautino and bassline are always in thirds and crafting the uniform harmonies for each bar, horizontally they spell two distinct harmonies. For example, in Bar 68, the overall harmony of the bar is an E diminished triad, but the flautino simultaneously proposes a G minor triad; Bar 69 identifies holistically as an F Major triad, while the flautino articulates A minor (Figure 120).

While the local components of the sequences drive downward, the framework indicates a scalic ascent from D as the first note of Bar 68 to C as the first note in Bar 72, Bar 71 representing a diminution of this gradual climb by condensing what was movement after every bar to movement after every beat. The cadential formula of a downward octave leap in the bass in the dominant, as well as a trill on the second scale degree, resolves to F Major in Bar 73, ushering in yet another tutti reprise of the original melody (Figure 121: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 72 - 80).



Figure 121: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 72 - 80⁸⁵³

The flautino returns in Bar 81 with the sixteenth note pattern first identified in Bar 25, except this time a fourth higher and leads to a bar of a quarter note and a half note, initially appearing as a sort of augmented Lombardic figure that is neutralized by a trill over the half

⁸⁵² Idem., pp. 4,5.

⁸⁵³ Idem., p. 6.

note (Bars 81-86; see Figure 122). Meanwhile, the bassline guides the texture once more to A minor.



Figure 122: Vivaldi, Concerto for Flautino plus Bass Line, RV 443, Allegro, Bars 81 - 88⁸⁵⁴

From Bar 91 to 102, Vivaldi transitions from A minor to the dominant minor tonality, E minor, first utilizing broken arpeggios of the flautino in a downward circle of fifths progression (87-91), using Bar 92 as a scalic bridge to establish the dominant of the intended cadential tonality. This is maintained as a pedal note (B) in the bass while the flautino emphasizes the pedal in another variety of its *lower-note* sequencing (the fourth note of each sixteenth note grouping is B), while the upper strings rise and fall harmonically with the actions of the flautino until E minor is proposed in Bar 98 (Figure 123).

Figure 123: Vivaldi, Concerto for Flautino plus Violin I and Violin II, RV 443, Allegro, Bars 89 - 103⁸⁵⁵

With stepwise motion of quarter notes in E minor clear in the bass, the upper strings counter in downward motion and the flautino rises in thirds until it wishes to resolve to its highest E on the third beat from the leading tone (Bar 99-100) and a final utterance of the pattern initially from Bar 87 terminates in the cadence to the tutti reappearance at Bar 102 (Figure 123).

⁸⁵⁴ Idem., p. 6.

⁸⁵⁵ Idem., p. 7.

Bar 112 is a rustic simplification of the texture as a whole, both with regard to the flautino and the bass, as the former outlines the tonality of E minor (Bar 112) and subsequently per bar (112-119) through the circle of fifths in massive leaps (f-sharp – B – E⁷ – A – D⁷ – G – C – F) and resolving in the final two bars (120-121) of the sequence with a G⁷ – C Major resolution (Figure 124).



Figure 124: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 112 - 127⁸⁵⁶

The next ten bars (122-131) are of the flautino traversing over and under hills of arpeggios of varying heights over a calm, repeated bassline and the upper strings are reintroduced into the texture as harmonic filling and emphasis for the notes articulated by the flautino with the following harmonic progression: C – G – C⁷ – F – G (Figure 124: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 112 - 127 and Figure 125).



Figure 125: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 128 - 133⁸⁵⁷

For a final time in this movement, Vivaldi reinstates an *upper- and lower-note* sequence, but with the most substantial leaps and ranges of interval yet asked of the flautino, jumping the span of a twelfth and climbing to a fourteenth in the first grouping of four sixteenth notes, gradually narrowing the gap of the initial leap by a step over two bars (Bar 132-135) and repeating the entire gesture once more (Figure 125 and Figure 126).

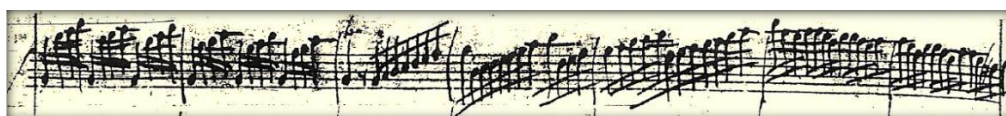


Figure 126: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 134 - 140⁸⁵⁸

⁸⁵⁶ Idem., pp. 8,9.

⁸⁵⁷ Idem., p. 9.

⁸⁵⁸ Idem., p. 10.

The bass consistently thrums on the dominant (G) while the flautino and upper strings cascade downwards between chords of the dominant seventh and home tonality of C Major. Marked by a trill in the flautino, the entire string orchestra lands forcefully on the dominant at Bar 136 and sustains the chord as dotted half notes over three bars, allowing the small soloist to either play the upwards ascending scalar passages as written or improvise in a cadential manner with them. The flautino reunites with the strings at Bar 139, where, with sixteenth notes, it ornaments the downward chordal trend of the upper strings, supported by the pedal G still carried by the bass, and at Bar 141 uses the dominant to prepare for the final cadential trill and resolution of the soloist to the tonic (C) from Bar 142 to 143 (Figure 127).

Figure 127: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 134 – 143⁸⁵⁹

Figure 128: Vivaldi, Concerto for Flautino, RV 443, Allegro, Bars 136 – 155⁸⁶⁰

⁸⁵⁹ Idem., p. 10.

⁸⁶⁰ Antonio Vivaldi, *Three Concertos for Piccolo*. Edited by Zart Dombourian-Eby and Martha Rearrick, second Edition, Theodore Presser, King of Prussia, Pennsylvania, 2006, p. 13.

The last thirteen bars feature the tutti orchestra recycling material repeated since the beginning of the movement, which ultimately resolves after a series of jumping, homophonic chords (Figure 128).

Movement II - Largo

One may indeed believe that this movement represents one of the most beautiful in the entire repertory. The 12/8 time signature, as well as the presence of dotted eighth notes in the solo flautino part and constant movement of eighth notes in the bass, indicate a *siciliana*, a slow dance that provided the basis for arias in operatic works during the Baroque era. However, in the manner employed here by Vivaldi, it suits the occasion of the concerto's middle slow movement just as well. The entire movement, surprisingly, consists of only thirteen bars, extended by a repetition of both sections.

The first section, a mere five bars in length, can be divided into two phrases of two-and-a-half bars. The first phrase is a basic tour from the minor tonic (e) and through the subdominant (a) and dominant (B) to lead back to the tonic, the first violins and violas clashing with dissonance in the transition from the tonic to the subdominant as they sustain their pedal notes over the bar line. The flautino twice arpeggiates E minor as a triad, before in a swirl of thirty-second and sixty-fourth notes flies upward to the downbeat of Bar 2, outlining the harmony of the subdominant in a sliding motion towards the dominant, ornamented with coules and passing notes. Stressing D-sharp twice (the third of the dominant and leading tone of the subsequent tonic harmony) and connecting each beat with decorative flourishes, the flautino briefly settles after the cadence at the beginning of Bar 3. The perpetual motion in the bass and droning of the other voices beckons the flautino to express more, so the flautino uses a fifth as an anacrusis to the initiation of the second phrase of the first half, marked by a soaring E in the upper tessitura of the petite instrument and rivaling any glorious moment in a vocal cantata. After coming down an arpeggiated octave, the flautino rises an augmented fourth to serve as the third of a new dominant (F-sharp) and dances gracefully around the exclusive harmony of the bar. Building up the tension, the flautino rockets up towards its high E once more, but doing so only aggravates the textures even more because it now represents the dominant seventh of the chord, now pleading to resolve to the new tonality of B minor. The harmony does shift to the new tonality in Bar 5, but the flautino is almost reluctant to comply and almost sighs with its falling dotted eighth notes and sixteenth note groupings alongside the falling dotted quarter notes of the violins, capitulating to B only after a *port de voix coule* emphasis on the A-sharp appoggiatura (Figure 129).



Figure 129: Vivaldi, Concerto for Flautino, RV 443, Largo, Bars 1 - 7⁸⁶¹

The second half of the movement consists of eight bars of a regular nature, whereby the phrase lengths are two bars each. While the lengths and methods of execution for the notes of the orchestra do not vary significantly from the first five bars of the movement, the harmonic relationships do change more frequently, which is reflected by a change of character in the flautino line. Bars 6 and 7 maintain the integrity of the first half, the flautino beginning as it did initially, but a fourth lower in the key of B minor, but inverts its direction of melody, swooshing down in its ornamentation to the downbeat of Bar 7 and building up the dominant harmony with a rise in its line (Figure 129). As it turns out, the dominant-tonic resolution in Bar 7 also initiates a brief harmonic expansion and exploration down the circle of fifths: f-sharp – B (Bar 7) – E – a (Bar 8) – D – G (Bar 9).

In Bar 8, the flautino changes character entirely with the E Major harmony and adopts a lilting stream of triplet-sixteenth notes that are almost bucolic. After the third repetition of the triplet figure in Bar 10 (having returned to E minor), a wonderfully magnetic pull towards the dominant is heard as a result of a chromatic rise in the bass in contrary motion to the sighing of the flautino. This rally towards B Major is only short-lived, as the embellished melody finds its way back to E minor. Harmonically similar to Bars 2 and 3, Bars 12 and thirteen incorporate the movement from subdominant to dominant to tonic, but over the course of Bar 12, the

⁸⁶¹ Vivaldi, 3 Concerti per Flautino (“Piccolo-Konzerte”), p. 11.

flautino creates tension with an ascending line of triplet neighbor tones, before its ultimate resignation of a lower chromatic appoggiatura from D-sharp to E in the final bar (Figure 130).



Figure 130: Vivaldi, Concerto for Flautino, RV 443, Largo, Bars 8 - 14⁸⁶²

Movement III - Allegro molto

Albeit a shorter movement than the first Allegro, this final movement of the concerto maintains an uninterrupted prevalence of grace, while adding considerably more to a dazzling, virtuosic performance. The strings open the movement with a jovial introduction, featuring the first violins (the soloist free to play along with the first violins in the tutti, as is with every other movement of these concertos) in a series of leaps and trills. The second violins are bubbling with repeated sixteenth notes drive the forward motion and playfully echo the first violins in arpeggios over the bar line from Bar 5 to 6, the violas bouncing with offbeat rhythms, and the bass providing a solid ground bass with leaps or stepwise motion (Figure 131).



Figure 131: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 1 - 11⁸⁶³

⁸⁶² Idem., p. 12.

⁸⁶³ Idem., p. 13.

The flautino enters at Bar 9 (Figure 131) with several trills in a bird-like mimicry to the trills of the violins several bars before. Bars 9 to 18 (Figure 132), which encompass the first solo section of the flautino in this final movement, demonstrates a tasteful flirtation between the tonic of C Major and its dominant, G Major, with a few other harmonies incorporated into the stew to give flavor and texture in the gradual release from C Major to explorations in the dominant and different relative tonalities.



Figure 132: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 11 - 21⁸⁶⁴

The melodic construction of the flautino over this span of bars is mainly harmonic in nature, outlining arpeggios and broken chords as an elaborated parallel to an energized bass. The flautino's cadential trill in Bar 18 spurs the tutti orchestra into the repetition of the first eight bars of the *Allegro molto*, transposed to suit the new tonality of G Major. Upon reentry in Bar 24, the flautino engages in a brief exchange of arpeggiation (emphasizing the D above the staff through sequential repetition) and the progressive connection of a lower melodic line, together forming a function of duality for the flautino. This effervescent attraction to D Major only results in acting as part of a harmonic bridge for the orchestral texture to be able to reach E minor, which is achieved by the downbeat of Bar 27 (Figure 134: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 26 – 30, Flautino + bc).



Figure 133: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 21 – 25⁸⁶⁵

⁸⁶⁴ Idem., p. 14.

⁸⁶⁵ Idem., p. 16.



Figure 134: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 26 – 30, Flautino + bc⁸⁶⁶

In Bar 27, Vivaldi reintroduces the arpeggiated chordal “hills” that were previously heard starting from Bar 122 in the first movement, cycling upwards through the circle of fifths from e – a (27-29) – D – G – C (29-32), with B Major representing the final segment of the sequence, but preparing the listener for both the change of rhythmic pattern in the flautino and bass lines, but also for the shift to E minor before the cadence in the middle of Bar 37. The flautino shifts only briefly to another pattern of arpeggiation before it starts the first of several rapid-fire phrases of triplet sixteenth notes, ornamenting the primary notes that would constitute parallel thirds with the bass line (Figure 135).

Figure 135: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 30 – 38, Flautino + bc⁸⁶⁷

A brief tutti interlude after the cadence in E minor shuffles back and forth between downward- and upward-leaping thirds in sixteenth notes and eighth notes, giving the solo flautino a moment of relief before its reentry in Bar 40. Here, the flautino imitates the motif of downward thirds but embellishes them in the form of anacrusis initiators and trills on the arrival notes. The second half of Bar 42 initiates what will be a three-bar downward trend of the circle of fifths in the bass line, whereby the first of the four eighth notes of each bar marks the root of the dominant chord, the second note introduces the seventh of the dominant chord, and the remaining two eighth notes represent the third and root of the resolving tonic, respectively: F-

⁸⁶⁶ Ibid.

⁸⁶⁷ Ibid.

sharp dominant seventh – B minor (Bar 43), E dominant seventh – A minor (Bar 44), D dominant seventh – G Major (Bar 45). The flautino, in contrast, foreshadows these changes in harmony in the resulting destinations of its anticipatory sixteenth notes, in that the two eighth notes preceding Bars 43 to 45 individually represent the upcoming chord of resolution and the seventh of their magnetic dominant chords. For example, in the analysis of the transition between Bars 42 and 43, the sixteenth notes of the flautino line take it up a fifth to the eighth note “B” above the staff, which heeds the resolving harmony of Beat 2 in Bar 43, and the flautino eighth note “E” just before Bar 43 indicates the seventh that will be revealed by the second eighth notes of the bass’ downward line in Bar 43. Subsequently, on the primary downbeat of Bars 43 to 45, the flautino resolves a leading tone (or the raised third in the case of the overall harmony of the beat) to the tonic of the second beat’s harmony, simultaneously causing dissonance with each preceding eighth note in that it is the upward leap of a tritone, resulting in even more tension in the harmonic pressure and release during this sequence (Figure 136).



Figure 136: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 38 - 48, Flautino⁸⁶⁸

The second half of Bar 45 is a descending line of scalar passing notes from the fifth of the dominant to the third and tonic of A minor in the flautino line, with the bass resolving upward from the raised third to the tonic (downbeat of Bar 46). The middle of Bar 46 to Bar 48 is another brief encounter with the circle of fifths, with the flautino outlining the root, seventh and fifth in its sixteenth notes of the dominant chords (Beats 3 and 4 of Bars 46 and 47) and the third, neighbor tone and root of the tonic resolutions (Beats 1 and 2 of Bar 47 and 48), the bassline resolving the semitones formed by the third of the dominant and tonic of the resulting tonic (Figure 136). Beat 3 of Bar 48 shows a continuation in the rhythmic sequencing of the flautino, but the harmonic emphasis changes as the bassline continues upward chromatically every half bar until the E Major triad arrival at Bar 50 (Figure 137).

⁸⁶⁸ Idem., p. 17.

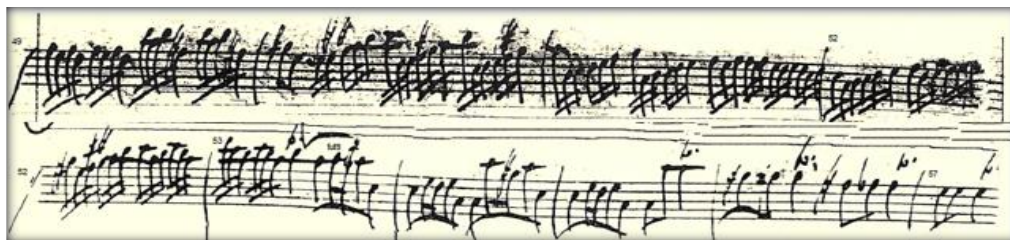


Figure 137: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 49 - 57, Flautino⁸⁶⁹

From here, a struggle between the dominant and tonic in A minor ensues in the bassline but is lightly framed to provide a minimal, yet effective framework for the flautino to pass over with a whirling stream of triplet sixteenth notes, ultimately resolving cadentially in A minor on the third beat of bar 53. The tutti orchestra reinstates the beginning theme of the first five bars in the tonality of A minor with a zesty chromatic flare in the descending figure of eighth notes and trilled quarter notes (Figure 137).

The end of Bar 58 reignites the blaze of triplet eighth notes in the flautino solo but develops in the ensuing twelve bars to the most extensive and demanding capacity in the entire concerto. Bars 59 to 61 show the return of the concerto's home tonic, C Major, as well as the domestication of the bassline to sustaining and maintaining G as the pedal in several forms from the second half of Bar 61 until the definitive cadential resolution to C Major at the end of the flautino's last solo on the downbeat of Bar 69 (Figure 138).



Figure 138: Vivaldi, Concerto for Flautino, RV 443, Allegro molto, Bars 57 - 71, Flautino⁸⁷⁰

Throughout this prolonged pedal, the flautino proceeds in a number of melodic gymnastics with the texture, rapidly soaring from its highest range and plunging into the depths of its tessitura. Out of many possible images that could be aroused from such a texture, one

⁸⁶⁹ Idem., p. 18.

⁸⁷⁰ Idem., pp. 19, 20.

may think of the intemperate flight of a small bird in absolute ecstasy and frenzy. After lifting up once more to its third-octave F, the flautino trills on the leading tone and finally resolves upward to the last note of its solo, having the option to continue onward with the final and conclusive orchestral tutti, which is an almost identical installment of Bars 3 through 8 (Figure 129 and Figure 130).

Concerto for Flautino in C Major, RV 444, P. 78, F. VI No. 5, R. 110

Movement I - Allegro non molto

The opening eleven bars of the concerto predominantly feature the principle of a descending diatonic scale in C Major, in both complete and incomplete forms. The bass line exemplifies the complete scalic descent during the first four bars, traversing the range of an octave in galloping dotted rhythms separated in each instance by a sixteenth-note rest, the violas playing in upper thirds complimentarily to the bass, the second violins in arpeggiating the harmonies of each half-note segment of the bar in upward eighth notes, and the first violins (with the optional, but not compulsive addition of the solo flautino) acting with slightly ornamented pedal units on the tonic, C while rushing upward to G on the third beat of Bar 2 and 4 (Figure 139).

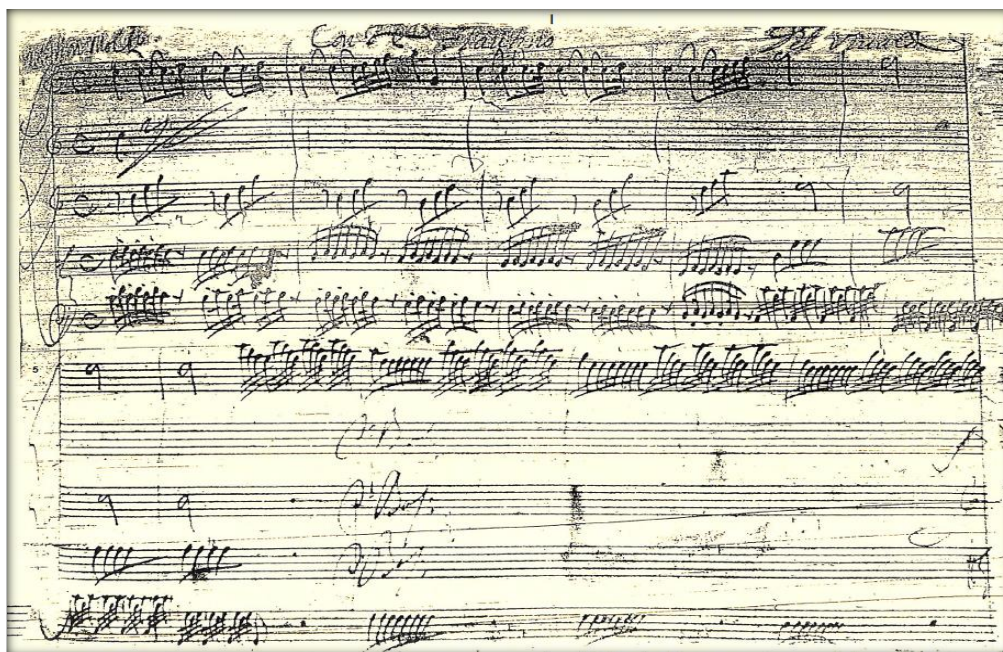


Figure 139: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 1 - 9, Flautino, Violin I, Violin II, Viola, bc⁸⁷¹

⁸⁷¹ Idem., p. 43.



Figure 140: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 10 - 14, Flautino, Violin I, Violin II, Viola, bc⁸⁷²

The middle of Bar 4 until midway in Bar 6 see a furious ruffling of activity in the bass with thirty second notes grouped harmonically in half-bar units as the tonic (C) and dominant (G), the violas acting as harmonic fillers and both violin sections in thirds descending the course of a fourth by half notes. Also debuting in the middle of Bar 6, the flautino begins with four downward swooping groupings of stepwise thirty-second notes in solo that in absolute silence until the beginning of Bar 7, where Vivaldi instructs the strings to join the flautino and play in “unison” according to what the bass line is playing, which are eight consecutive sixteenth notes of F. The flautino and orchestra continue this exchange progressively a diatonic step lower until Bars 10 and 11, where soloist and tutti agree upon the tonality of C Major and cadence.

Marked “Solo,” Vivaldi indicates the first significant solo passage of the flautino to start in Bar 12, where the harmony simplifies to accompanying, static eighth notes in the bass that give the minimal contribution to forward orchestral momentum and contextual harmonic indication. Such harmonies from Bar 12 to 18 exchange mainly between C Major and its dominant, G Major, however, there is a brief modulation to D minor from Bar 15 to 17 (Figure 141 and Figure 142: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 14 - 19, Flautino).

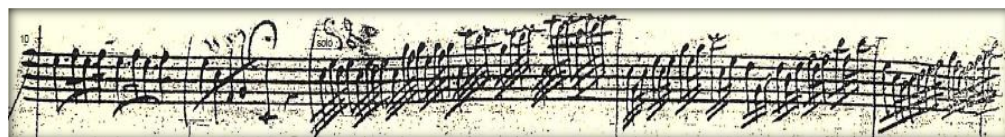


Figure 141: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 10 - 14, Flautino⁸⁷³

⁸⁷² Ibid.

⁸⁷³ Idem., p. 44.

Meanwhile, the solo flautino embellishes the underlying harmonic activity of the section with floral variations of thirty-second notes and sixteenth notes, first with an ascending upper and lower melodic division in the groupings of Bar 12, followed by broken arpeggiation in Bar 13 and lavish scalic runs in Bar 14. Although there are no inner voices to constitute the quality of the harmony clearly, the B-flat and subsequent C-sharp trills of the flautino in Bar 15 are a sharp tug from the previous tonality of C Major towards D minor by means of either the minor fourth scale degree (G minor) or one of the diminished scale degrees (supertonic or leading tone) and through the dominant seventh on the downbeat of Bar 16 (Figure 142). The triplets and broken arpeggios of this D minor episode are then resolved sequentially by the harmonic progressions of Bars 17 and 18, where the flautino guides the ear through an implied dominant seventh and tonic once more in C Major (Figure 142).

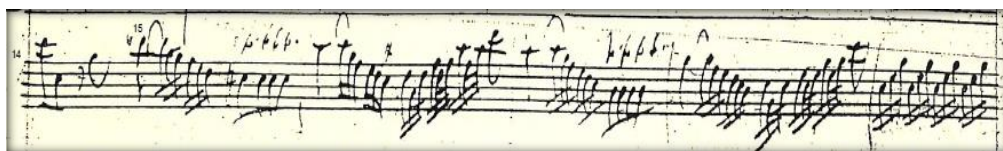


Figure 142: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 14 - 19, Flautino⁸⁷⁴

The next ten bars (Bars 19 to 28) witness the flautino navigate gradually towards the relative minor tonality (A minor) through an uninterrupted series of triplet sixteenth-note arpeggios, with the notable replacement of the bass accompaniment by plodding eighth notes in the violins and violas as harmonic reinforcement (Figure 143). From Bar 20 until 28, Vivaldi uses choral abbreviations in the flautino line to indicate the notes which should be repeated within the triplet sixteenth note framework that is established in Bar 19; the same applies to the strings in their execution of eighth notes, which are subsequently denoted by half notes as a means of compositional shortcut by Vivaldi (Figure 143). The harmony shifts simplistically and gradually over the course of these bar lines as such: C – F (Bars 19-20), D – G (Bars 21-22), E – a (Bars 23-24), e – FM⁷ (F Major 7th) with expanded range between notes in the triplets (Bar 25), G – Em⁷ (E minor 7th, Bar 26), a – Dm⁷ (Bar 27), E – a (Bar 28).



Figure 143: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 19 - 30, Flautino⁸⁷⁵

⁸⁷⁴ Ibid.

⁸⁷⁵ Idem., p. 45.

The second half of Bar 28 to 32 is a brief change in character rhythmically in the flautino in downward gestures first leading to the dominant (E) in Bar 29, followed by a resolution to A minor in Bar 30 and confirmed in imitative and repetitive upward strokes and a cadential trill to the tutti reprisal of the opening theme, but now in the relative minor tonality. Bars 32 and 33 are transpositions of the first two bars of the movement, while Bars 34 and 35 are inspired by the responsory nature of Bars 6 and 7 (see Figure 144 and Figure 140).



Figure 144: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 31 - 35, Flautino⁸⁷⁶

While perhaps not directly related, Bars 36 to 38 are transitional bars possibly inspired by Bars 40 to 42 from the third movement of RV 443 (Figure 136), related by the nature of the pickup notes and trills, but variant in their rhythmic qualities as triplet sixteenth notes and trilled eighth notes. These three bars also herald what is to come throughout the subsequent six bars regarding modulation, the flautino guiding the corresponding upper strings via a series of sequential triplet sixteenth notes of varying forms (Figure 145).



Figure 145: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 36 - 39, Flautino⁸⁷⁷

During Bars 40 to 42 the flautino, amidst its active duties, outlines all the components of a string of seventh harmonies when attention is given to the first note of every triplet grouping, guiding the texture from C Major to a more adventurous tonality of E-flat Major (Figure 146), before breaking rank in Bar 43 that rapidly draws towards a D Minor cadence in Bar 44.



Figure 146: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 39 - 42, Flautino⁸⁷⁸

⁸⁷⁶ Idem., p. 46.

⁸⁷⁷ Ibid.

⁸⁷⁸ Idem., p. 47.

In the new key, the bass, as well as the violas which are instructed to follow suit with their lower counterparts, erupts into the motivic fury first experienced from Bars 4 to 6 (Figure 140). What was first only lightly hinted at originally from Bars 15 to 18 (Figure 142) is now a drastic shift in character throughout Bars 46 through 50 (Figure 148), from the anxious, energized bustling to a cantabile melody that yearns in desperation during its dramatic climb. The bass line also adopts a far more exciting role in “walking” between harmonies, as opposed to the more static mold designated to it throughout the majority of the movement (Figure 147). This moment of beautiful song is ever so aloof, as the flautino soon returns to its rapid twisting and turning of triplet sixteenth notes, embroidered with neighbor non-chord tones within the triplet units.

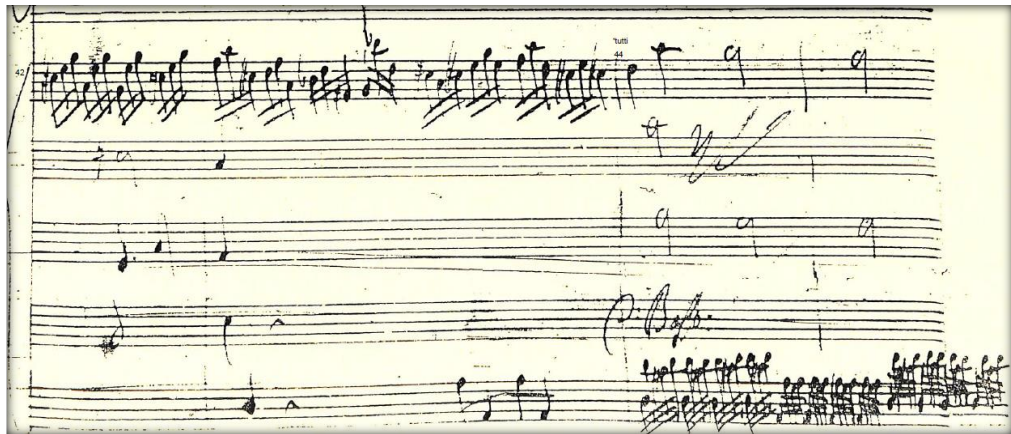


Figure 147: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 39 - 42, Flautino, Violin I, Violin II, Viola, bc⁸⁷⁹



Figure 148: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 45 - 50, Flautino⁸⁸⁰

Upon arriving in the tonality of E minor from its brief exploration of A minor that begins in Bar 51, Bar 56 is a genuinely downward trajectory of fluttering, as if a small bird was preparing to land, only to be carried by a few gusts of wind in the swiping rushes of thirty-

⁸⁷⁹ Ibid.

⁸⁸⁰ Idem., p. 48.

second notes in Bar 57, before finally reaching its resting place in E minor on the downbeat of bar 58.



Figure 149: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 51 - 61, Flautino⁸⁸¹

Final bouts of virtuosity precede and succeed this bar as the tutti simplifies, showing movement but not necessarily with a more precise goal than to continue the last fleeting moments in the minor tonality. The first seven notes of the flautino in Bar 60 serve as an ornamental bridge between the previously established tonality of E minor and its return to C Major through the introduction of a flatted F (the convention of the eighteenth century was to indicate the naturalization of a sharp note with the use of a flat sign (Figure 149); it does not call for an F-flat) and followed by a descending musical stairway to the motive first witnessed in Bar 12 (Figure 141). After three upward streaks of the C Major scale (a more direct and simplified version of the figures from Bar 14), Bars 63 to 66 represent a reduced adaptation and amalgamation of the rhythmic sequencing of Bar 12 (Figure 141) and the harmonic progressions starting in Bar 19 (Figure 142 and Figure 143), with deviation from the harmonic tradition occurring in the leading tone harmony of the second half of Bar 66 that lands comfortably in C Major in Bar 67 (Figure 150). Upward swishes of arpeggiated octaves and a scalic descent in C Major in the flautino wind towards a final cadential trill in the home tonality of C Major. “*D.C. fino al segno*” indicates that everyone is to return to the beginning of the movement and repeat the first eleven bars until they are to stop at the fermata sign (Figure 151).



Figure 150: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 61 - 67, Flautino⁸⁸²

⁸⁸¹ Idem., pp. 48, 49.

⁸⁸² Idem., p. 50.

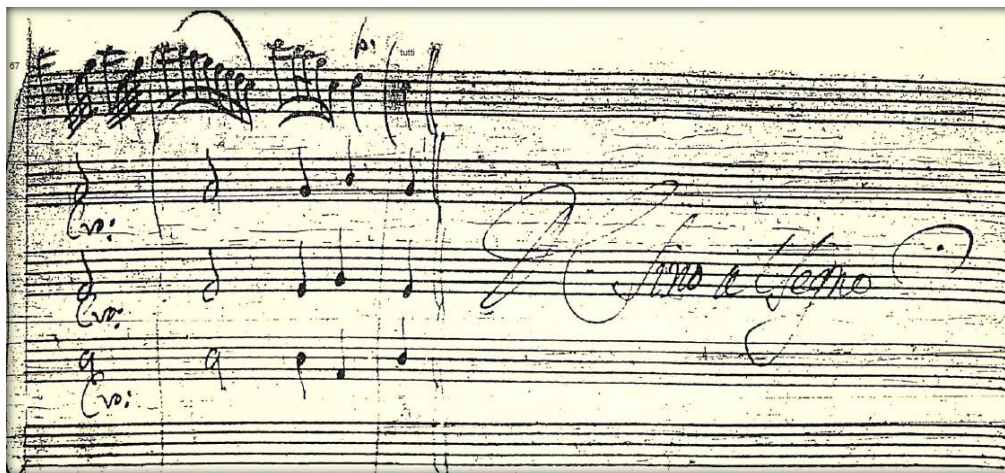


Figure 151: Vivaldi, Concerto for Flautino, RV 444, Allegro non molto, Bars 67 - 69, Flautino⁸⁸³

Movement II - Largo

Unlike the previous concerto, whereby two distinct sections were defined in the slow second movement, this brief, contemplative *Largo* in A minor plods from beginning to end in one forward motion, driven almost continuously by the detached plucking of the string orchestra, first as whole for the first two bars, but then allowing the second violins and bass to drop out of the texture, rendering the remaining first violins and violas the sole motors upon which the flautino elegantly graces with passionate, haunting melody. Because the string accompaniment is virtually arpeggiation in several forms, thereby providing harmonic clarity, the flautino voice is emancipated to pursue melodic phrases more stepwise in nature than the predominantly chordal leaps it was accustomed to throughout the prior movement (Figure 152). Just as is the case with other examples of second movements from his other concertos, the solo part is highly ornamented, revealing close involvement of the composer with the work. The decisions he made to characterize such yearning, painful resignation in his florid embellishments oppose the common Italian practice of simplified score writing in slow movements, with the expectation that it is to be adapted and molded according to the discretion and individual tastes of the performer. Thus, particularly as it applies to the concerto writing he exhibits throughout the three concerti for flautino, Vivaldi recognized that the instrument was multifaceted to the degree that he was able to envision and instruct the instrument to play not only some of the most bewilderingly demanding technical challenges but also to be capable of the most poignant provocations of the soul. Maintaining a well-formulated, yet so convincingly improvisational character throughout, the flautino embarks on a harmonic wandering of sorts through its melodic maturation.

⁸⁸³ Idem., p. 51.

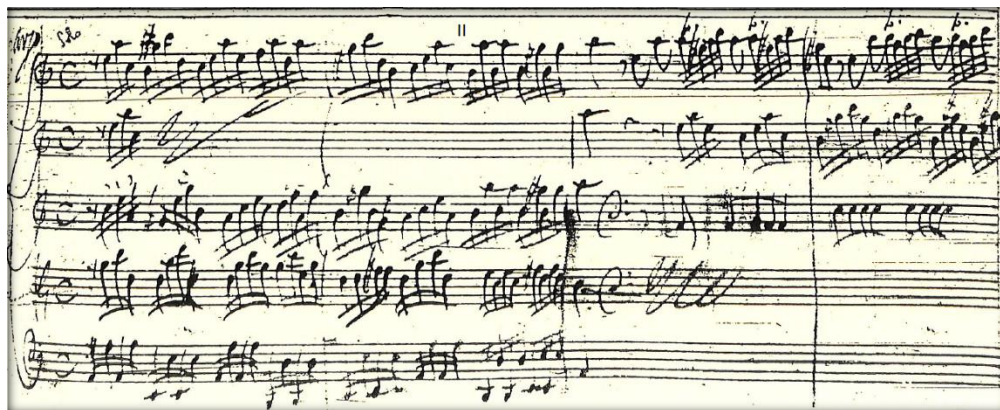


Figure 152: Vivaldi, Concerto for Flautino, RV 444, Largo, Bars 1 - 4, Flautino, Violin I, Violin II, Viola, bc⁸⁸⁴

The first three-and-a-half bars of the flautino solo (Bars 3 through 6) represent a melodic augmentation of the harmonic progression the tutti orchestra narrated in the first two bars of the movement, with minor alteration to provide contrast (Figure 152 and Figure 153). Bars 1 and 2 provide the following string of harmony: a – E – a – d – E⁷ – a – d^{6/5} – E – a (the A minor tonality is the downbeat of Bar 3). Continuing, the flautino meanders through the first a – E – a harmonies, yet decides to transition directly to the E dominant-seventh harmony, bypassing D minor, and also deviates from the charted course by modulating to the dominant of E minor and emphasizes this shift with three upward sweeps of thirty-second notes. The first two terminate by the landing of an added seventh to the harmony, generating even more of a gravitational pull towards E minor until on the third execution of the scalic gesture, the flautino arrives on the third of the new tonality in the middle of Bar 7 (Figure 153). The trilled motifs introduced by the flautino in Bar 3 are reinstated in E minor, but shortly after, capitulates to a cadence in the new key. The last beat of Bar 8, however, provides a surprise in the modulation to G minor, effortlessly possible by stepwise motion in the bass. Against an ascending violin section, the flautino falls in a scale traversing from G minor, over a shimmering harmonic inflection with the major sixth chord of E-flat, to prepare the transition to the dominant of D minor with non-chord tones of D and C-sharp.

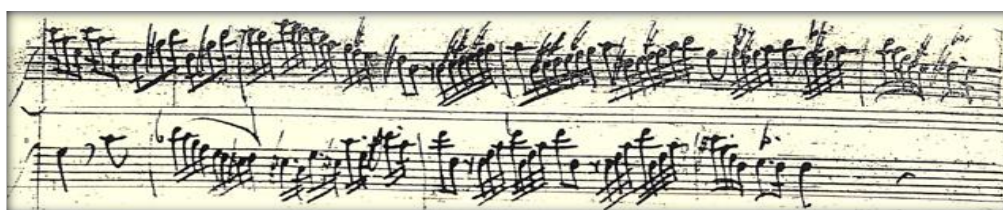


Figure 153: Vivaldi, Concerto for Flautino, RV 444, Largo, Bars 5 - 11, Flautino⁸⁸⁵

⁸⁸⁴ Ibid.

⁸⁸⁵ Idem., p. 52.

The third and fourth beats of Bar 9 from scalic contemplation to resolute broken chords of the dominant and an added seventh in the bass before the definite arrival of D minor. After a brief arpeggiated confirmation of D minor throughout Bar 10, the flautino utilizes Bar 11 to settle with a cadence. Once more via stepwise motion in the bass, the violins and basses introduce an E dominant harmony to bridge the recent harmonic exploration back to the initial A minor motifs of the flautino (Bar 11).

In an altered recapitulation, the flautino merges the trilled thirty-second note groupings consecutively in Bar 12, varying the direction of the third grouping in an upward motion to help catalyze movement through the fourth grouping to the higher tessitura at the beginning of Bar 13 (Figure 154). Starting from the note D, there is a holistically stepwise descent that volleys between the dominant and tonic of A minor, the flautino presses the seventh of E^{6/5} as a tied quarter note, rocketing up the scale suited for E Major before falling a seventh down to the third of A minor, repeating the pattern as before through the rest of the bar until resorting to lilting triplets an octave higher to decisively resolve in a trilled cadence to A minor. The final two-and-a-half bars of the movement revisits the conclusive cadential material from the second half of Bar 1 to the beginning of Bar 3 (Figure 152).



Figure 154: Vivaldi, Concerto for Flautino, RV 444, Largo, Bars 12 - 17, Flautino⁸⁸⁶

Movement III - Allegro molto

This final movement of the concerto RV 444 is genuinely one of delightful festivity. Dazzling trills lavishly adorn the full utilization of a dotted eighth note tied to two thirty-second notes, and both of the ensuing tutti takeovers throughout the movement in G Major and E minor, respectively, are variations of the activity captured in the first fifteen bars of the movement.

The first solo entrance of the flautino at the pickup from Bar 15 to 16 bases its motivic trills on notes of G, a fifth higher than the trills of C exhibited initially by the violins and could already be indicators of the likely direction of the solo section to the dominant tonality of G Major (Figure 155: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 10 - 19, Flautino).

⁸⁸⁶ Idem., p. 53.

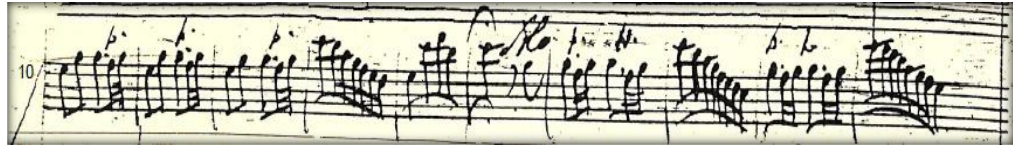


Figure 155: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 10 - 19, Flautino⁸⁸⁷

After a gradual melodic climb to its third octave, topping off at F and resolving down to E from Bar 22 to 23, the flautino settles down by hovering in various patterns based on neighboring movement and broken thirds in the second octave to give elaboration to the now-static movement of the lone first violins until the G Major cadence and tutti recurrence at Bar 35 (Figure 156).

Maintaining the calm of the phrase preceding Bar 35, the flautino adopts altered arpeggiation as its primary means of communication, interrupting with soaring half note figures in Bars 52, 54, 57 and 59, demonstrating the gorgeous melodic simplification of D-C-E-D (D of Bar 52 and E of Bar 57 acting as appoggiaturas) that is ultimately resolved by the concluding gesture of Bar 61 in A minor (Figure 157).



Figure 156: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 20 - 37, Flautino⁸⁸⁸



Figure 157: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 38 - 65, Flautino⁸⁸⁹

⁸⁸⁷ Idem., p. 54.

⁸⁸⁸ Idem., p. 55.

⁸⁸⁹ Idem., pp. 56, 57.

Bars 62 to 78 (Figure 157: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 38 - 65, Flautino and Figure 158) constitute a prolonged-phrase of rolling hills of sixteenth note arpeggios, gradually expanding in range as the progression continues, that inversely mirrors the sequencing Vivaldi employed starting from Bar 122 during the first movement of the concerto RV 443 (Figure 124). Similar in scope, this borrowed and modified passage has changed character from that of the first concerto in that it adheres to modulation in minor tonalities, initiated in A minor and cycling through its dominant of E Major with a gradually added seventh and then toward E minor through its dominant with an added seventh, B Major. A sudden flurry of stepwise triplet sixteenth notes ties the loose ends of the section in preparation of the final section of original material.



Figure 158: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 66 - 78, Flautino⁸⁹⁰

Bar 89 defies the expectation of flautino elaboration in E minor, for the soloist surprisingly returns to the home tonality of C Major and begins the climb of a sixth over three bars exclusively with the trill motif. The flautino continues and embraces the most invigorating series of phrases within this finale of the concerto. Extreme command of the instrument is necessary to be able to meet the grueling conquest of triplet sixteenth-note passages of varying leaps between the second and third octaves, climaxing by striking the highest notes of F in the D minor Bar 97 (Figure 159: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 83 - 98, Flautino).



Figure 159: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 83 - 98, Flautino⁸⁹¹

⁸⁹⁰ Ibid.

⁸⁹¹ Idem., p. 59.

The trills are kept alive by the dotted quarter notes of Bars 96, 98, and 100 and mimicked to a certain degree by the repetitive fluttering of the triplet figures from Bars 102 to 106 (Figure 160). Upward waves of scalar triplets lapping at the shores of the listener's conscience promise a happy future, but Vivaldi unveils his most shocking secret that drastically changes the setting of the concerto from Bar 111 through 119 with the abrupt confrontation of the parallel tonality of C minor.



Figure 160: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 99 - 124, Flautino⁸⁹²

The morbid shift is ever heightened by the D-flat and harmonic minor form of the descending eighth-note scale traversing Bar 115 and 116. The storm subsides as the dominant (G) quality of Bar 120 decides to take a turn for the better and witnesses the flautino hurling chirpily in stepwise triplet runs towards its final cadence in C Major before the concluding da capo recapitulation (Figure 160).

With regard to the overall orchestral texture of this movement, it characterizes to a large extent some of the thinnest instrumental accompaniment among the other movements of his three concerti for flautino. Except for the tutti sections, virtually all of the flautino solo passages throughout the entire movement are accompanied by only one of the orchestral voices. The first violins carry this responsibility from Bars 16 through 34 (for examples see Figure 161 and Figure 162), however, after the first tutti intervention Bar 35 to 45, the bass is the sole accompaniment to the flautino for every subsequent solo passage (for examples see Figure 162 and Figure 163).

⁸⁹² Idem., pp. 60,61.



Figure 161: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 10 - 19, Flautino and Violin I⁸⁹³

The implication of what this regarding compositional writing for the flautino is quite extraordinary, especially with consideration to the fact that Vivaldi's orchestral writing in these concerti is already capitulatory to the solo voice. Examination of the original manuscript for this movement feigns incompleteness out of the stark reality that most of the inner bars of the systems are left blank. However, this was indeed Vivaldi's wish for how he wished the flautino to be accompanied.

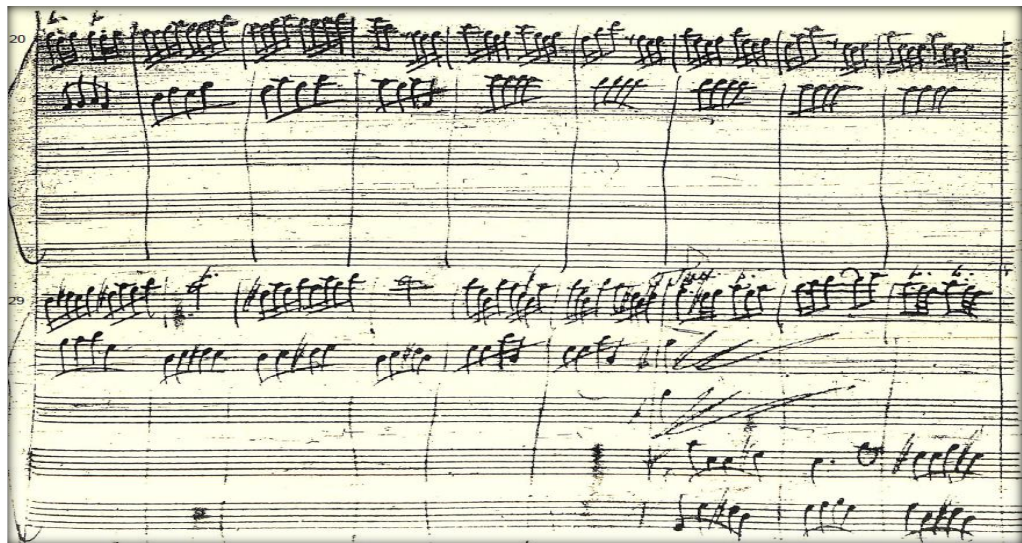


Figure 162: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 20 -37, Flautino and Violin I⁸⁹⁴

⁸⁹³ Idem., p. 54.

⁸⁹⁴ Idem., p. 55.



Figure 163: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 38 - 47, an example of Flautino and Bass⁸⁹⁵

Figure 164: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 83 - 91, example of Flautino and Bass⁸⁹⁶

Concerto for Flautino in A minor, RV 445, P. 83, F. VI no. 9, R. 152 (between 1732-42)

Movement I - Allegro

The last of Vivaldi's concerto works for solo flautino, RV 445 is not only fascinating from the perspective in that it is the only work within the three concerti analyzed in this body of research as tonally homogenous over all three movements (the reigning mode of A minor),

⁸⁹⁵ Idem., p. 56.

⁸⁹⁶ Ibid.

but also contains some of the most breathtaking examples of virtuosity ever composed for the instrument; certainly for those times, if not including up to the present day.

While to a certain degree not as varied regarding daring to explore more distant harmonic possibilities, as will be the case in the tutti introduction of the third movement, the first twelve bars of this first movement nonetheless establishes an explicit thematic setting, upon which the flautino will inevitably base its idiomatic variety. What it may lack in harmonic development is reconciled by an astute interplay of counterpoint between the leading voice (with the aid of the first violins) and the second violin line. Regardless of whether or not the soloist wishes to play along with the tutti right from the beginning, the second line is canonically separated from the first line by two beats, thereby playing a game of imitation. This imitation carries on as such from the beginning of the piece until Bar 4, where the second line makes the leap of only a third to G-sharp at the beginning of the bar in contrast to the leap of a fourth to A that preceded it in the top line. The anticipation to the third beat of Bar 4 is altered to an eighth-note G-sharp and the second half of the bar consists of an eighth note paired with six downward sixteenth notes, resulting in the outlining of a dominant seventh harmony and reverses the role of voice leading, subjecting the top line to playing the following role. This reversal continues as a series of syncopated interjections between the upper lines, with the violas coming to the aid of the second voice, until the unification of these forces during the second half of Bar 6 (Figure 165). As the second violins and violas are subjugated to active harmonic filler roles of continuous sixteenth notes starting during the transition from Bar 6 to 7, the focus of juxtaposition is shifted from the alternation of entrances between the top line and the bass, the former always initiated in the use of its sixteenth notes as part of Lombardic arpeggios, while the bass follows with its sixteenth notes an eighth note and terminates with an octave downward leap. The effects of the Lombardic rhythms are counteracted by the motifs of the two upper lines starting from the fourth beat of bar 9, the second violins first riding in thirds above the first line, then reversing to representing the lowers thirds in the parallel movement from Bar 10 to the first half of Bar 12. Homophonic movement among all the voices in the last half of Bar 12, the upper three lines moving in similar motion and the bass moving contrarily, serves as a resolute moment of cadence and transition to allow the flautino to emerge with its first solo (Figure 165).

Perpetuating the harmonic rhythm by the half-bar that was established earlier in Bar 7, the flautino enters in a bustling fit of commotion with two phrases of leap-filled arpeggiation of sixteenth notes spanning from Bar 13 to 21 (Figure 166). By Bar 19 the instrument's intentions are indeed meant to stand out more as the distance between notes within the sequences grows ever more substantial in its gradual modulation until it is hurdling intervals of

a fourteenth (just shy of two octaves!), by which time the flautino spirals down scalic triplets in the new tonic of C Major from Bar 21 to 22 (Figure 166 and Figure 167).

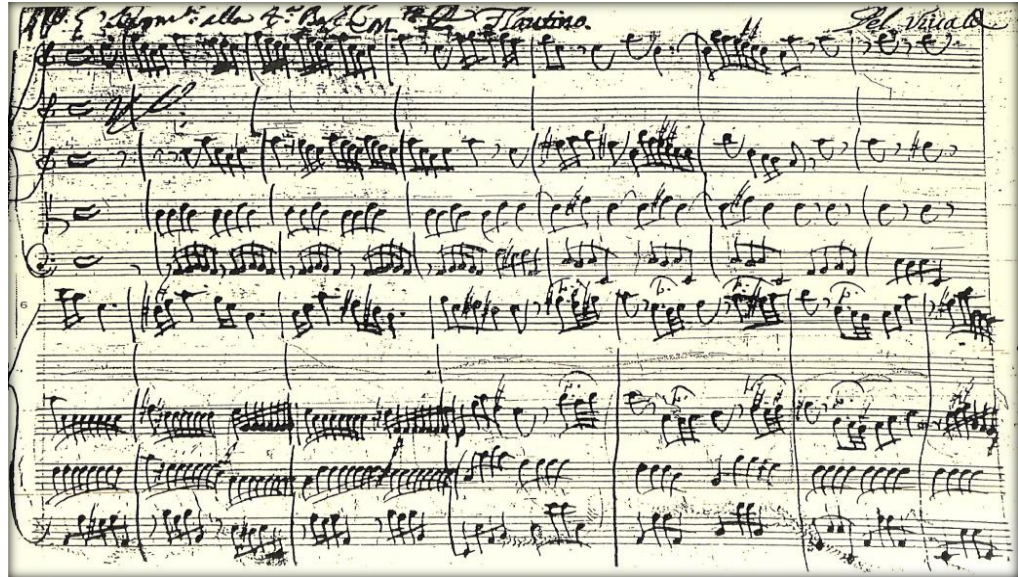


Figure 165: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 1 - 12, Flautino⁸⁹⁷



Figure 166: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 12 - 21, Flautino⁸⁹⁸

Arriving at a trilled pedal on the fifth of the new tonality in conjunction with the pedal note of C in the bass from the middle of Bar 22, the two violin sections begin their canonical sequencing once more briefly for one and a half bars before they converge on the downbeat of Bar 24 (Figure 167).

⁸⁹⁷ Idem., p. 23.

⁸⁹⁸ Idem., p. 24.



Figure 167: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 22 - 24, Flautino and Violins⁸⁹⁹

Bar 7's motivic identity is expanded from the end of Bar 24 through 26 with connecting stepwise sixteenth notes in between the groupings to make the phrase more melodic in nature as the peaks of each tie ascend a fourth to the top of the composition's tessitura from C to F. This is to compensate for the relatively simple harmonic dialogue between tonic and dominant, which is then slightly expanded upon in several varieties from Bar 27 until the cadence in Bar 32. The addition of the second scale degree harmony in Bar 27 and the brief milieu into F Major in Bar 28 serve as refreshments in a work that is generally bereft of flat key signatures. As the flautino is peddling around these various harmonic transitions in overlapping couplets from Bar 27 through 29, the bass adopts the skeleton rhythm elaborated by the flautino starting in Bar 25 and thus acts as a syncopating equalizer (Figure 168).



Figure 168: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 25 - 34, Flautino and Bass⁹⁰⁰

Further cooperation between the highest and lowest voices is apparent in the first of several examples of parallel thirds, first as only the primary notes in the three groupings whose direction falls a third (with the remaining three notes in each flautino grouping serving ornamentally), and then in the clear stepwise ascension of eighth notes in the bass and broken

⁸⁹⁹ Idem., p. 25.

⁹⁰⁰ Idem., pp. 25, 26.

thirds in the flautino from the middle of Bar 30 towards the end of 31 just before the cadence (Figure 168).

The original theme from the first few bars of the concerto returns in the tutti that now represents it in the light of C Major, the relative tonality of A minor. In the new transposition, Vivaldi then excises the material that initially began on the fourth beat of Bar 9 (Figure 165) and displaces it by two bars earlier in how it is now represented in Bar 34, resulting in the tutti's cadence occurring in the middle of Bar 36 as opposed to the end of the bar (Figure 169).



Figure 169: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 35 - 40, tutti⁹⁰¹

Presenting a far more radically contrasting exhibition of range than a similar series of pattern work later from Bar 61 onwards, the pattern work of the flautino returns to an old friend of arpeggiated hills and valleys throughout Bar 36 until the middle of Bar 42 (Figure 169 and Figure 170). Just as was the case with the small-phrase immediately following the flautino's long trill earlier, this new section of arpeggios represents nothing significant other than the conversation of tonic and dominant forces in C Major, with the main attraction manifesting in the piercing notes of F that serve as the dominant seventh from Bar 39 to 40. The diminished seventh scale degree of Bar 43, represented by the sustained tie of C in the flautino over a D-sharp in the bass acts as quite the sudden shock after the benevolent resolution of C Major in the previous bar. After resolving to E minor at the beginning of Bar 44, the flautino flitters quickly through the tonalities of, respectively, D minor, B minor, A minor, G Major and B Major before winding back to cadence in E minor at Bar 49, the violins creating a duality of dissonance and consonance in the transition from harmony to harmony. Bar 49 presents an intelligent connection to the introductory material in that the tonality of E minor is fulfilled as promised from the cadence of the bar prior but adapts to the Lombardic motivic phrase from near the beginning. The second half proceeds in the same manner as does the second half of Bar 6 and proceeds as usual to the middle of Bar 52 as it previously had until the middle of Bar 9. In establishing this, without incorporating any of the melody from the first three bars of the piece, Vivaldi stays more faithful to his commitment to the minor dominant tonality and does not exhaust primary thematic material, as he sometimes did in other sections and works (Figure 170).

⁹⁰¹ Ibid.

Building upon the nature of the eighth notes just before entering, the flautino continues with an adaptation of this affect on its own terms. The end of Bar 52 to the middle of Bar 56 is a clear modulation from E minor to G Major, as the flautino expands the range between its eighth notes, glamorizes the subject matter with trilled quarter notes and refines the ending of the two modulatory components with stepwise scalic material (Figure 171).

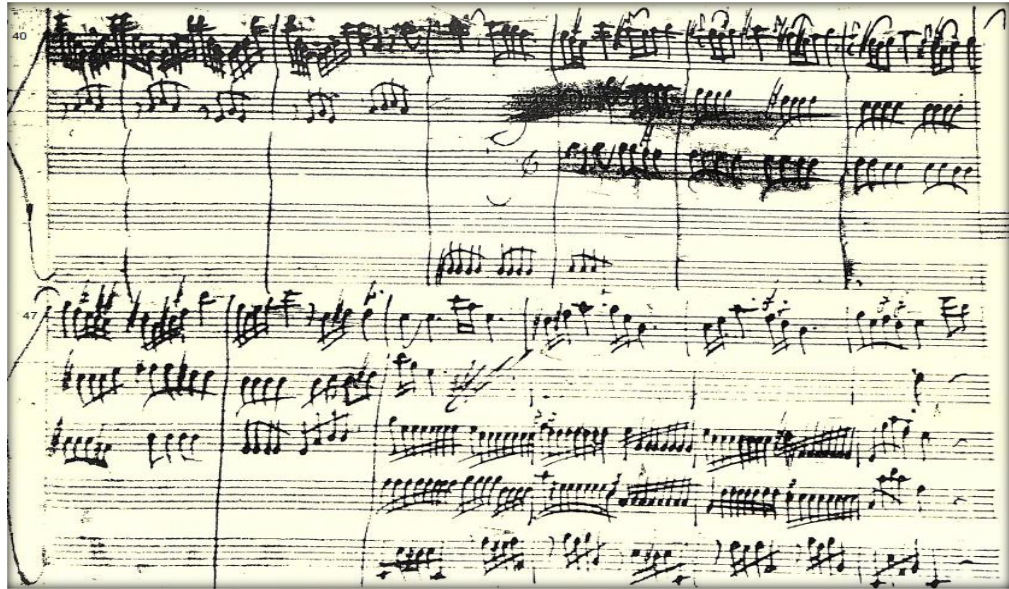


Figure 170: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 40 - 52, Flautino, Violins⁹⁰²



Figure 171: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 53 - 58, Flautino⁹⁰³

A beautiful collaboration between the flautino and lone bassline constitutes the end of Bar 56 through 60; the flautino plays in broken extreme thirds above a falling bass in stepwise motion in a spirited G Major section (Figure 172).

⁹⁰² Idem., p. 27.

⁹⁰³ Idem., p. 28.



Figure 172: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 53 - 64, Flautino, and Bass.⁹⁰⁴

From the pickup, before the middle of Bar 61, the flautino leads the upper strings in realizing the harmonies of this new subsection, whereby the strings merely provide confirming offbeat chordal gestures for clarity. Through the progression G-G⁷-C-A-A⁷-d-E^{6/5}-a (Bar 65 to 68), the flautino implements overlapping pairings of notes that are generally in a stabilized range of a third until a seventh needs to be added and to accommodate the shift it must leap either a diminished fifth, sixth, or seventh. The leaps of sevenths then sometimes prompt the necessity for the flute to make jumps of an octave or tenth as seen in Bars 65 and 66, and eventually, in expanding upon this principle, the flautino expands these capacities from tenths to twelfths from 67 to 68 before resolving in downward triplet chirruping from Bar 68 to 69 through the dominant to a tonic cadence and entrance of the tutti once more (Figure 173).

Figure 173: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 64 - 74, Flautino, Violins, Viola, and Bass.⁹⁰⁵

⁹⁰⁴ Ibid.

⁹⁰⁵ Idem., p. 29.

During the third beat of bar 69, which constitutes the last tutti entrance within the confines of the solo period before the final recapitulation of the initial material, the orchestra repeats the first three full bars plus one-and-a-half beats of the fourth bar of the beginning (Figure 173). However, the entrance is in itself variant because this reintroduction is displaced by half a bar as a result of starting in the middle of the bar, as opposed to at the beginning of it. This displacement is vital because the tutti ends mid-phrase when the flautino returns to its solo function during the pick-up from Bar 72 to 73, thus posing a question for the soloist to answer (Figure 173).

The following thirteen bars from 73 through 85 can be adequately described as absolute mayhem, in that it is a relentless onslaught of rapid triplet sixteenth-note arpeggiations that characterize the components of the transitioning harmonies of the section. The bass drops out of the texture, leaving the violins and viola to represent the homophonic underlay of eighth notes. As he has done in other works, Vivaldi employs chordal shorthand for all the parts in the manuscript, starting from the second half of Bar 73, to save himself the taxing responsibility of writing so many repetitive triplet notes in the flautino line, as well as the eighth notes in the strings. What is most demanding about these triplets is not only because they are incredibly fast but also to the slight tonal alterations he makes within the chordal sequences. They make for the most intriguing spectacle to the ear, as this is the closest wind instruments such as the flautino can get to producing chords, but the technical command and discipline involved can be back-breaking in the production of some of these passages (Figure 174).

Figure 174: Vivaldi, *Concerto for Flautino*, RV 445, Movement 1, Allegro, Bars 75 - 90, Flautino, Violins, and Viola⁹⁰⁶

⁹⁰⁶ Idem., p. 30.

Sound Files 2: Vivaldi, Concerto for Flautino in A minor, RV 445, Mvt. 1⁹⁰⁷

The harmonic analysis of this challenging passage is analyzed as such from Bar 73 to 86: E-a-A-d-G⁷-C^{6/4}-F^{6/5}-G⁷-g^{#halfdim7}-a-Bb⁶-E^{6/5}-a-D^{6/5}-G-C^{6/5}-F-B^{6/b5}-E-a^{6/4}-E⁷-a^{6/4}-E⁹-a^{6/4}-E⁷-a (Figure 174). Except for the second half of Bar 74 and the first half of Bar 75, which are both the minor subdominant (d), the harmonic rhythm is represented by transformation every half-bar. Three flashing streaks of thirty-second note scales, rocket the flautino up into the third octave, where it then makes its way down gradually by trilled broken thirds in Lombardic syncopation from the middle of Bar 87 to the middle of Bar 89. A pedal half note E that is tied across the bar line between 89 and 90 allows an opportunity for the flautino to play its stepwise, trilled eighth note ascension with cadential freedom, at least until it pairs up with the eighth notes of the strings in Bar 90 that go in contrary motion; resorting to flying down another three gushes of thirty-second notes against resolute eighth notes on the A minor tonic. Two rising Lombardic moments in the flautino suggest something more but ultimately settles for two dismissive triplet groupings with a resolving trill over a definitive i-iv^{6/5}-i^{6/4}-V-i cadence (Figure 174 and Figure 175). The tutti recapitulates to the beginning and proceeds until the marked conclusion of the movement at the fermata.

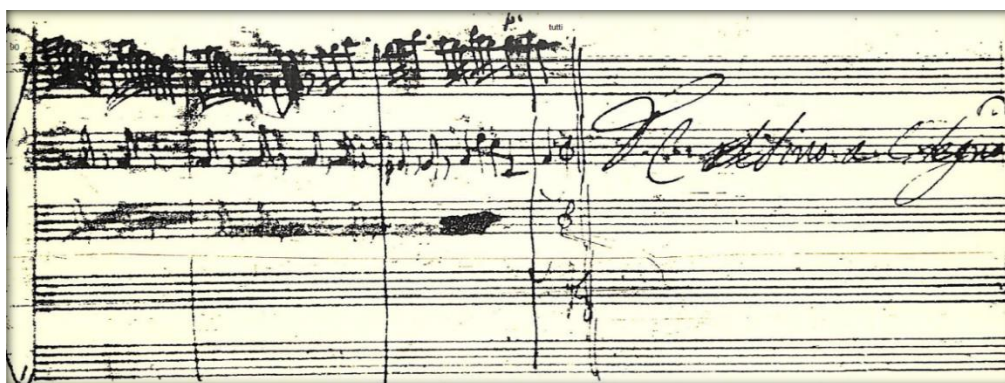


Figure 175: Vivaldi, Concerto for Flautino, RV 445, Movement 1, Allegro, Bars 90 - 93, Flautino, and Violin⁹⁰⁸

Movement II - Larghetto

The slow movement of this concerto exceeds the duration of the second movements belonging to the other flautino concerti by Vivaldi. Over the course of the twenty-four bars of the *Larghetto*, it deviates from the other slow movements of RV 443 and RV 444 in three ways:

⁹⁰⁷ Pic Collage, Gudrun Hinze; *Concerto für Piccolo und Orchester*, A-Moll, RV 445: I. Allegro
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https://music.amazon.com/albums/B006W0YJH2?do=play&ref=dm_ws_dp_ald_bb_phfa_xx_xx.
⁹⁰⁸ Vivaldi, *3 Concerti per Flautino ("Piccolo-Konzerte")*, Facsimile des autographs, Ed: Winfried Michel, Mieroprint EM (Elly van Mierlo) 2010, Munster, Germany, 1999, p. 31.

not only does it maintain the same tonality as the first movement in A minor, but there is a tutti introduction of six bars at the beginning and the final two bars of the movement, and thirdly, the flautino proceeds through its entire solo uninterrupted. In anticipation of what is to unfold as another prime cut of quality melodic content over the most simplistic of harmonic structure, the tutti sows the soil over the first six bars with an unperturbed, paced introduction (Figure 176). The bass line hums repeated notes of at the bottom of the staff while the second violins and violas move in syncopated parallel motion with the first violins, which leap progressively one rung higher in an A minor triad until they reach the octave by Bar 2, temporarily settling with a trill on the fifth as a sort of question. The violas join the bass line in their static motion as the upper strings press on with a series of trilled motifs that lead to brief exclamations in D minor in Bar 3, through the secondary dominant of G to Major in Bar 4 and back to A minor and through the secondary dominant of B to E minor in Bar 6, where the tutti cadences and awaits for the entrance of the soloist (Figure 176).



Figure 176: Vivaldi, Concerto for Flautino, RV 445, Larghetto, Bars 1 - 6, Flautino⁹⁰⁹

It is relatively noticeable how simple the fundamental skeleton of the flautino solo that starts in Bar 7 is, merely by taking note of how the embellishments serve to emphasize those notes which are most crucial and that the main notes of the melody are usually of longer value. The “hiccuping” thirty-second notes of Bar 7 carry the ear directly towards the most important notes of A, as do the arpeggio of sixteenth notes that lead to the B of Bar 8 and the Lombardic thirty-second notes that pass directly to the more critical dotted eighth notes of Bar 8 and 9 (Figure 177).



Figure 177: Vivaldi, Concerto for Flautino, RV 445, Larghetto, Bars 7 - 11, Flautino⁹¹⁰

⁹⁰⁹ Ibid.

⁹¹⁰ Idem., p. 32.

The otherwise stepwise motion from Bar 10 to Bar 11 is ironed out by the lilting, gliding quality of the triplet sixteenth notes that intermediate between each couplet of eighth notes (Figure 177). This continues analogously through the progression of harmony through D minor in Bar 12 and C Major in Bar 13. Outlining the third, root, and seventh of the dominant (G) in contrast to a top pedal point of D notes in Bar 14, aspiring triplets wind the melody in a cadential trill to terminate momentarily in the movement's parallel major tonality of C Major. The motif of Bar 7 is reintroduced in the tonality of the dominant (G) in Bar 16, just before stepwise modulation and the addition of G-sharp pulls the focus back to A minor.



Figure 178: Vivaldi, Concerto for Flautino, RV 445, Larghetto, Bars 12 - 16, Flautino⁹¹¹

Bars 18 through 22 are rhythmic diminutions of the tutti Bars 3 through 5, meaning that the flautino is thematically inspired by those trilled units of notes previously utilized, however, is playing an adaptation that is twice as fast in thirty-second and sixteenth notes, as opposed to the original sixteenth and eighth notes. The flautino certainly does not shy away in this section, as it takes full advantage of its range in the third octave throughout Bars 18 and 19, all the while emphasizing a simplified array of Lombardic rhythms throughout Bar 20, causing a sense of pressing agitation in the sections affect (Figure 179). A brief downward slew of triplet sixteenth notes outlines the dominant (E) before the flautino embarks on a climb of embellished Lombardic units above the ascent of an octave in the upper strings. The thirty-second note couplets ascend by thirds in the back half of Bar 21 (Figure 179 and Figure 180), while they invert downwards in Bar 22, however, continue in climbing up the tessitura. Arpeggiated triplets tie off the ornamentation before the flautino finally trills to signal the cadential end to its solo (Figure 180).

The movement adopts the transparency of accompanying texture that Vivaldi had previously introduced in the RV 444 concerto, which this time exclusively designates the role to the first violins and orders the second violins and violas to play in unison. As to the nature of the accompanying upper strings throughout the flautino solo, it is homogenous in its perpetual eighth notes. Predominantly featured is the motif of a stepwise climb of a third, followed by the drop of a third, which changes in the range of the staff depending on harmonic shifts but retains this character. Bar 10 is the first of a few examples that slightly deviate from

⁹¹¹ Ibid.

the norm with a lower neighboring grouping before the drop of a third, while Bar 15 provides foreshadowing of octave leaps that will take place later from Bars 20 through 22 and the bars following Bar 15 subtly vary the repetitive nature of the “walking” string accompaniment (Figure 166). The harmonic structure of the solo passage as clearly outlined in the string accompaniment is as follows: a – E – a (The primary minor tonality dominates Bar 7 (Figure 177), but switches back and forth with the dominant after every two beats from Bar 9 through the first two beats of Bar 11 (Figure 177) – A – d – G – C – G – C (alternating between C Major and its dominant over the course of the second half of Bar 12 through Bar 16 - Figure 178) – E – a – d – G – C – d – E – a – E – a (alternating between A minor and its dominant from the second half of Bar 20 until after the cadential resolution of the flautino going into Bar 23 - Figure 179).



Figure 179: Vivaldi, Concerto for Flautino, RV 445, Larghetto, Bars 17 - 24, Flautino⁹¹²

At last, the bass line returns to join the tutti strings, first by briefly reinstating the syncopated rhythm first prevalent in the opening bars of the movement, however this time altered to lead in a downward direction with octave leaps in the bass, and followed by the last bar that ends in a fashion reminiscent to the last to bars of the RV 444 concerto (Figure 164), with upward leaps of a sixth between the dominant and tonic prior to the resolution (Figure 180).

Figure 180: Vivaldi, Concerto for Flautino, RV 445, Larghetto, Bars 21 - 24, Flautino, Violin I, Violin II, Viola, bc⁹¹³

⁹¹² Idem., p. 33.

⁹¹³ Ibid.

Movement III - Allegro

In what is a grand gesticulation of the final movement of his third concerto for flautino, Vivaldi imposes an introduction of twenty-three bars before the arrival of the first solo passage. This *Allegro* is undoubtedly the longest of the other third-movement introductions of the other concerti in this set and instead behaves characteristically as an excellent first-movement introduction. If considering the ratio equivalent between the number of 2/4 bars in this movement to the 4/4 (common time) bars of RV 445's first movement, the former would be only half a bar shorter than the twelve bars of Movement 1. Though not in rondo-form, the tutti structures throughout the entire movement are based upon the original material presented throughout the first twenty-three bars, emphasizing or elaborating on various components of this highly-developed and sophisticated short story. The Lombardic snaps of Bars 12 through 14 are reminiscent of those starting from Bar 7 in Movement 1 (Figure 165), representing the first of several motivic examples to follow in this movement that is a derivative of content not only from the first movement of RV 445 but from his other flautino concerti as well. Of considerable importance here is the explicit inclusion of two dynamic markings, as they are the only direct instructions of dynamic level throughout not only this concerto but the remaining flautino concerti as well: the *Piano* marking that bridges Bars 6 and 7 and the *F (forte)* at the beginning of Bar 17 (Figure 181). The *Piano* clearly distinguishes what might be considered the docile development from the confrontational introduction of the first six bars, and the material from the *F* onward until the solo is an elaborated recapitulation to the opening theme.



Figure 181: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 1 - 23, Tutti - Violin I, Viola, bc⁹¹⁴

⁹¹⁴ Idem., p. 34.

The flautino's first solo appearance establishes a precedent in the variety of material it will continue to explore in a bountiful assortment throughout the rest of the concerto, mainly the matrimony of highly bouncy arpeggiation and flowing scalic runs of triple and duple values. Similar to how it begins its first solo during the third movement of RV 444, the flautino imitates the thematic tutti material from the first bar when it emerges in Bar 24 (Figure 182), and then goes on sequentially in the subsequent bar and from here moves on to its new jumping material in Bar 26 in anticipation of its characterization to follow from Bars 29 through 38 (Figure 182).



Figure 182: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 24 - 40, Flautino⁹¹⁵

During this phrase, the marriage between leaps and scalic passages is most evident, as the flautino provides virtuosic detail and explanation of an otherwise simple bass line that moves a third downward every bar from Bar 29 to 33, then proceeds by a step every bar from Bar 33 to 38, followed by upper movement in thirds from Bar 39 to 40, returning to stepwise motion from Bar 41 to 42 and in the cheerful cadential bar of 43 sees a rare example of parallel motion in the bass line with the flautino specifically during a solo passage (Figure 183).

Figure 183: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 24 - 50, Flautino line with accompanying bass line⁹¹⁶

⁹¹⁵ Idem., p. 35.

⁹¹⁶ Idem., pp. 35, 36.

While perhaps not as impressive in comparison to the material of the first movement, which demands the technical capacity of a true master of his instrumental craft, this section also displays the talents of the soloist in that it requires extreme control of the instrument to be able to perform the phrase in a way that sounds effortless. This virtuosity is especially true for the streams of thirty-second notes from Bar 41 through 42 (Figure 183), which require skill and precision of the fingers for such rapid execution of the notes to come out clearly and firmly to the audience.

The first of three inner tutti reliefs, starting from Bar 44, states the opening theme in the relative major tonality of C, naturally inspired by the first six bars of the movement in its full instrumentation, but then bypasses the development and goes directly to a transposition of the trilled material from Bars 19 through 23 (see Figure 181 and Figure 182).

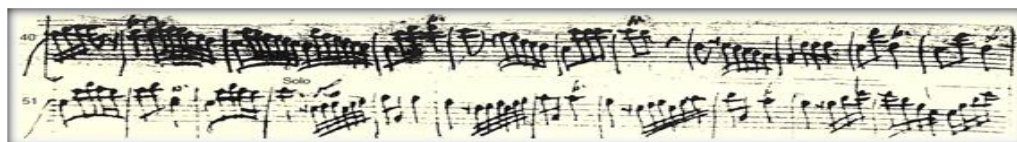


Figure 184: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 40 - 61, Tutti⁹¹⁷

Although indicated with bass clefs, the positioning of the accompaniment from Bar 55 onwards suggests the companionship of the violin sections, leaving several options of interpretation open. It is possible that Vivaldi merely wanted to juxtapose the bass line closer to the melodic line in the score, but this does not make sense when considering the section transformation starting at Bar 61, where the bassline drops to the bottom line of the system as one voice. Hence it is most likely that the violins are indeed playing, but Vivaldi implemented the bass clefs to indicate harmonic clarity for himself when referring to his original manuscript.⁹¹⁸ Brilliant flourishes of thirty-second notes in the flautino lead upward in a progression of small, trilled cadences that clearly modulate to E minor, the mediant if compared to the immediate C Major tonality and the minor dominant if referring to the movement's overarching A minor.

⁹¹⁷ Ibid.

⁹¹⁸ Personal observation

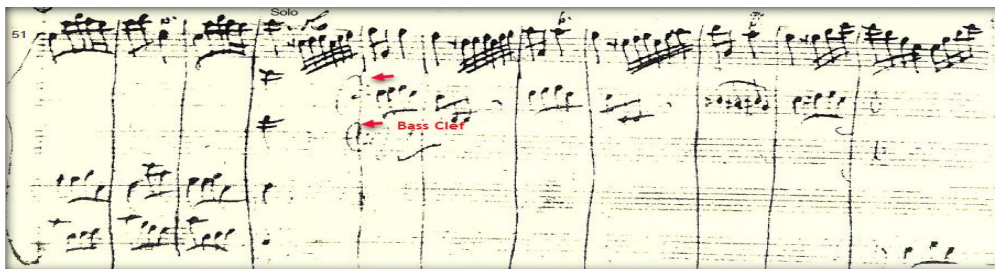


Figure 185: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 51 - 61, Flautino, violin 1, Violin 2, Viola, bc, Bass Clef marks⁹¹⁹

Bars 61 through 73 (Figure 185 and Figure 186: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 62 - 80, Flautino) is a long strand of arpeggiation whose nature is recycled, transposed and expanded from the first movement's content that began from the middle of Bar 36 (Figure 183), whereby even the nature of the accompaniment is retained in its off-beat interjections. The harmonic progression for this period is E minor tonic and B Major dominant intermediated with a circle of fifths sequence: e-B-e-A-d-G-C-F-B-e-B-e. Rapid flashes of notes in due course spanning an octave in a melodic minor character from Bars 74 through 76 contrasts with the astonishing revealing of the raised third for what is the second scale degree of F-sharp Major (Figure 186).



Figure 186: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 62 - 80, Flautino

This highly deceptive harmonic device completely disrupts the tonal setting for two bars (78-79 – see Figure 186) before the ensemble can recover to a pleasing cadence in E minor in Bar 81 (Figure 187). It will not be the last time Vivaldi employs such an abrasive tactic in this movement, to the delight of the listener because through the flautino Vivaldi can expertly shock the audience through the enormous weight of semitone movement as it relates to the harmonic activity below.



Figure 187: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 81 - 90, Flautino⁹²⁰

⁹¹⁹ Vivaldi, 3 Concerti per Flautino (“Piccolo-Konzerte”), p. 36.

⁹²⁰ Idem., p. 38.

Now in E minor, the tutti presses on with the transformation of the sequential nature of Bars 17 and 18 (Figure 181) by expanding the downward motion by an additional bar and elaborates by recognizing the rhythmic interaction of Bars 4 and 5 (Figure 181) and manipulating it to serve in the direction towards a cadential goal. Warbling triplet sixteenth-note groups propel the flautino up the octave in preparation of three sustained exclamations throughout Bars 91 through 98 (Figure 188) that are all too similar to the proclamations heralded by the flautino from Bar 52 onwards during the final movement of RV 444 (Figure 157: Vivaldi, Concerto for Flautino, RV 444, Allegro molto, Bars 38 - 65, Flautino).



Figure 188: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 91 - 100, Flautino⁹²¹

Towards the end of this semi-recycled material in Bar 98 (Figure 188) starts the chromatic ascent of the bass line, catalyzing the progressively demanding passagework of the flautino from Bar 100 until the cadence at Bar 104 (Figure 189). The distance between leaps increases by every bar, and the petite champion must surmount the grueling finger work of in rapid triplet subdivisions of Bar 102 before it can relax in stepwise motion during Bar 103 (Figure 189). During the tutti's last brief interference within the soloist's gross framework, Vivaldi deems it only necessary to reintroduce the original A minor theme of six bars, minimally altered at the beginning of Bar 104 in that the flautino resolves to C, rather than to E (Figure 189).



Figure 189: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 101 - 109, Flautino⁹²²

Upon taking over once more during the final chapter of new melodic and harmonic exploration, the flautino establishes what will ultimately unfold as a skirmish directly between the home tonality of A minor and its dominant, E. The former is expressed uniformly for three bars (110-112), the latter following suit for the next three bars and elevated with the addition

⁹²¹ Ibid.

⁹²² Idem., p. 39.

of the seventh (113-115), before briefly resolved over the course of Bars 116 through 117 (Figure 190).



Figure 190: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 110 - 119, Flautino⁹²³

Vivaldi reverts to an earlier favorite of his in a descendant circle of fifths progression from Bars 118 to 123, the flautino prolonging its infatuation with sixteenth-note leaps that express the harmonic components of the relatively simple bass line accompaniment (Figure 191).

Figure 191: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 110 - 127, Flautino and Bassline⁹²⁴

For Bars 123 through 130 (Figure 191 and Figure 192), Vivaldi concocts a masterful scheme of turning an utterly motionless bassline into the most moving display of enrapturing melodic display by the soloist that simultaneously displays the entire framework of harmonic transformation. While the bass stubbornly insists on its repetitive hammering of E, the dominant, the flautino asserts that the story is both as simple and complex as just that. The stepwise climb of a fourth is evident in all the interacting “voices” representing the thirds and octave leaps in the flautino part from Bar 123 through 126, while a stepwise descent of a third from the general pinnacle of Bar 127 through Bar 130 completes the skeletal phrase. This rhythmic activity of sixteenth notes is not unfamiliar, as it is inspired by the bustle starting in Bar 13 (Figure 181) of the first movement of this concerto. The invigorating display of sequential downward trilled figures from Bar 127 to 130 serve as a sort of climactic gesture that acts as a turning point for the remaining passages of this concerto’s final act; the conflict

⁹²³ Ibid.

⁹²⁴ Idem., pp. 39, 40.

between tonic and dominant is heightened even further by the dissonant clash of a second (F-E trill) of the flautino against the bass line on the second beat of bar 129.



Figure 192: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 128 - 134, Flautino and Bassline⁹²⁵

Cascading streams of scalic triplet sixteenth notes from Bar 131 through 134 are virtuosic embellishments of the trilling content from the previous four bars. However, the overall nature of these new bars changes as a result of the bass line clarifying the harmonic shifts that were only vaguely implied through inference with the combination of activity of the flautino and the stationary bass on E (Figure 192).

Although the development and trajectory of the ascending flautino phrase from Bar 135 through 138 was preparing for a cadence, the intent of arrival upon the necessary upper appoggiatura of a C in a cadential trill on B in the dominant harmony before resolution in the tonic of A minor is deceptively suspended when the flautino takes several moments to delve in an enrapturing series of trilled half notes from Bar 139 to 141, the harmonic texture suddenly driven forward by pulsating eighth notes in the upper strings and in the absence of the bass line (Figure 193). What makes these three bars even more intriguing and all the more engaging is Vivaldi's insertion of a major-sixth chord (an inverted B-flat major triad) of Bar 140, allowing for two semitone lifts in the soloist's trilling phrasing that henceforth result in a heightening of tension and resolution in a minimal amount of possible movement. Having already passed through the terminal harmonic point of A minor in Bar 142, a brief flickering of embellishment towards the end of the bar drives the flautino and upper strings towards the final cadence in the original material. In massive, bold slashes of the quill, Vivaldi triumphantly indicates "*Fine al Segno*," instructing just as he had done the other movements of his concerti to return to the beginning of the movement and repeat the tutti content until the designated fermata sign brings the concerto and series of three concerti for flautino to an end (Figure 193).

⁹²⁵ Idem., p. 40.

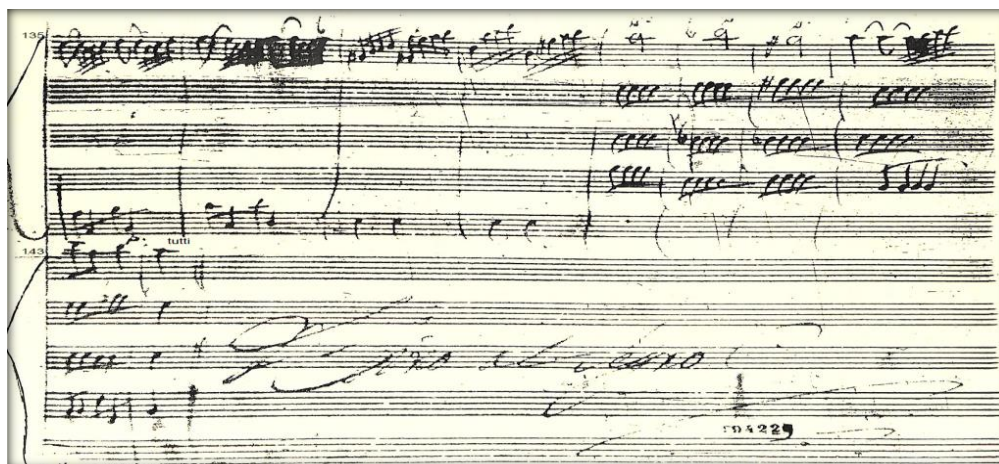


Figure 193: Vivaldi, Concerto for Flautino, RV 445, Allegro, Bars 135 - 143, Flautino, Violin I, Violin II, Viola, and Basso Continuo⁹²⁶

Summary

Vivaldi's commanding and dynamic rhythms, liquid melodies full of exuberance, joy, and Mediterranean warmth,⁹²⁷ as well as his lively instrumental effects and extensions of instrumental technique, made for extremely popular and pleasing music of the Baroque period.

In 1711, with the publication of his Opus 3, *L'Estro Armonico* (*The Musical Inspiration*), Vivaldi was hurtled to European fame and fortune. In contrast to the typical Venetian concerto, at that time written with first and second violin parts, *L'Estro Armonico* is written in the Roman style of four violins, two sets of primary and secondary components, and thought to be influenced by the *Concerti Grossi*, Opus 6 of Arcangelo Corelli (1653-1713). Credit to another Roman influence on Vivaldi is attributed to the composer Giuseppe Valentini (1681-1753), whose *Concerti Grossi*, Opus 7 (1710), was of the style Vivaldi used in his Opus 3. With a mix of Venetian and Roman styles, a tertiary influence also on Vivaldi was the Venetian Tomaso Albinoni (1671-1751).⁹²⁸

Vivaldi was prominent among his colleagues and those who subsequently followed him, exercising significant influence throughout Europe over such composers as Johann Joachim Quantz and Johann Sebastian Bach. In fact, Bach was so impressed with *L'Estro Armonico* that he transcribed six of the concertos to the harpsichord and organ, instruments for which Vivaldi never wrote, instead preferring to using these instruments to deliver a rhythmic baseline, in contrast to Bach who used it as a lead solo.

⁹²⁶ Idem., p. 41.

⁹²⁷ *Vivaldi Biography*, Music Room, BreBru.com.

⁹²⁸ Ibid.

Vivaldi's capricious textures and dramatic effects began the movement toward what evolved into the Classical style, and with an understanding of his music commences, the realization that he was the foremost progressive in the theater of Baroque music in comparison to Bach and even Handel.⁹²⁹ Vivaldi displaying imagination and inventiveness used the structured concerto form of three movements (fast-slow-fast). This type of programmatic music was very uncommon in the baroque era, and it is probably a part of the whole idea of invention and creativity that Vivaldi ascribes a story (or outline, really) to his music.⁹³⁰ The purpose of contrasts was one of his foremost objectives, so to join musical notes with written words makes them part of the overall concept. Having remained popular throughout Europe for his entire life, he lost this approval and acceptance during his last ten years. It is ironic that as the musical world slowly moved towards the Classical period, Vivaldi's music was soon forgotten, and his name was barely mentioned for almost two hundred years.⁹³¹

The “Pasticcio,” “Borrowing,” And Plagiarism Controversy: Vivaldi’s Operas Tito Manlio, RV 738 (1719), RV 778 (1720) and RV Anh. 56 (1720); La Candace, o siano Li veri amici, RV 704 (1720); and La verità in Cimento, RV 739 (1720)

As already referred to above (see page 143), while in Mantua, Italy between 1717-19, Vivaldi composed the opera in Italian in three acts called *Tito Manlio* (RV 738), first performed in January 1719 at the Teatro Arciduciale, and the librettist was Matteo Noris (1640-1714). In Act III, Scene 10, the aria “*Sempre copra note oscura*” incorporated a *Flautino Solo*.⁹³²

Taking this same opera, Vivaldi, still using Matteo Noris as the librettist and in collaboration with the composers Pietro Giuseppe Gaetano Boni (1686-1741) and Giovanni Giorgi (?-1762), and Vivaldi providing the music score for Act III only, they re-worked *Tito Manlio* in 1719 by taking parts from the original to create *Tito Manlio*, RV Anh. 56, where it was presented in 1720 on July 1, in Rome at the Teatro della Pace.⁹³³ Vivaldi omitted the flautino part that he had in RV 738 Act III, Scene 10 in this opera.

⁹²⁹ All Music Guide to Classical Music: The Definitive Guide to Classical Music, Chris Woodstra, Gerald Brennan, Allen Schrott (Editors), *Antonio Vivaldi*, Backbeat Books, San Francisco; 2nd edition (September 1, 2005), p. 1465.

⁹³⁰ BreBru.com

⁹³¹ Ibid.

⁹³² Sardelli, p. 301. Source I-Tn, Foà 37, fols. 120-306, score (copy with autograph inscriptions), National University Library in Turin, <http://www.bnto.librari.beniculturali.it/index.php?it/623/servizi-di-fotoriproduzione>

⁹³³ Cross, Eric. 2002 "*Tito Manlio* (by Vivaldi)." Grove Music Online. 10 Jan. 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-5000009614>.

Vivaldi created a drama (RV 704) in Italian for music in three acts to again be presented in Mantua at the Teatro Arciduciale in the *carnivale* of the year 1720 called *La Candace, o siano Li veri amici* (La Candace, or Are They True Friends). The librettists were Francesco Silvani also known by his name's anagram Francesco Valsini (ca. 1660-ca. 1728/1744) and Domenico Lalli (1679-1741). It was published in Mantua by Alberto Pazzoni in 1720.⁹³⁴ In Act III, Scene 11, the aria by Niceta, "*Io son fra l'onde*" included a flautino Solo part without indication of scoring.^{935,936}

In 1720 Vivaldi composed *La verità in cimento* (RV 739), an Italian drama for music to be performed in three acts in the Teatro di S. Angelo the autumn of the year 1720. The librettists were Giovanni Palazzi (1640-1703) and Domenico Lalli. It is of interest that the original manuscript for the overture of *La verità in cimento* was dated 1716-17.⁹³⁷ The libretto booklet was published by Marino Rossetti in 1720 in Venice and what was in the original manuscript as Act III, Scene 5, the aria "*Cara sorte di chi nata*" with a flautino solo was printed as Act III, Scene 3.⁹³⁸ Once again, in Act III, Scene 5 the aria "*Io son fra l'onde*" was used with the flautino, reworking the same aria in RV 704 *La Candace*, Act III, Scene 11.⁹³⁹ Here is a typical example as described above in the "History" section (page 139), because of the high demand of music required from him, in both his operas, as well as his instrumental music, he borrowed material from his own works as well as from those of other composers (*pasticcio*).⁹⁴⁰ An expert in this technique, Vivaldi compiled or reworked the section using the flautino, linking them with specially composed sections of recitative from *Tito Manlio*,⁹⁴¹ and here, the texts of the arias were altered to fit the new dramatic situation, leaving the music intact. Vivaldi was extremely flexible when it came to borrowed material. He usually would leave arias by other composers, unchanged except for altering the libretto text. Orchestral material from others

⁹³⁴ *La Candace, o siano Li veri amici*, RV 704 (Vivaldi, Antonio), complete booklet, IMSLP: [https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/La_Candace,_o_siano_Li_veri_amici,_RV_704_(Vivaldi,_Antonio)). Mantua: Alberto Pazzoni, 1720; IMSLP: http://ks4.imslp.info/files/imglnks/usimg/e/eb/IMSLP392029-PMLP634383-Candace_1720_Vivaldi_LIBRETTO.pdf.

⁹³⁵ Sardelli, p. 301.

⁹³⁶ *La Candace, o siano Li veri amici*, RV 704 (Vivaldi, Antonio), Mantua: Alberto Pazzoni, 1720, Niceta Solo, Act III, Scene 11, pp. 55-56.

⁹³⁷ RISM 212001755, *Vivaldi, Antonio* <1678-1741> More information [Ascertained], *La Verità in cimento* (Excerpts), Overture from the Opera in 3 acts, Dresden, Saxon State Library - State and University Library (SLUB) (D-DI), More information Mus. 2389-F-5, *Verità in cimento*. Excerpts – author Vivaldi, Antonio, publication [SI], Release date [1716 - 1717] signature; <https://opac.rism.info/metaopac/search?q=rism212001755&db=251&View=rism&Language=en>

⁹³⁸ *La verità in cimento*, RV 739 (Vivaldi, Antonio), Publisher Info: Venice: Marino Rossetti [1720], Istituto Storico Germanico, Rome (I-Rig): Rar.Lib. Ven.534/543#542; IMSLP: [https://imslp.org/wiki/La_verit%C3%A0_in_cimento,_RV_739_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/La_verit%C3%A0_in_cimento,_RV_739_(Vivaldi,_Antonio)); <http://corago.unibo.it/libretto/DPC0001430>

⁹³⁹ Sardelli, p. 301.

⁹⁴⁰ Pasticcio: Don Michael Randel, ed., *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1986, p. 614.

⁹⁴¹ Vivaldi's Operatic Borrowings.

mostly gave in to degrees of transformation in both aria ritornellos and sinfonias, and he was just as free in the recycling of his own arias.⁹⁴²

The Flautino Controversy: Concerto in C Major, RV 443, P. 78; Concerto in C Major, RV 444, P. 79; Concerto in A minor, RV 445, P. 83.

Three outstanding and tremendously demanding works for “flautino,” string orchestra and basso continuo, the concerti RV 443-445 are widely celebrated in modern piccolo performance practice, but such a straight-forward attitude in historical and musicological spheres has instead been mired by a significant clash of interests in the pursuit of defining what Vivaldi had intended when designating these compositions for the “flautino.”

For decades, commentaries between academics such as Lenz Meierott,⁹⁴³ Dale Higbee,⁹⁴⁴ Nancy Nourse,⁹⁴⁵ Walter Kolneder,⁹⁴⁶ Hans-Martin Linde,⁹⁴⁷ David Lasocki,⁹⁴⁸ Eleanor Selfridge-Field,⁹⁴⁹ Peter Thalheimer,⁹⁵⁰ and more recently by Federico Sardelli,⁹⁵¹ have presented a formidable array of arguments advocating for the implementation of one instrument to the dismissal of the other possibilities. However, while some of those mentioned believe that the discussion has been settled and ratified by “consensus”⁹⁵² and deem it justifiable to expel the argument for the one-keyed transverse piccolo altogether based on a now-widespread and presumptuous ideology, one has carefully referred to and considered the evidence provided by such authors. Late in the nineteenth and early twentieth centuries, the recorder as a musical instrument had gone into extinction when it came to classical music, chamber groups, and orchestras. It was regarded by the musical aristocracy as basically a whistle and not a musical instrument. For example, the French flute legend **Marcel Moyse** (1889 – 1984), while visiting Copenhagen, gave a master class at the Royal Danish Academy of Music in 1969, in which he said the *flute à bec* was like a machine with no sense of musicality, unlike the transverse flute

⁹⁴² Ibid.

⁹⁴³ Lenz Meierott, p. 48.

⁹⁴⁴ Dale Higbee. *Galpin Society Journal*. XVII (1964). pp. 115-6.

⁹⁴⁵ Nourse, Thesis.

⁹⁴⁶ Walter Kolneder. *Antonio Vivaldi: His Life and Work*, Trans. Bill Hopkins, Faber & Faber, London, 1970; original publication Breitkopf & Hartel, Wiesbaden, 1965, p. 130.

⁹⁴⁷ Hans Martin Linde. *Flute Traversiere*. In *Science de la Musique*. Ed. by Marc Honegger. Bordas, 1976.

⁹⁴⁸ David Lasocki. *Vivaldi, and the Recorder*. *The American Recorder*, 9, 1968, 103 – 7. Reprinted in *Recorder & Music Magazine*, 3, 1969, 22-7.

⁹⁴⁹ Eleanor Selfridge-Field. *Venetian Instrumental Music, from Gabrieli to Vivaldi*, (Ed. 3), Dover, 1994, p. 254.

⁹⁵⁰ Peter Thalheimer. *Flautino und Fasolet*, bei Antonio Vivaldi. *Tibia*, 23 (1998), 97 – 105; quoted from Sardelli, p. 192.

⁹⁵¹ Maria Federico Sardelli. *Vivaldi's music for Flute and Recorder*, Trans. Michael Talbot, Ashgate, 2007, pp. 177 – 204.

⁹⁵² Idem., p. 189.

which can mimic the beauty of the human voice.⁹⁵³ Iconography is also used to demonstrate the presence of the recorder during the periods in question;⁹⁵⁴ however, no mention is made of the iconography showing the prevalence of the small transverse flauto piccolo.⁹⁵⁵ Therefore, an academic purist in response to the attempt at resurrecting the defunct recorder after the 1930's using unscientific and unprovable circumstantial contrived evidence, the conclusion must be that while persuasive and seemingly reasonable for their respective advocations, these arguments cannot lay a definitive claim to one particular instrument and thereafter usurp the originally and explicitly named "flautino" with a substituted name, such as "sopranino recorder" or "flageolet." The aggregate strength of these analyses amounts to mere *assumptions* and postulation, drawing attention to parallels in terminology to then manipulate the recorded accounts into fitting their narratives.⁹⁵⁶

That concerti were played on the early piccolo is confirmed by Michel Corrette, in his flute tutor *Methode Pour apprendre aisément à jouer de la Flute Traversiere*.⁹⁵⁷ Corrette patterned his tutor after Hotteterre's *Principes and L' Art de Preluder*, which at first appeared anonymously; it is attributed to Corrette in various publishers' lists, however, and the Library of Congress possesses a later copy in which his name has been added on the title page, and the privilege at the back of the book is dated 1735. Corrette makes the following statement supporting the presence and the use of the small transverse flute (flautino):

[...] "On fait présentement a Paris des petites Flutes Traversieres a l'Octave qui font un effet charmant dans les Tambourins et dans les concerto faits exprès pour la Flute. Voyez ceux de Messieurs Boismortier, Corrette, Nodeau⁹⁵⁸, Braun, et Quantz" [...].⁹⁵⁹

[...] "In Paris, little transverse flutes at the octave are made, which have a charming effect in the Tambourins and in the Concertos specially made for the Flute. See those of Messieurs Boismortier, Corrette, Nodeau, Braun, and Quantz" [...].⁹⁶⁰

Although David Lasocki acknowledges this incredibly valuable testimony by Corrette, he attempts to use Kolneder to render Corrette's observation to nullify the implication:

⁹⁵³ Marcel Moyse masterclass in Copenhagen 1969, Henrik Engelbrecht - opera og klassisk musik i øjenhøjde, Published on Sep 17, 2017, at 06:11:00, YouTube: <https://www.youtube.com/watch?v=WJtI9LF9dIY>. Accessed January 21, 2019.

⁹⁵⁴ Richard Griscom and David Lasocki. *The Recorder, A Research and Information Guide*, Third Edition, Routledge, New York, 2012, pp. 86 – 97.

⁹⁵⁵ Nourse, Thesis.

⁹⁵⁶ Personal opinion.

⁹⁵⁷ Michel Corrette. *Methode pour apprendre aisément à jouer de la Flute traversiere*. Ed. Marcello Castellani. Reprint. Original, Paris 1735 Paris: Boivin; Lyon: Bretonne. Firenze: Studio Per Edizioni Scelte, 1995.

⁹⁵⁸ Jacques-Christophe Naudot (1690-1762).

⁹⁵⁹ Dale Higbee. *The Galpin Society Journal*, Vol. 17 (Feb. 1964), pp. 115-116.

⁹⁶⁰ Michel Corrette. *Flute-Playing in the Eighteenth Century*. Ed. Carol Reglin Farrar. Trans. Carol Reglin Farrar. Vol. Musical Theorists in Translation IX. Brooklyn: Institute of Medieval Music, Ltd., 1970.

[...] “According to Kolneder, Vivaldi also used the flautino part in *La Verità in Cimento*. Now, this opera was written in 1720 – at least fifteen years before Corrette made the first known reference of the one-keyed piccolo, and fifteen years is a long time in this period of musical history. Particularly so when one considers that the instrument is much more likely to have been developed in France – a country with a number of excellent woodwind instrument makers – than in Italy”[...].⁹⁶¹

The context of this statement refers to the presentation of his argument for why the “flautino” of the three concerti could not have been the transverse piccolo, addressing Higbee’s stance on the issue. According to Lasocki, the concerti were written well after 1720, with an approximation ranging from the late 1720s to the early 1730s, a range of dates which is even after Vivaldi’s known encounter with traverso virtuoso Quantz in 1726. Secondly, just because Corrette’s acknowledgment of the transverse piccolo was only recorded from circa 1735 does not mean that it was only from this date forward that such an instrument suddenly came to existence, summarily to be discovered by Europe’s finest musicians, and thus can only plausibly be fixed to a date later than 1735.⁹⁶²

What Lasocki did not add to the quote from Kolneder was the following:

[...] “Occasionally technical simplifications are indicated, but these were probably always intended for the player, and do not permit any sort of inference about the instrument.” “It is still not entirely clear which instrument was meant by ‘flautino’”[...].⁹⁶³

Jacques Martin Hotteterre published his *Principes de la flûte traversière* in 1707,⁹⁶⁴ but he and his dynastic woodwind family had already been crafting these beautiful flutes for decades in Paris, and compositions such as Lully’s *La Triomphe d’Amour* called for the “*Flute d’Allemagne*” (“German Flute,” a named unequivocally reserved for the transverse flute) in 1681⁹⁶⁵ – twenty-six years before Hotteterre’s *Principes*! Such understanding thus renders Lasocki’s logic of “fifteen years is a long time in this period of musical history” as a baseless assertion or at the very least, moot. Also, even if France and Belgium represented the nations of unique woodwind construction during the seventeenth and eighteenth centuries in comparison to Italy, it does not mean that such French and Belgian instruments could never have possibly been incorporated into Italian music production. Just as it is in modern times, travel between European countries was an essential way of life for musicians, and thus the

⁹⁶¹ Lasocki, David: “*Vivaldi and the Recorder*”. 1968, pg. 104.

⁹⁶² Personal opinion.

⁹⁶³ Kolneder, Walter. *Antonio Vivaldi: His Life and Work*, Trans. Bill Hopkins, Faber & Faber, London, 1970; original publication Breitkopf & Hartel, Wiesbaden, 1965, p. 134.

⁹⁶⁴ Hotteterre, Jacques. *Principes de la flute traversiere, de la Flute a Bec, et du Hautbois*, Op.1, Amsterdam, 1707. Dover Books, rev 1984.

⁹⁶⁵ Nourse, p. 31.

productive exchange of ideas, commodities, and collaboration is what ultimately shaped the various blocs of musical culture. Without a doubt, the possibility of this applying to the distribution of the transverse one-keyed piccolo cannot be discarded on account of unsubstantiated personal bias as long as there is such uncertainty lingering, which one finds to be the case as remaining an unresolved mystery.⁹⁶⁶

Sardelli writes that the “piccolo transverse flute...had fallen completely out of use in Italy by Vivaldi’s time, as its absence from the table implies, although it had been used by armies and town bands in Germany, Switzerland, and France since the sixteenth century.”⁹⁶⁷ The table to which he refers is illustrated on the subsequent page⁹⁶⁸, displaying cross-references of “small flutes” nomenclature to the nationalities of France, England, Germany, and Italy from a survey of various musical writings and accounts. What is not shown is the process by which Sardelli came to make his judgments as to distributing the nomenclature so neatly between flageolets, recorders, transverse flutes and pipes. His manipulated table attempts to show that there were no known denominations for the side-blown flutes or pipes from Italy at the time to justify his claims. He shows no evidence that the “piccolo” and “flauto piccolo” terminology was not potentially directly influenced by the Italians for a side-blown flute. According to Kolneder:

*[...] “the transverse flute...ousted its rival [the recorder] because it corresponded better to the new ‘concertante’ style, was more penetrating (with regard to its dynamic range)”, had a “more versatile tone...and made the less agile expressiveness of the recorder seem old-fashioned” [...].*⁹⁶⁹

What specifically in the sources justifies that “flautino,” “ottavino” (a term from Italy used by Beethoven for the flauto piccolo / flautino) and “flauto piccolo” from Italy only applied to eight-holed recorders exclusively in his translation of the data, when others have proven that they were indeed used for the transverse piccolo? He quotes a review of literature sources but does not provide them. He leaves the piccolo, the ottavino, the flautino out of his table for Italy, and then uses the table that he himself constructed a proof that because they are not in his table, therefore they did not exist in Italy. After leaving out these instruments in his unscientifically-based table, he makes the following inexplicable statement:

*[...] “The least controversial case...is that of the piccolo transverse flute. This has fallen completely out of use in Italy by Vivaldi’s time, as its absence from the table implies [sic!] [...].*⁹⁷⁰

⁹⁶⁶ Personal opinion.

⁹⁶⁷ Sardelli, p. 179.

⁹⁶⁸ Idem, p. 180

⁹⁶⁹ Kolneder, p. 131.

⁹⁷⁰ Sardelli, p. 179.

This statement also negates Lesocki's premise that the piccolo did not exist before Vivaldi wrote the concertos for the flauto piccolo, and it is clearly ludicrous to state that the flauto piccolo had gone out of fashion and was no longer used in Italy when it was fashionable in France and Germany! It is clear that, despite Sardelli's apparent and meticulous efforts, manipulation of data without scientific proof to back an incorrect categorization of organological history, as well as distortion and absolute resolution of the facts of this magnitude, cannot in any way be admissible or acceptable as factual. The interpretation of organological or any musical history must always be approached with reservation and awareness of bias from the sources themselves. Eleanor Selfridge-Fields, quoting the already rebuffed statement by Lasocki, writes:

*[...] "the instrument that Vivaldi called a flautino, **alleged** [sic!] to be a piccolo in the IIAV edition, **seems** [sic!] to have been a sopranino recorder" [...],*

perpetuating this outrageous myth, and then goes on to state:

[...] "there is no evidence that the piccolo was known in Venice during Vivaldi's lifetime" [...],

a wholly unscientific and unsubstantiated myth created by the already discredited Sardelli instrument chart, although she grudgingly admits:

[...] "a one-key piccolo (compass d" – e") had been introduced in Paris before 1735" [...].^{971, 972}

It is particularly abhorrent by academics and influential musical administrations, such as IMSLP, to allow or to perpetrate and perpetuate the misleading notion of forcefully substituting "flautino" or any other questionable linguistic variant of it with "recorder," "sopranino recorder" or "flageolet" to future generations who do not know better and might never know what Vivaldi, Corrette, or any other composer of the period penned or wrote. It is the responsibility of modern transcribers and publishers to put down the original title! Using the name as given by the composer would allow the performer (whether they play a recorder, flute, piccolo, musette, flageolet, oboe or anything else related) to choose for themselves that instrument(s) with which they want to play the said piece (+/- transcribing).⁹⁷³

Moreover, it does not matter which instrument is chosen to perform on— it does not change things one way or the other. Other than perhaps someone's sense of misguided self-righteousness: "*This is what I believe he meant, and that is how it has to be!*"⁹⁷⁴

⁹⁷¹ Selfridge-Field, *Venetian Instrumental Music, from Gabrieli to Vivaldi*, p. 254.

⁹⁷² Personal opinion.

⁹⁷³ Personal opinion.

⁹⁷⁴ Personal opinion.

To say that Vivaldi or Corrette or any other *meant* to say recorder when he wrote *Flauto* or *Flöte*, *Flautino*, or *Flauto Piccolo* is to be complacent. *One does not know*. One cannot prove to understand what was precisely in that composer's head. One can only assume. This distorted conception is based on modern writings only. They are without any verifiable confirmatory written original works of the time, and they are solely based on recent accounts (not earlier than the 1920s). They discarded any publications of earlier scores that did not use the word "recorder"—a profoundly dishonest manipulation of potential statistical analysis of original versus recent score publications. For example, a Vivaldi score from 1912 written for *Ottavino*—not a recorder or sopranino was not used for alternative discussion.⁹⁷⁵ That information was never transmitted, so why is it published in IMSLP as music for "soprano recorder" when it was never written that way? So, it becomes intellectual *moto perpetuo* where the perception in the current "woodwind community" of a distorted truth has now become a reality and is a complete defilement of the truth and fact. It is perpetuating a lie because that title/heading is not that which was written when composed. "Consensus," as Sardelli so proudly states, does not equate to the establishment or discovery of truth, especially when such agreement is the byproduct of a fundamental, politically-motivated agenda that is fully cognizant of the fact that they have no objective, contemporary evidence that resolutely disqualifies the existence and utilization of the transverse flauto piccolo for Vivaldi or any other composer's compositions. One might postulate that it is highly plausible that Vivaldi and others deliberately kept the terminology for the small flutes vague: as an expression of free will and freedom of choice, recognizing the dire necessity for flexibility and, just as there was tremendous freedom for performers to incorporate their own musical devices and improvisation to the written scores of other musicians and composers, the same principle thus extends to the small flutes. Musicians performed with what was readily at their disposal and depended entirely on their level of expertise and ability. Some were more talented than others; some had more access to exotic varieties of instruments than others. Vivaldi, in particular, favored implementing unusual combinations of instruments, and a plausible reason as to why he bothered to write for the "flautino" in both his concerto and opera settings. It is one's opinion that academia must stick to a more purist approach when it comes to the implementation of vocabulary: leave the names of the instruments intact as to how the composers had initially recorded them.⁹⁷⁶

⁹⁷⁵ Vivaldi, Antonio. Concerto in A minor RV 445, for Ottavino, Editor: Olivér Nagy (1912-2000), Publisher Info: Budapest: EMB, n.d. [1968]. Plate Z.5739; IMSLP: [https://imslp.org/wiki/Recorder_Concerto_in_A_minor,_RV_445_\(Vivaldi,_Antonio\)](https://imslp.org/wiki/Recorder_Concerto_in_A_minor,_RV_445_(Vivaldi,_Antonio)).

⁹⁷⁶ Personal opinion.

The only scientific approach to the analysis of what instrument is most likely to be able to play the Concerti for flautino is written by Dale Higbee.⁹⁷⁷ He starts with negating the conventional wisdom in which it is....

[...]“generally assumed that the piccolo or octave transverse flute was not developed until the second half of the eighteenth century, and hence that all music written for an octave-flute before that period was intended for a small recorder or flageolet”[...].

He then goes on to destroy this postulate by the astounding use of the existence of the three Vivaldi concerti for 'flautino' to reverse the erroneously perceived reality:

[...] “The range of the solo part (written *c'* to *f'*) but sounding an octave higher), rules out descant recorders in *C* or *D* ('fifth' and 'sixth' flutes, respectively), as well as the flageolet, on account of the highest notes; the sopranino recorder in *F* cannot play the lowest notes called for. One could attribute the low *C*'s (*c'*) and *E*'s which occur in tutti passages to an oversight by the composer-but what of the multiple low *F*#'s and *G*#'s and, most important, an exposed solo passage including low *G*# and *F*# and descending to *E* (3rd movement, bar 264, in the Concerto in *A* minor, *F.VI*, No. 9; Ricordi Ed No. 152)? Thus, assuming that Vivaldi intended the performer to play the notes he had written, some passages of these concerti are impossible on the recorder or flageolet-but possible, though very difficult, on the one-key (octave) transverse flute”[...].⁹⁷⁸

Higbee goes on to further expound on his analysis corroborated by the publication of Corrette:

[...] “The most important clues from internal evidence regarding the date of the *Methode pour apprendre aisément à jouer de la Flute traversiere* by Corrette are the names of the composers given in the quotation above. In his Autobiography, Quantz describes in some detail his experiences in Paris during the last part of 1726 and mentions various leading instrumentalists: 'Blavet, Lucas, the two brothers Braun, Naudot, and several others played the transverse flute.’⁹⁷⁹ Among them, Blavet was the best. The 'Nodeau' mentioned by Corrette is clearly Jean-Jacques Naudot, and the composer Braun would most likely be one of 'the two brothers Braun' referred to by Quantz. Considering Vivaldi's fascination with and eagerness to exploit novel effects, my guess is that he learned of this use of the piccolo and wrote his concerti for it”[...].⁹⁸⁰

Further editorial work must recognize and correctly attribute the original terminology before subjecting the reader to the editor's opinions and rationale for how they think the instrument should be called. Allow the performers of the future to come to their conclusions and allow them to have the ability to choose for themselves. Restoration of integrity is essential for the survival of historical performance.⁹⁸¹

⁹⁷⁷ Higbee, Dale, *The Galpin Society Journal*, vol. 17, 1964, pp. 115, 116.

⁹⁷⁸ Ibid.

⁹⁷⁹ Paul Carroll, *Baroque Woodwind Instruments, A Guide to Their History, Repertoire and Basic Technique*; Ashgate, 1999, p. 53.

⁹⁸⁰ Dale Higbee, *Galpin Society Journal*, vol. 17, 1964, pp. 115,116.

⁹⁸¹ Personal opinion.

In exploring each concerto comes the recognition that all three of the following concerti represent three of the most virtuosic and demanding compositions in the woodwind repertory of the eighteenth century, indeed surpassing anything that had been composed prior and has withstood the tests of time to be among the proud gems of a virtuoso performance in modern times. Unlike the conventional practices of programmatic mimicry or doubling up the octave so characteristic of the flautino-like instruments of the early eighteenth century, Vivaldi steered clear from his often-hastened pasticcio process and devoted his great creativity into the formulation of a new musical vocabulary⁹⁸², most likely in collaboration with a performer of legendary command over his instrument. All of the first and third movements marked *Allegro* in one variation of the tempo indication or another, feature extraordinary displays of rapidity and vertiginous diving that at times can leave the listener utterly stupefied. The middle movements, in contrast, demonstrates a lyrical sensitivity reminiscent to that of vocal composition, conveying a pacifying, if not fundamentally stirring, relief from the turbulence of the outer movements. They were works designed radically not only to quell the hunger for musical fireworks held by Venetian audiences but also to elevate the repertory to new, unprecedented heights in technical complexity and progressivism in the musical jargon.⁹⁸³

⁹⁸² Sardelli, p. 199.

⁹⁸³ Personal opinion.

**Pièces de Caractère: Les caractères de la guerre ou
Suite de Symphonies ajoutée à l'opéra - Act III, No.
7: La Charge - Bar 45 – 57 [CD No. 3 #1] (1718)**

Analysis

Les caractères de la guerre – [No. 7.] La Charge

Within this “Suite of Symphonies,” which represents the songs and tunes that are characteristic of war, Dandrieu delivers a profound instruction at Bar 45 in the two oboe lines: “*Hautbois ou Fifes.*” Considering that there are three vacant bars immediately preceding Bar 45, Dandrieu gives the oboe players (who were musicians that often doubled with flute parts) enough time and opportunity to add an additional flare of martial color by performing Bars 45 through 57 on the fife. In D Major, the tonality most favored by both the fife and pre-Boehm piccolo, these bars create an enthralling experience for the listener to hear a proud duo of fifes in weaving parallel sixteenth notes and extended, exuberant trills (thus maintaining the active spirit of the previous passagework, but now in their own image). Although not contrapuntally imaginative in parallel thirds, their message is nonetheless evocative over a limited or often lack accompaniment below, shining through in their comfortable upper first and lower second octaves. This range also shows a sense of both consideration and refrain on Dandrieu’s part, as fifes are native to outdoor performance and shoulder the notorious reputation of an incredibly harsh and piercing higher register. Thus, Dandrieu amalgamated both the militaristic spirit he strove for in his Charge with the sensibility of indoor performance (Figure 194).

23 MICHEL PIGNOLET DE MONTÉCLAIR (1667 - 1737)

Fifres are called for in Concerts pour la Flute Traversiere avec la Basse chifrée - Concerts No. 5 & No. 6 (1724).

History

Pignolet was born in Andelot, Haute-Marne, France, later adding "Montéclair" to his name. In 1687, he joined the orchestra of the Opera in Paris, playing the *basse de violon* and studying with Jean-Baptiste Moreau (1656-1733). He was appointed *maître de musique* to the Prince de Vaudémont, subsequently traveling with him to Italy. Montéclair was a highly regarded music teacher and among his pupils were the daughters of François Couperin. Montéclair's used an approach to teaching music, which was fresh and modern. In 1730, he published *Recueil de brunettes*, containing vocal music adapted for the traverso.⁹⁸⁷

Concerts for Flute and Continuo, No. 5 & 6 (1724)

Analysis

Primarily a work for the transverse flute and basso continuo, Montéclair nonetheless diversifies the thematic material and instrumentation in a few of the “concerts” (more appropriately “suites,” rather than Italian concertos) within the compilation as a whole. Depicting a similar juxtaposition of programmatic character, the last two concerts incorporate *Fifres* (fifes). The first, under the explicit banner of *La Guerre* (The War), contains a third movement of a bustling mélange of fifes, trumpets, timpani, oboes, and tambourines, whereas the final suite promotes a second movement, introduced by another round of the immortal pair of stirring fifes and tambourines (the musette providing a tertiary color under the fifes), but is soon pacified by the pastoral grace of the solo musette.

Alternating in cameo, soloistic entrances, the third section of the fifth suite (Figure 195: Montéclair, Concert #5) demonstrates the fife and drum duo in its commonly practiced form of repetitive, driving sixteenth-note passages over a steady rhythmic pattern from Bars 12 through 23. Although they pick up from where the trumpets left off at just before Bar 12, modulating briefly to A Major and ultimately cadencing on the dominant of the movement’s home tonality

⁹⁸⁷ Duron, Jean (1992), *Montéclair, Michel Pignolet de*, The New Grove Dictionary of Opera, ed. Stanley Sadie (London) ISBN 0-333-73432-7.

of D Major, the fifes ultimately rely upon the trumpets to finish the phrase and neatly round off this broadly militaristic section.

As for the other section within the sixth suite (Figure 196: Montéclair, Concert #6), a similar tactic is employed of the fifes over the recognizable rhythmic pattern of the tambourines, but from a harmonic perspective, their involvement is less exploratory and remains confined to diminutions in a G Major context. However, the range is considerably more expanded: as opposed to the limitation of an octave from D^2 to D^3 in the fifth suite, the fifes enjoy one from B^1 to E^3 , the highest conventional note prescribed to this instrument within the repertory of this time (although indeed not its topmost possible note, which took decades for composers to summon the courage to explore).

Figure 195: Montéclair, Concert #5⁹⁸⁸

⁹⁸⁸ 6 Concerts for Flute and Continuo (Montéclair, Michel Pignolet de), Publisher: Le Sr. Boivin, Paris (1724), #5, p. 3. IMSLP: http://ks.imslp.net/files/imglnks/usimg/5/53/IMSLP108093-PMLP220028-6_Concerts_pour_fl%C3%BBte.pdf.

6.^e Concert Deffus & Basse. 3

*Mélange des Fifes, des
Tambours, et des Musettes.
Grands couplets.
Tambours.*

Allegro.

*Fin. Musettes.
Lentement.*

Allez Cy dessus.

Figure 196: Montéclair, Concert #6⁹⁸⁹

Summary

Montéclair fully recognizes the martial existence of the fifes but remains almost uniformly prescriptive in his application of these instruments into his orchestral framework in terms of melodic and harmonic creativity. Through this work, Montéclair simply propagates the comparable material of Dandrieu and his other contemporaries.

⁹⁸⁹ Ibid.

24 JOHANN SEBASTIAN BACH (1685-1750)

The *Flauto piccolo* is called for in “*Herr Christ der ein’ge Gottessohn*,” BWV 96 (1724): Chorus; “*Ihr werdet weinen und heulen*,” BWV 103 (1725/1731): Chorus–Recitative, (Tenor)–Aria, (Alto)–Recitative, (Alto)–Aria, (Tenor)–Chorale

History and Analysis

“Herr Christ, der einge Gottessohn,” BWV 96 (1724)⁹⁹⁰

“*Herr Christ, der ein’ge Gottessohn*” is the title of Bach’s chorale cantata and is connected to a two-hundred-year-old hymn by **Elisabeth Cruciger** (Kreuziger, Creutziger, née von Meseritz) (c. 1500-1535), a member of an emigrant aristocratic Polish family and the first female poet and hymn-writer of the Protestant Reformation. Previously a nun she, along with her husband, was a close friend of Martin Luther and his wife Katharina van Bora, also formerly a nun. The hymn praises Christ as the Morning Star and links to the Epiphany season, connecting the Gospel with the statement: “*the mighty Son of God whom David of old worshipped in spirit as his Lord.*” Bach composed the cantata for the 181st Sunday after Trinity, which fell on 8 October 1724.

Johann Sebastian Bach had been exposed to the flute for many years, having already begun to write solo repertoire for the instrument in the first few years of the 1720s (among which are the famous Partita in A minor, BWV 1013 and Sonata for Flute and Continuo, BWV 1034). His older brother, Johann Jacob Bach, was a flutist and had already studied with Pierre-Gabriel Buffardin during his stay in Constantinople in 1711, so there is no doubt that at some point, Johann Sebastian must have learned of his brother’s education through correspondence.⁹⁹¹ Ardal Powell asserts that Bach’s inspiration to compose the BWV 1034 flute sonata in 1724, as well as prominent flute parts in his contemporary cantatas, resulted from a visit the famed virtuoso Buffardin made to Leipzig.⁹⁹² Upon having visited the opera in Dresden in 1730, it is thought that he was exposed to a formidable flute player there⁹⁹³

⁹⁹⁰ *Herr Christ, der einge Gottessohn*, BWV 96 (Bach, Johann Sebastian). Editor: Wilhelm Rust (1822–1892), Publisher: Bach-Gesellschaft Ausgabe, Band 22 (pp.155-84), Leipzig: Breitkopf und Härtel, 1875. Plate B.W. XXII. IMSLP:

[https://imslp.org/wiki/Herr_Christ,_der_einge_Gottessohn,_BWV_96_\(Bach,_Johann_Sebastian\)](https://imslp.org/wiki/Herr_Christ,_der_einge_Gottessohn,_BWV_96_(Bach,_Johann_Sebastian))

⁹⁹¹ *Johann Jacob Bach*. Wikipedia: https://en.wikipedia.org/wiki/Johann_Jacob_Bach

⁹⁹² *Saxon Wind*: Program. Ardal Powell, 2004:

<http://www.baroqueflute.com/ardal/programs/saxonnote.html>

⁹⁹³ Flutists at the Dresden Court in 1730: Pierre Gabriel Buffardin; Johan Martin Blochwitz; Jean Cadet; Johann Joachim Quantz; Georg Zarth – see Oleskiewicz, p. 153.

(Oleskiewicz),⁹⁹⁴ and after that, because of the weakening popularity of the flute-à- bec, his works were always written for flute. Bach relied on exceptionally talented flutists as his compositions are built in a range including notes above F³.

This cantata features a four-part chorus, also taking solo parts, and the instrumentation includes Bach's basic orchestra of strings accompanied by basso continuo, transverse flute, two oboes, a horn and very unusual in this case, a flauto piccolo. In 1734, Bach substituted a piccolo violin for the piccolo flute, and in 1744 and 1747, a trombone for the horn.

The opening chorus is a vibrant piece in 9/8 time characterized by the *cantus firmus*⁹⁹⁵ that starts in Bar 20 after the instrumental introduction, which is splendidly presented in broad bar-long note values, and as Gardiner points out, Bach adds a cornetto ("corno") to strengthen the cantus firmus. Unusually for Bach, the chorus is offered by the alto, not the soprano, entering before the other three voices. Soon to follow is a series of "imitative counterpoint" (Figure 197 and Figure 198: Herr Christ, der einge Gottessohn, BWV 96.).

The image shows a page of a musical score for the opening chorus of 'Herr Christ, der einge Gottessohn, BWV 96, movement 1'. The score is in 9/8 time and marked 'Vivace'. It features a cantus firmus in the Alto voice, which is also played by the Corno e Trombone. The instrumental parts include Flauto piccolo, Oboe I, Oboe II, Violino I, Violino II, Viola, and Continuo. The lyrics '(N). Der Cantus firmus.: Herr Christ, der einge Gottes-Sohn im Alt.)' are written in the Alto part.

Figure 197: Herr Christ, der einge Gottessohn, BWV 96, movement 1. ⁹⁹⁶

⁹⁹⁴ Mary Oleskiewicz. *The Flute at Dresden, in From Renaissance to Baroque*, ed., Jonathan Wainwright & Peter Holman, Ashgate Publishers, 2005. Oxford. P. 145.

⁹⁹⁵ Cantus firmus, (Latin: "fixed song"), plural Cantus Firmi, preexistent melody, such as a plainchant excerpt, underlying a polyphonic musical composition (one consisting of several independent voices or parts). Contributor: The Editors of Encyclopædia Britannica, Article Title: Cantus firmus, Website Name: Encyclopædia Britannica, Publisher: Encyclopædia Britannica, Inc., Date Published: July 17, 2007, URL: <https://www.britannica.com/art/cantus-firmus>, Access Date: June 27, 2019, John Eliot Gardiner 2009, From a journal written in the course of the Bach Cantata Pilgrimage. http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P09c%5Bsdg159_gb%5D.pdf. Accessed April 05, 2018.

⁹⁹⁶ *Herr Christ, der einge Gottessohn*, BWV 96 (Bach, Johann Sebastian), Wilhelm Rust).

Sound Files 4: JS Bach, Herr Christ, der einge Gottessohn, BWV 96,
Mvt. 1, 1st phrase

Figure 198: Herr Christ, der einge Gottessohn, BWV 96.⁹⁹⁷

⁹⁹⁷ Ibid.

Here, Bach is revolutionary, delivering a sprightly, virtuosic, and extremely high-pitched part given to the flauto piccolo, and not the flute. This flauto piccolo part is in line with the text [...]“*Er ist der Morgensterne / Sein' Glanz steckt er so ferne / Für andern Sternen klar*” (“*He is the morning star / His gaze extends far and wide / and is more brilliant than other stars*”)[...].⁹⁹⁸

Figure 199: Herr Christ, der einge Gottessohn, BWV 96.⁹⁹⁹

The unusual scoring was sensational for the audiences of the time because the piccolo was not a commonly used concert instrument, especially within ecclesiastical spheres, and was a novelty in Bach’s cantatas. He had tried once before to use the piccolo in BWV 8, “*Liebster*

⁹⁹⁸ Emmanuel Music - *Bach Cantata BWV 96* - Translation, http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv096.ht. Accessed June 28, 2019.

⁹⁹⁹ Herr Christ, der einge Gottessohn, BWV 96.

Gott, wenn werd ich sterben?” a few weeks earlier, but the piccoloist was too intimidated to play the part. Instead, it was ultimately played by the flutist.¹⁰⁰⁰

By the addition of the flauto piccolo in the opening movement, Bach presents a chorale fantasia of celestial beauty, making the connection with the Epiphany immediately clear, high above his basic orchestra. Through its flowing, guiding streams of sixteenth-note figures that stand in stark contrast to the predominantly homophonic texture it embellishes, the flauto piccolo creates an image of a “twinkling morning star in the heavens,” suggesting that biblical brilliant Morning Star that guided the Magi through an Eastern countryside.

A defining moment in the texture occurs when Bach coordinates an exploration of tonality from F Major, through D minor and G minor, before an emphasis on the semitonal shift to G-sharp and heightening of harmonic expectation alongside the delivery of “Morgenstern” (Figure 199) before the resolution of the dominant seventh to A minor, which carries forth until the warming sensation of arrival in the warm key of C Major. The G-sharp, in the context of the single-flat F Major, could very well indicate the shimmer of the Morning Star, whose “*light stretches further than that of all the other stars.*”¹⁰⁰¹

“Ihr Werdet Weinen und Heulen,” BWV 103 (1725/1731)¹⁰⁰²

Cantata No. 45 of the cycle for the Third Sunday after Easter (Jubilate), the librettist was the Leipzig poet Mariane von Ziegler.¹⁰⁰³ Movements: Chorus–Recitative, (Tenor)–Aria, (Alto)–Recitative, (Alto)–Aria, (Tenor)–Chorale.

Chorus.

From the beginning, Bach invokes the simultaneous expression of contrary emotions or assertions with the entire text comprising four lines, from the idea that [...]“*you will be weeping and wailing, but the world will be joyful*” [...]”¹⁰⁰⁴ philosophizing that *you will weep*

¹⁰⁰⁰ Klaus Hofmann, *Cantatas from Leipzig, Johann Sebastian Bach*, Bach Collegium Japan, Masaaki Suzuki, BIS records AB, Akersberga, BIS-CD-1401, 2004

¹⁰⁰¹ Wolff, Christoph (2000). “*Chorale Cantatas from the cycle of the Leipzig church cantatas, 1724-25 (III)*”(PDF). Bach Cantatas Website. pp. 8–9. Accessed October 04, 2018.

¹⁰⁰² *Ihr werdet weinen und heulen*, BWV 103 (Bach, Johann Sebastian). Editor: Wilhelm Rust (1822-1892), Publisher: Bach-Gesellschaft Ausgabe, Band 23 (pp.67-94), Leipzig: Breitkopf und Härtel, 1876. Plate B.W. XXIII. IMSLP: <http://conquest.imslp.info/files/imglnks/usimg/1/1c/IMSLP01356-BWV0103.pdf> pp. 69 – 81.

¹⁰⁰³ Wolf, p. 279.

¹⁰⁰⁴ Op.cit., *Ihr werdet weinen und heulen*, Wilhelm Rust.

and *the world* will rejoice, but there is salvation in that *your* misery will ultimately be transformed into joy.

Bach conveys the opposing ideas of individual misery and public rejoicing through three methods. The first is by choosing the key to be a serious and somber minor key. Secondly, by using a “*three-note figure of joy*”¹⁰⁰⁵ heard at the start of the cantata on the oboes, followed by the strings and then combined homophonically by both forces, including the piccolo (examples see Figure 200, Bars 1-2, 9-10, 13-15). Thirdly, Bach uses the flauto piccolo with arpeggiated sixteenth notes as a constant, driving force that rings above all else (example: see Figure 200, Bars 3-4, 7-8, 11-12). Finally, Bach brings in the tenor singing the compelling fugue theme subject on his entry in Bar 27, lying between the two extremes (see Figure 201). Mincham describes the mood as [...]“*guardedly buoyant, edgy and uneasy but neither totally tragic on the one hand nor overtly ecstatic on the other ... being driven by boundless energy*”[...].¹⁰⁰⁶

Upon the arrival of the tenor line in Bar 27, the instrumental introduction comes to a close and marks the initial choral section commences, consequently marking a shift in textural color and behavior among the instrumentation. This second theme is fugal, defined by the subsequent entrances of the alto, soprano and bass voices, and is to recur thrice throughout the chorus (beginning, respectively, from Bars 27, 59 and 109). Already agonizing as an independent entity, uncomfortably wide and augmented intervals plague the theme, and the highly chromatic ascending and descending countersubject of the flauto piccolo and oboes plunge only more daggers into the flesh. The anguish of the soul best describes the sentiment at this stage; however, starting from Bar 43, the text of “*aber die Welt wird freuen*” (“*but the world will rejoice*”) adopts the original orchestral motif of joy. A brief recitative by the vocal bass bridges the second and third fugal expositions, marked by a time signature change to “common time” and “*adagio e piano*” and characterized by soloistic, semitonal descending interjections by the flauto piccolo between the bass’ phrases. At Bar 109, the triple meter is restored, and the piccolo is paired with the first oboe, playing the three-note “rejoice” motif for two bars before the flauto piccolo resumes alternating between its obbligato sixteenth notes and rejoice motif until Bar 116. Remaining tacet, it allows for the texture of the final fugal recurrence to gradually unfold once more among the voices of both the orchestra and chorus. When it does enter, the flauto piccolo now embraces its opportunity to play the second theme in its original tonality at the top of the texture’s tessitura and from that perspective creating a highpoint within the section before an expanded recapitulation. From the onset of Bar 92 and

¹⁰⁰⁵ Julian Mincham. *The Cantatas of JS Bach*, Chapter 45 BWV 103 Ihr werdet weinen und heulen, <http://www.jsbachcantatas.com/documents/chapter-45-bwv-103/>

¹⁰⁰⁶ Ibid.

146, a codetta is strongly present before the bass recitative, as well as leading up to the conclusion of the chorus. The piccolo prepares the final four bars of each codetta by breaking away from its usual arpeggiated activity and proceeds in a broad, scalar ascent and descent into the respective cadences. In its various motivic roles, the flauto piccolo acts as a dominant force throughout the chorus, displaying a soloistic character that was incredibly rare for the instrument outside of operatic spheres of the times.

Although Bach revised the cantata in 1731 and distributed the instrumental obbligato responsibility of the Aria with Alto and Continuo to either the violin or traverso flute, this task was initially designated to the flauto piccolo. Consisting of highly embellished and floral melodic material that soars over the continuo, yet gives an almost continuous flow of countermelodic bedding for the alto.¹⁰⁰⁷

The image shows a page of musical notation for Figure 200. It includes staves for Flauto piccolo, Oboe d'amore I and II, Violino I and II, and Viola. The music is in G major and 3/4 time. The Flauto piccolo part is highly active, featuring a complex, arpeggiated texture. The Oboe d'amore parts provide a melodic counterpoint. The Violino I and II parts provide a rhythmic and harmonic foundation. The Viola part provides a low-frequency counterpoint. The score is divided into two systems, with the first system containing bars 1-17.

Figure 200: Ihr werdet weinen und heulen, BWV 103, Bars 1 - 17¹⁰⁰⁸

The image shows a page of musical notation for Figure 201. It includes a vocal line for the text 'Ihr werdet weinen und heulen'. The music is in G major and 3/4 time. The vocal line is simple and melodic, with lyrics written below the notes. The score is divided into two systems, with the first system containing bars 1-17.

Figure 201: Ihr werdet weinen und heulen, BWV 103, Bars 1 - 17¹⁰⁰⁹

¹⁰⁰⁷ Johann Sebastian Bach. Kantate zum Sonntag Jubilate: "Ihr werdet weinen und heulen", BWV 103. Bärenreiter Verlag, (Kassel, 1989). IMSLP: chrome-extension://oemmnndcbldboiebnladdacbfmadadm/http://imslp.eu/files/imglnks/euimg/7/7c/IMSLP467339-PMLP149632-bachNBAI,11.2IhrwerdetweinenundheulenBWV103.pdf

¹⁰⁰⁸ Ihr werdet weinen und heulen, BWV 103, Bärenreiter, p. 71.

¹⁰⁰⁹ Ibid.

25 JEAN-FÉRY REBEL (1666-1747)

Petites flûtes are called for in *Les Éléments* [Simphonie Nouvelle]: *L'Air - Ramage* [Song] (1737)

History

A violin prodigy, Rebel was a student of Jean-Baptiste Lully. In 1699, he was appointed principal violinist of the *Académie royale de musique* (The Opéra). After five years in Spain, he became a member of the ensemble *Les Vingt-quatre Violons du Roi*, alongside his duties as court composer to Louis XIV. Later, he was appointed *Maître de Musique* at the Académie in 1716, *Chamber Composer* in 1726, and even had the opportunity of directing the *Concert Spirituel* for a season.

A pioneer in composing French sonatas in the Italian style, Rebel compositions include counter-rhythms and connecting many diverse parts and harmonies, thus displaying a willingness to take surprisingly bold risks.

Les Éléments [Simphonie Nouvelle]: *L'Air – Ramage* (1737).

Analysis

In one of his foremost, daring compositions, *Les Éléments* (*The Elements*), Rebel describes the creation of the world:

[...] “*The introduction to this Symphony is Chaos itself; that confusion which reigned among the Elements before the moment when subject to immutable laws, they assumed their prescribed places within the natural order. This initial idea led me somewhat further. I have dared to link the idea of the confusion of the Elements with that of confusion in Harmony. I have risked opening with all the notes sounding together, or rather, all the notes in an octave played as a single sound. To designate, in this confusion, each particular element, I have availed myself of some widely accepted conventions...*” [...].¹⁰¹⁰

In describing the various instrumental parts and their respective roles within the composition, Rebel concludes:

[...] “*Air is depicted by pauses followed by cadenzas on the small flutes...*” [...].¹⁰¹¹

¹⁰¹⁰ Stephen M. Klugewicz. *The Music of Chaos and Creation: Rebel's “Elements”*. Accessed July 22, 2019; <https://theimaginativeconservative.org/2015/09/the-music-of-chaos-and-creation-rebel-elements.html>.

¹⁰¹¹ *Rebel's Bang* by the Palladian Ensemble - YouTube. <https://www.youtube.com/watch?v=ieZqkB3v7tI>

Upon further observance of Rebel's wording is a *Ramage L'Air* (Song of the Air) exclusively for two dessus lines, respectively calling for *Violons et petites flûtes* and *Violon*. Unified almost entirely with identical rhythms and consonant parallel intervals, this lilting and fluttering duo in D Major between piccolos and violins paints a serene picture in the creation of air and establishes the ideal environment for further programmatic development in the introduction of nightingales (*Rossignols*) in the immediately following section. Exhibiting a range of A¹ – B², the range of the piccolos in such an intimate setting that lacks a bassline (an absence that further enforces the lofty image of air) effortlessly floats above the supporting violin line (Figure 202).

Sound Files 5: Rebel, *Les Elemens*, *L'Air*

Figure 202: Rebel, *Les Elemens*, *L'Air*¹⁰¹²

Summary

The role of the plural piccolo remains somewhat limited within the greater scope of such a defining programmatic work as *Les Éléments*. However, Rebel does not waste the one opportunity he chooses to display these charming instruments and puts them virtually on full-display over a supportive, parallel violin line to depict the atmospheric and graceful blowing of air in lines of small intervallic exchange and stepwise motion.

¹⁰¹² *Les éléments* (Rebel, Jean-Féry), Engraver: Math. de Gland, Publisher: Paris: Le Clerc, et al, (1737), p. 14; IMSLP: [https://imslp.org/wiki/Les_%C3%A9l%C3%A9ments_\(Rebel%2C_Jean-F%C3%A9ry\)](https://imslp.org/wiki/Les_%C3%A9l%C3%A9ments_(Rebel%2C_Jean-F%C3%A9ry))

26 JEAN-PHILIPPE RAMEAU (1683-1764)

The *Petite(s) flute(s)* is called for in the following of Rameau's operas:

1. Opera - Overture Acanthe et Céphis (Sympathy - pastoral heroic) RCT 29 – [1751]
2. Opera - Les Boreades / Tragédie en musique, RCT 31 – [1763] Gavottes for les Heures et les Zéphyr(s), Act 4 Sc 4
3. Opera - Dardanus RCT 35 – [1739-44] Prologue, Scene 2, Tambouirn I & II in Minuet tendre en Rondeau Act III, Scene 3, Tambourins I & II [1739] Tambourins I & II [1744]
4. Opera -La Danse - Les Fetes D'Hébé RCT 41 (Festival) / Les Talents Lyriques – [1739] Act IV, Scene 7: No. 6 - Tambourins I & II [Enter Terpsicores (Butterflies), Nymphs, Fauns & Sylvains (tree spirits)]
5. Opera - Les Indes Galantes RCT 44 (1735) – [1739-41] Scene II, 0-4 Hebe choer, Musettes, Resonnez, Dans ce riant Boccage; Lentement
6. Opéra-Ballet; Le Temple De La Gloire RCT 59 (Overture)
7. Opera - Pygmalion Overture RCT 52 – [1748] Scene IV, Menuet, Tambourins Libretto: Ballot de Sauvot after a text by Antoine Houdar de La Motte

Jean-Philippe Rameau was born in Dijon, France. Up to the age of fifty, his primary occupation was as a keyboard musician, and also published ground-breaking literature on musical theory. Suddenly, having reached this milestone, he became interested in the world of opera, rejuvenating himself and writing nearly thirty theatrical entertainments over the next thirty years. From then on, he so dominated the Paris *Opéra* that it was decreed in 1749 that the establishment could only stage two of Rameau's operas a year “for fear of discouraging other composers.”¹⁰¹³

At the pinnacle of his career, Rameau's place as one of the most original dance composers was assured, and in his own time the celebrated ballet-master Pierre Gardel (1758-1840) claimed:

[...]“Rameau perceived what the dancers themselves were unaware of; we thus rightly regard him as our first master”[...].¹⁰¹⁴

Sadly, the French public slowly forgot about Rameau after his death—his operas virtually disappearing from the stage—and despite the excellent quality of their music, Rameau's operas have only recently re-entered semi-regular operatic production.

The life-blood of the French court was dance, permeating every sphere of musical life, with composers expertly interlacing ballet movements into the dramatic material of their works. The French were particularly fond of ballet and spectacle in their operas and were unconcerned

¹⁰¹³ Simon Heighes. *Jean-Philippe Rameau (1683-1764), Ballet Suites*, RAMEAU: Pigmalion, Platee and Dardanus Ballet Suites, European Union Baroque Orchestra, Roy Goodman, NAXOS insert, 8557490, 2005. https://www.naxos.com/catalogue/item.asp?item_code=8.557490

¹⁰¹⁴ Idem., Simon Heighes. *Jean-Philippe Rameau (1683-1764), Ballet Suites*, NAXOS, 2005.

as to how slowly the opera moved along, so Parisian operas of the eighteenth-century were bursting with instrumental music. In their operas, ballet episodes and dance scenes were common and indispensable to the overall dramatic design. Sadly, for all Rameau's ballets, the original dance steps are lost, but as the music is so vibrant, it suggests its own choreography. Rameau's music is often extraordinarily animated, finding abrupt changes of mood and scoring, which inspired dancing ranging from almost manic to the traditional view of graceful, refined and perfectly poised French courtly dances.¹⁰¹⁵

Pigmalion, RCT 52 (1748)

Analysis

Pigmalion was one of Rameau's most popular and frequently played works. A forty-minute sung-and-danced *Acte de ballet*, it is not a fully-fledged opera. Based on the myth from Ovid's *Metamorphoses*, the sculptor Pigmalion falls in love with the statue he sculpted. One of Rameau's most brilliant overtures opens the *acte-de-ballet*, with the fast section suggesting the sound of the sculptor's hammer by repeated notes. The scene where the carving comes to life and learns to dance is a highlight of the play. In a sequence of ten short dances that Rameau titled *Les différents caractères de la danse*, all the basics of French dance are demonstrated from the languorous opening *Air* to the final up-tempo *Tambourin*.

The contributions of the two *petite flutes* emerge during four of the highlighted dances, which are seamlessly introduced and transitioned to and from without interruption. First, in the *Loure*, the piccolos are not featured in the opening display of the dance, but rather as the sparkling counter-voices in thirds that, through their dotted-note rhythms, penetrating register (reaching the piccolo's third-octave E, fourteen bars into the *Loure*) and dazzling ornamentation, provide charming resolutions to the dance's phrases. After a brief pause of just under three bars, the piccolos enter once again in the *Passepied*, this time acting more along the lines of two independent voices that frequently convene in weaving streams of thirds in their sixteenth-note diminutions of the underlying triple meter. The *Rigaudon*, also the lively "vif" in character, is grounded in its duple meter by the basses before the tutti ensemble, including the piccolos, plays the opening melody of the dance. However, during the second phrase, only one piccolo is assigned to play the second phrase, and only in the final tutti (*tous*) of the dance is the second piccolo welcomed back into the texture. After a serene *Serenade* in F minor, where the *grande flutes* take over, the dual piccolos barge into the texture to sound off the dance suite

¹⁰¹⁵ Howard Pozner. Jean-Philippe Rameau, *Suite From Les Boreades*, Program Notes, La Phil Walt Disney Concert Hall, 111 South Grand Avenue, Los Angeles, CA 90012; <https://www.laphil.com/philpedia/music/suite-from-les-boreades-jean-philippe-rameau>

with the raucous *Tambourin*. After a crashing opening of the drum with the violin theme, the two piccolos dominate the melodic material in vivacious, chirping thirds for the remaining majority of the dance.

The image shows a page of handwritten musical notation from a score. The page is numbered '26' at the top left. The title 'Les Graces.' is written above the first staff, and 'Pigmalion.' is written above the second staff. The first staff is for 'Piccolo Flutes' (Piccolo Flutes) and the second staff is for 'Bassons à 2.' (Bassoons). The third staff is for 'Violoncelle' (Violoncello) and the fourth staff is for 'Viol.' (Violin). The fifth staff is for 'Flauto' (Flute) and the sixth staff is for 'Viol.' (Violin). The seventh staff is for 'Violoncelle' (Violoncello) and the eighth staff is for 'Viol.' (Violin). The ninth staff is for 'Violoncelle' (Violoncello) and the tenth staff is for 'Viol.' (Violin). The music is written in 3/8 time and features various dynamics and articulations. The page is numbered '27' at the top right.

Figure 203: Rameau, *Pigmalion, Dances*.¹⁰¹⁶

¹⁰¹⁶ *Pigmalion*, RCT 52 (Rameau, Jean-Philippe). Publisher: Paris: Boivin, n.d. (ca.1748), pp. 26,27; IMSLP: http://ks4.imslp.info/files/imglnks/usimg/8/86/IMSLP537575-PMLP111977-Rameau_J.P._-_Pigmalion,_%C3%A9d._1748_-_B-Br_1012262.pdf

The second half of the dance introduces a variety of exciting pairings, such as the violins and two piccolos in the melody opening the second half of the dance after the repeat, as well as the curious and wholly exposed pairing of first piccolo/violin with first bassoon (teasing the idea of settling down in G Major, before the tutti resolves to the home tonic of F Major) within the last five bars of the *Tambourin* (Figure 203).

Sound Files 6: Rameau, *Pigmalion*, Dances

Dardanus, RCT 35 (1739)

Analysis

Dardanus, Rameau's fifth opera, was revived each time with more music and instrumentation in 1744 and 1760. Particularly colorful, Rameau's ballet music is rich with varied instrumentation as well as having unusual rhythmic, melodic, and harmonic phrasing. In Act III, Scene 3, the *Tambourin I* must be categorized as one of the most unforgettable tunes in the opera with its manic, chirruping part for the two *petites flutes* in unison. In comparison to the later editions, the role of the piccolos in 1739 is undoubtedly the most prominent when it comes to stating this twirling melody of the *Tambourin*, particularly in the context of such a light orchestral accompaniment (Figure 204). Later, Rameau employs altered, expanded, and far denser visions to this fundamental concept and relegates the piccolos to perform the "special effects" that heighten the musical drama, as opposed to acting as the primary heralds of the melody.

Figure 204: Rameau, *Dardanus*, Acte III, Scene 3, *Tambourin III*¹⁰¹⁷

¹⁰¹⁷ *Dardanus*, RCT 35 (Rameau, Jean-Philippe). Editor: First edition: Publisher: Paris : chez l'Auteur, la veuve Boivin, Leclair, Monnet, 1739. Pp. 95, 96; IMSLP:

Les Boréades (1763)¹⁰¹⁸

Analysis

In 1764 at the age of eighty, just as rehearsals began for the premiere of *Les Boréades* began, Rameau passed away. The opera was abandoned and was not to be produced until two hundred years later.¹⁰¹⁹ *Les Boréades* takes place in ancient Bactria, where the queen must take a husband from the family of Boreas, the god of the north wind. Instead, she chooses a mysterious foreigner that turns out to be Apollo's son, thus settling the question of eligibility and soothing the wrath of Boreas. The overture has a Vivaldian influence, as his four concertos were often performed as well as being published in Paris as early as 1728. Despite the conventional wisdom by the powers that be at the time—that Italian music was artistically crude and dubious from a political point of view—Vivaldi was a significant influence in France in the eighteenth century.



Figure 205: *Les Boréades* Acte IV, Scene 4, Gavotte pour Les Heures et Les Zephyrs.¹⁰²⁰

http://ks4.imslp.info/files/imglnks/usimg/a/a9/IMSLP54137-PMLP56503-Rameau_Dardanus_1739.pdf

¹⁰¹⁸ *Les Boréades*, RCT 31 (Rameau, Jean-Philippe). Manuscript, n.d., p. 199, IMSLP:

http://ks4.imslp.info/files/imglnks/usimg/f/ff/IMSLP265547-PMLP430377-LES_BOREADES.pdf

¹⁰¹⁹ First modern production produced by the Office de Radiodiffusion-Télévision Française (ORTF) in 1964 on 16 September 1964 (celebrating the 200th anniversary of Rameau's death) at the Maison de la Radio in Paris

¹⁰²⁰ *Les Boréades*, RCT 31 (Rameau, Jean-Philippe). Manuscript, n.d., p. 199.

In Act IV, Scene 4, with the entrance of Abaris,¹⁰²¹ Polymnie,¹⁰²² the Muses, the Zephyrs, the Seasons, the Hours, and the Arts, there are two dances led by the *petite flute*. These are the “*Gavotte pour Les Heures et Les Zephyrs*” (Figure 205), and the “*Air pour Les Saisons et Les Zephyrs*” (Figure 206). In these, by using the piccolo in this way, an instrument that he used typically to infuse a range of color into the music, Rameau portrays the soft, gentle breeze with light orchestral quality.¹⁰²³

Figure 206: *Les Boréades* Acte IV, Scene 4, Air pour les Siphons et Les Zephyrs.¹⁰²⁴

¹⁰²¹ The descendant of The Descendants of Boréas.

¹⁰²² *Les fêtes de Polymnie* (The Festivals of Polyhymnia) was the opéra-ballet in three entrées plus prologue composed and produced by Jean-Philippe Rameau in 1745. Polyhymnia also spelt Polymnia (Πολύμνια) was the Muse of sacred poetry, sacred hymn, dance, eloquence, geometry, meditation, agriculture, and pantomime in Greek Mythology.

¹⁰²³ Howard Pozner. Jean-Philippe Rameau, *Suite From Les Boreades*.

¹⁰²⁴ *Les Boréades*, RCT 31 (Rameau, Jean-Philippe). Manuscript, n.d., p. 220.

In stark contrast with the other types of display of the piccolo explored in the examples above, this gavotte displays the most soloistic of roles to one piccolo, predominantly. Although a straightforward, lilting tune of triplets the piccolo over a docile homophonic orchestral harmony (except a chirping bassoon line accentuating the duple meter in a mild rhythmical challenge to the melody), the piccolo defines the sweet character of the dance. It is later joined briefly by a second piccolo, playing in lower thirds, after the reprise of the first eight bars, to accentuate the exquisite quality of the piccolo in the lower and upper limits of its second octave. Later, in the different minor section, Rameau contrasts the B minor theme of the violins with development by the piccolo that ultimately cadences in F-sharp minor, the minor dominant of the new tonality (Figure 206). While typically heard in the comfort of its most confident and tonally bright key, D Major, Rameau's bold display of exploring a much darker, tonally murkier key on the piccolo shows a real maturation of the composer's understanding of the instrument and how to exploit its many facets—a feature rarely displayed in works throughout the eighteenth century.

27 GEORG PHILIPP TELEMANN (1681-1767)

"Give to every instrument it's due - The player will be pleased, and so will you. ~ Georg Philipp Telemann."¹⁰²⁵

The Flauto piccolo/Traversièr à l' Octave is called for in:

1. Overture-Suite in C Major [TWV 55:C3¹⁰²⁶]: *Wassermusik* (Water Music / Musique sur l'Eau / "Hamburger Ebb' und Fluth" [Hamburg Ebb and Flood] – (1723)^{1027, 1028, 1029} No. 8 – Menuet - piccolo: *Der angenehme (pleasant) Zephir*, for two piccolos, two oboes, bassoon, strings, and continuo in C major¹⁰³⁰
2. *Concerto in G Major for 9 parts*[TWV 50:1]: *Grillen-Symphonie* ("Whimsical/Cricket Symphony") - (ca. 1765), for piccolo, flute, oboe, chalumeau, 2 double basses, strings & continuo^{1031, 1032}

History

The Baroque composer Georg Philipp Telemann was born in Magdeburg, the Duchy of Magdeburg, Brandenburg-Prussia, [now Saxony-Anhalt, Germany] and died of a "chest ailment" in Hamburg, Germany. Telemann was self-taught as a composer and multi-

¹⁰²⁵ Georg Philipp Telemann, *Wassermusik*, Musica Antiqua Koln, Richard Goebel, Archiv Produktion, 413 788-2, Insert, Eckart Kleßmann (Translation: John Coombs), 1984.

¹⁰²⁶ *The Telemann-Werke-Verzeichnis* (Telemann Works Catalogue), abbreviated TWV, is the numbering system identifying compositions by Georg Philipp Telemann, published by Martin Ruhnke. <http://www.musiqueorguequebec.ca/catal/telemann/telgp.html>

¹⁰²⁷ Telemann, Georg Philipp. *Overture-Suite, TWV 55:C3 'Hamburger Ebb und Fluth'* (1723), Copyist: Christoph Graupner (1683-1760), Manuscript, n.d. (ca.1700-49); IMSLP: [https://imslp.org/wiki/Overture-Suite,_TWV_55:C3_%27Hamburger_Ebb_und_Fluth%27_\(Telemann,_Georg_Philipp\)](https://imslp.org/wiki/Overture-Suite,_TWV_55:C3_%27Hamburger_Ebb_und_Fluth%27_(Telemann,_Georg_Philipp)), Flauto piccolo p. 17.

¹⁰²⁸ Sources are: ms. of the score Mus.ms 1034/39, Universitäts- und Landesbibliothek Darmstadt, RISM ID no. 450003081 (copyist Graupner), and ms. Gieddes Samling X,4 mu 6305.3060, Giedde's Collection, Copenhagen Royal Library. The Copenhagen ms. includes 7 separate parts: Violino Primo, Violino Secundo, Viola, Hautbois Primo ["Flaute a bec" in Sarabande and Bourrée], Oboe Secondo ["Flaute à bec" in Sarabande and Bourrée], Tasto, Cembalo. Flute parts are in French violin clef in both manuscripts.

¹⁰²⁹ Georg Philipp Telemann. *Overture-Suite, TWV 55:C3 'Hamburger Ebb und Fluth'*, Editor: Mario Bolognani, Publisher Info: Rome: Baroquemusic.it, 2013. IMSLP: http://ks4.imslp.info/files/imglnks/usimg/d/d8/IMSLP217122-PMLP89664-telemann_wassermusik_score.pdf.

¹⁰³⁰ Meierott, p 229, 230, 232.

¹⁰³¹ The source of the first printing of the concerto in G major by Georg Philipp Telemann is an autograph score with the signature "*Mus. ms. autogr. G. Ph. Telemann 3*" held by the music division of the Staatsbibliothek Preussischer Kulturbesitz in Berlin. The manuscript comes from the estate of Georg Polchau, Curtesy of the Deutsches Musikgeschichtliches Archiv Kassel who procured a microfilm of the score and the Staatsbibliothek Preussischer Kulturbesitz for publication. Personal research.

¹⁰³² Op.cit., Meierott, p 229, 230, 232

instrumentalist (violin, recorder, oboe, viola da gamba, chalumeau, and clavier) and evolved into one of the most prolific composers in history.

Against his family's wishes, he began his career in composition, traveling to Magdeburg, Zellerfeld, and Hildesheim to study. He spent a short period studying law at the University of Leipzig but abandoned this career for music. He was appointed to posts in Leipzig, Sorau, Eisenach, and Frankfurt, finally settling permanently in Hamburg in 1721. He became musical director of the main five churches in the city, managing a successful career despite his disastrous personal life, losing his first wife Amalie Eberlin in childbirth (they only had one child). At a later time, friends had to organize a fundraiser to get Telemann out of debt caused by the gambling addiction of his second wife Maria Textor (who bore nine children), whom he married when he was thirty-three. She was just sixteen when she left him for another man.¹⁰³³

His collection claims over three thousand known works in practically every genre, and he was considered to be at the forefront of composers of the time by his colleagues and was compared positively to Johann Sebastian Bach and George Frideric Handel, both personal friends of Telemann. In fact, he became the godfather to Carl Philipp Emanuel Bach, and Handel often sent Telemann, an amateur botanist, "botanical curiosities" from London. Telemann's music incorporated multiple national styles, such as France, Italy, and Poland, and he remained at the forefront of all new musical trends of the time, with his music functioning as an essential link between the late Baroque and early Classical styles.^{1034, 1035} According to Klessmann: "*The appeal of his musical invention, the grace of his distinctive instrumentation, coupled with his ability skillfully to blend heterogeneous stylistic influences, led to Telemann becoming the most important representative of the Galant style in Germany.*"¹⁰³⁶

Overture in C Major "Wassermusik": Menuet. Der angenehme Zephir (1723).

Analysis

In celebration of the one-hundredth anniversary of the founding of its Admiralty on April 6, 1723, Telemann composed an orchestral suite *Wassermusik* (*Water Music*) for the City

¹⁰³³ Georg Philipp Telemann, Bio, IMDb, <https://www.imdb.com/name/nm0854310/bio>.

¹⁰³⁴ Zohn, Steven. 2001 "*Telemann, Georg Philipp.*" Grove Music Online. 9 Feb. 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000027635>.

¹⁰³⁵ Musical Sales Classical, <http://www.musicalsclassical.com/composer/long-bio/Georg-Philipp-Telemann>

¹⁰³⁶ Georg Philipp Telemann, *Wassermusik*, Musica Antiqua Koln.

of Hamburg's celebration. In a seafaring and trading city such as Hamburg, the Admiralty had controlled the warships there since 1668. The Admiralty was a powerful and efficient organization managing the military protection of shipping, organizing the port of Hamburg, navigation, and pilot services including the Elbe and shipping insurance. The ten-movement suite is focused on Hamburg's geographical location as an essential and thriving port on the river Elbe, Telemann uses the technique of *tone-painting* to illustrate the piece. As was popular at that time, the movements were each planned to characterize figures and events in the world of ancient mythology, with water Gods giving the maritime theme added profundity which subliminally and because of sailors superstitions, it was vital for the Hamburg Admiralty to cultivate the goodwill of sea deities.

The overture introduces the physical movement of the ocean, followed by several nautically-oriented dance movements from a languid atmosphere to joy and celebration. It starts gently with the sleeping sea goddess Thetis, the mother of Achilles awakening, followed by the introduction of the sea god Neptune lord of the seas and oceans in love, and supported by the playful water nymphs known as Naiads. Then come Neptune's son and sea messenger, the joking Triton, a generally good-natured sea god of secondary importance followed by Aeolus, sovereign of the winds, and then Zephyr¹⁰³⁷, the gentle god of the west wind. The two final movements revert to the real existence of life in Hamburg: one depicting the tides of Hamburg with their ebb and flow—essential to the harbor but also to repeatedly clean and decontaminate the widespread network of drainage canals in the inner city—and finally, its happy sailors in a “sailors' dance,” in the form of a *Canarie*.¹⁰³⁸

The newspaper at the time, the *Hamburger Relations Courier* reported the jubilee festivities as follows:

[...] “*The day before yesterday, on Tuesday the 6th April, a worthy Admiralty of this Republic celebrated the hundredth anniversary of the foundation of its College. To this end at the Niedern- Baum-Haus, which was altogether beautifully decorated, a splendid jubilee banquet was prepared, to which were invited their magnificences the Burgomasters and the gentlemen of the Council concerned with the Admiralty and*

¹⁰³⁷ Zephyr was the Greek god of the west wind, considered to be the gentlest wind, especially if compared to the colder north wind, Boreas. The warm west wind brought the spring season. Today the name of the god means a warm and light breeze. From: Windows to the Universe, Earth Science teachers Association, <https://www.windows2universe.org/mythology/zephyr.html>

¹⁰³⁸ Canarie was a Renaissance dance inspired in an indigenous dance and song of the Canary Islands popular all over Europe in the late 16th and early 17th century. The dance is characterized as “a fiery wooing dance” with a Canary flavor from its “rapid heel-and-toe stamps” and distinctive music. It was an energetic dance that featured jumps, stamping of the feet and violent movement, accompanied by music with syncopated rhythms and it most frequently appears as a section of a larger dance or suite of dances. From: Sutton, Julia, E. Kerr Borthwick, Ingrid Brainard, Jennifer Nevile, Rebecca Harris-Warrick, Andrew Lamb, and Helen Thomas. 2014 “Dance.” Grove Music Online. 9 Feb. 2019. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000045795>.

*nautical matters, as well as the principal elders of the city, councilors and merchants, together with its sea captains, 37 in number, who were entertained most lavishly. At this feast there was sung a very admirable Serenade from the inspired and eloquent pen of Gymn. Prof. Publ. Herr Richey, in the beautiful composition of Herr Telemann, Chor. Mus. Direct. The members of the Admiralty Hunt, assembled before the building, made a brave sound with their pieces while toasts were drunk, and ships lying offshore did not fail to add to the festivities, some by the firing of cannon, and all by flying pennants and flags.”[...]*¹⁰³⁹

The festivities were held in the banqueting hall of the Baumhaus in the lower harbor, built by Hans Hamelau in 1662 (demolished in 1857-58), one of the city's most beautiful buildings.¹⁰⁴⁰ On 14 April the newspaper *Stats u. Gelehrte Zeitung des Hollsteinischen unpartheyischen Correspondenten* reported:

*[...] “In connection with the recently mentioned jubilee celebrations of the Admiralty College in this city it should be further reported that the pen of our Herr Professor Richey, as learned as it is eloquent, is being exercised to provide a comprehensive historical account of this College from its foundation until now. At the same time those who are interested may care to be informed as regards the characteristics of the musical instrumental pieces which, in addition to Herr Telemann's Serenade, were performed at this feast, and which were composed expressly for the occasion. The splendid ideas revealed in this music are not merely charming and significant, but were also remarkably effective, and uncommonly well suited to the occasion. First the stillness, gentle waves, and then the tumult of the sea were represented in the Overture to the Serenade. Then followed: 2. Sleeping Thetis in a Sarabande; 3. Thetis awakening in a Bourree; 4. Amorous Neptune in a Loure; 5. Naiads at play in a Gavotte; 6. Sportive Tritons in a Harlequinade; 7. Blustery Aeolus in a Tempest; 8. The pleasant Zephyr in a Minuet with Alternativo; 9. The ebb and flow of the tide in a Gigue; 10. Jolly sailors in a Canarie.”[...]*¹⁰⁴¹

This description precisely dates the Suite, of which there are two contemporary copies titled respectively "*Wasser-Ouverture*" (in Berlin) and "*Hamburger Ebb' und Fluht*" (in Schwerin¹⁰⁴²). The composition was played during the banquet, performed by soloists, chorus and a full orchestra. The "*beautiful composition*" of Telemann's Admiralty Music, stirred such enthusiasm in the people of Hamburg that Telemann had to perform the work at his public concerts more commonly than any of his other secular compositions.¹⁰⁴³

Instrumentation

two piccolos, (or two recorders/flutes), 2 oboes, bassoon(s), strings, continuo.

¹⁰³⁹ Georg Philipp Telemann, *Wassermusik*, Musica Antiqua Koln.

¹⁰⁴⁰ Ibid.

¹⁰⁴¹ Ibid.

¹⁰⁴² Schwerin is a city, the capital of the state of Mecklenburg–West Pomerania Land, northern Germany.

¹⁰⁴³ Georg Philipp Telemann, *Wassermusik*, Musica Antiqua Koln.

Movements

1. Overture
2. Sarabande 'Die schlafende Thetis.'
3. Bourrée 'Die erwachende Thetis.'
4. Loure 'Der verliebte Neptunus.'
5. Gavotte 'Die spielenden Najaden'
6. Harlequinade 'Der scherzende Totonus.'
7. Tempête 'Der stürmende Acolus.'
8. Menuet 'Der angenehme Zephir.'
9. Gigue 'Ebbe und Flut.'
10. Canarie 'Die lustigen Boots.'

In a commentary on Telemann's *Wassermusik*, ABS Music Director Jeffrey Thomas¹⁰⁴⁴ points out the work's elements of tone painting¹⁰⁴⁵, in which "he uses slow rising scales and long, sustained notes in the oboes to represent the ocean. Later, the bass instruments contributed their share to the nautical effect with fast runs, rhythmic leaps, and lusty off-beats to depict the dances of die lustigen Bots Leute (the merry mariners)."¹⁰⁴⁶



Figure 207: Telemann, Overture-Suite In C Major [TWV 55: C3]: Wassermusik, No. 8 - Menuet: Der Angenehme Zephir.¹⁰⁴⁷

¹⁰⁴⁴ Jeffrey Thomas, American Bach Soloists Director. <http://americanbach.org/Jeffrey-Thomas.html>

¹⁰⁴⁵ *Tone painting* or text or word painting is a technique of composing music that reflects the literal meaning of the lyrics to music. From: Sadie, Stanley. *Word Painting*. Carter, Tim. *The New Grove Dictionary of Music and Musicians*. 20 January 2001, <https://doi.org/10.1093/gmo/9781561592630.article.30568>

¹⁰⁴⁶ Beverly Wilcox, *Miracle of the Nodal Vent*, San Francisco Classical Voice, May 20, 2008; <https://www.sfcv.org/reviews/miracle-nodal-vent>

¹⁰⁴⁷ Telemann, Georg Philipp. *Overture-Suite, TWV 55:C3 'Hamburger Ebb und Fluth'* (1723), Copyist: Christoph Graupner (1683-1760), Manuscript, n.d. (ca.1700-49); IMSLP: [https://imslp.org/wiki/Overture-Suite,_TWV_55:C3_%27Hamburger_Ebb_und_Fluth%27_\(Telemann,_Georg_Philipp\)](https://imslp.org/wiki/Overture-Suite,_TWV_55:C3_%27Hamburger_Ebb_und_Fluth%27_(Telemann,_Georg_Philipp)), Flauto piccolo p. 17.



Figure 208: Telemann, Overture-Suite In C Major [Twv 55: C3]: Wassermusik, No. 8 - Menuet: Der Angenehme Zephir.¹⁰⁴⁸



Figure 209: Telemann, Overture-Suite In C Major [Twv 55:C3]: Wassermusik, No. 8 - Menuet: Der Angenehme Zephir.¹⁰⁴⁹

Translated from the original German as “*The Pleasant Zephyr*,” this minuet is one evoking stateliness and elegance in its symmetrical binary (AB) format of two eight-bar phrases constituting each section, with a da capo recapitulation to bring the Minuet full-circle. The simplistic layout of the notes throughout all the instruments throughout the leading Minuet dance (the first sixteen bars of the movement) is homophonic uniformity that almost begs for French ornamentation in the melodic line not explicitly incorporated, including trills, *port de voix* and *coulement*, among other possibilities. The only evidence for any implementation of such ornaments is found in Bars 25 and 27 of the first and second violins (fourth and fifth lines),

¹⁰⁴⁸ Idem., p. 17.

¹⁰⁴⁹ Ibid.

where there are small cross figures above several half notes, indicating *tremblement* (trills - see red arrows Figure 208). The idiosyncratic emphasis of the second beat through the realization of a half note following the quarter note in the primary (odd-numbered) bars throughout the entire dance, by the whole orchestra in the A section and by the accompanying string orchestra during the “Trio” B Section. Harmonically, the two sections are fashionable by French minuet standards, even though it was written in Hamburg in recognition of a local means for celebration. Initially grounded in the proud tonality of C Major, it cadences briefly in the dominant in Bar 4, but then actively modulates to establish the new tonality of G Major by Bar 8 through the implementation of F-sharps in Bar 7 (Figure 207).

From here, it detours briefly to the supertonic tonality of D Minor in Bar 12 as a result of the C-sharp in Bar 10, but throughout Bars 13 through 15 equalizes to ultimately resolve back in the home tonic of C Major by Bar 16 (Figure 207). A similar story can be said of the harmonic direction of the B section, with the exceptions of a cadence in C Major in Bar 20, as opposed to G Major in the previous section, and the opening of the last phrase after the double bar starting from Bar 25 rapidly transitions from the dominant to supertonic tonalities, modulates to F Major in Bar 28, then winding back through the dominant of G Major in Bars 30 and 31 before resolution in C Major, dovetailing back to the ceremonial theme of the minuet (Figure 207 and Figure 208).

The original manuscript score indicates the top line as belonging to the “*Flauto piccolo*,” but a secondary line beneath it suggests a duo of “*flauti piccoli*.” Regardless of the potential ambiguity in instrumentation, what is certain is the affect created by the flauto piccolo’s duet throughout the Trio section of the dance. The agreeable pleasantries of constant consonance emitted from the parallel thirds in relentless stepwise motion of eighth notes (softly articulated and often in slurred couplets) and occasional sixteenth notes, as well as the sweet timbre of the high woodwinds, perfectly emulates the pacifying and soothing nature of zephyrs gently blowing along the River Elbe through Hamburg. While not necessarily the most memorable of melodic content, the flauto piccolo serves as a heartening stream of harmonic elaboration and indication to serve the ultimate purpose of the minuet dance itself.

Summary

The composition is a divertissement that reveals Telemann as a master of instrumental coloring, bringing out the grace, charm, and lightness of touch as characteristics of Telemann’s instrumental music of which The “*Wasser-Ouverture*” / “*Hamburger Ebb’ und Fluht*” is an excellent example of these qualities.

Telemann loved character pieces, and this appealing Overture-Suite in C Major allowed him to unfold his talent for tone painting. Newspapers critics of the time praised him because his music had made "*the important occasion all the more noteworthy and festive*," and one of the numerous obituaries published after his death in 1767 contains the observation that "*he was the first among German composers to bring lightness and naturalness into the melodies of his arias*."¹⁰⁵⁰

Concerto in G Major for 9 parts: Grillen-Symphonie ("Whimsical/Cricket Symphony"), TWV 50:1 (ca. 1765)^{1051, 1052}

A Concerto in Three Movements

1. Etwas lebhaft (Rather lively)
2. Tändelnd (Flirtaceous, trifling)
3. Presto

History:

The premiere of the work is unknown.

Instrumentation: flute/piccolo, oboe, chalumeau (Clarinet)¹⁰⁵³, two double bass concertantes (contrabass / violoncelli), two violins, viola, basso continuo.¹⁰⁵⁴ The inscription on the title page of the manuscript reads:

[...] "Concert. / à 9. Parties. / Chalumeau. / Hautbois. / Traversière. I Premier Violon. / Second Violon. / Violle. / Premiere Bassecontre. / Seconde Bassecontre. / Basse continuë. / Par Telemann" [...].

Underneath, by a later hand: "*Originalhandschrift | Possessor | G. Pölchau.*"

The Flute and the Octave flute. At the beginning of the first movement, Telemann writes: "*Traversièr; l' ordinaire, ou cette à l' Octave, ou les deux conjointes*" ("Traverse flute; ordinary, or that at the octave, or the two together."). With *Traversière ordinaire* the transverse flute in D is undoubtedly meant, corresponding to the range of the current modern flute. The *Traversièr à l' Octave* means the transverse piccolo flute playing an octave higher, and instrument documented to be in use in Telemann's time, as the flute method of Michel

¹⁰⁵⁰ Georg Philipp Telemann, *Wassermusik*, Musica Antiqua Koln.

¹⁰⁵¹ See footnote 1024.

¹⁰⁵² Meierott, pp. 229, 230, 232.

¹⁰⁵³ Chalumeau: a low-pitched type of clarinet ancestor.

¹⁰⁵⁴ Georg Philipp Telemann. *Grillen-Symphonie*, TWV 50:1, Peter Thalheimer, Hänssler Edition 39.801/01, 1978 (Hänssler Verlag), Neuhausen-Stuttgart.

Corrette¹⁰⁵⁵ and the *Encyclopedie*¹⁰⁵⁶ both confirm. Telemann visited Paris in 1737-38 and experienced the sounds of a pair of small transverse flutes at the octave supplying dance music for the latest new Rameau opera, which he attended.¹⁰⁵⁷ Telemann provides an additional comment, *ou les deux conjointes*, whereby he anticipates the possibility of a duet between the *Traversiere ordinaire* with the *Traversiere al' octave*. Therefore, it is clear that Telemann composed the highest part of this concerted 'symphony' for a baroque-style transverse flute with full permission for it to be played an octave higher on a tiny traverse flute (*flauto piccolo*).¹⁰⁵⁸

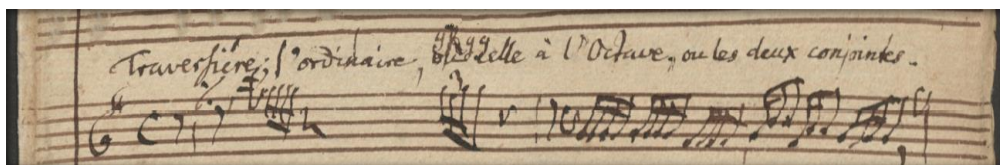


Figure 210: Telemann, Grillen-Symphonie "Traversièr; l' ordinaire, ou cette à l' Octave, ou les deux conjointes," page 1.¹⁰⁵⁹

Date of Composition: The French inscription on the title page, *Concerto à 9. Parties*, is of some interest in that it is of subjective evidence that the work dates from the mid to late 1730s and is connected with Telemann's extraordinarily successful visit to Paris in 1737-1738.¹⁰⁶⁰ Dating the composition objectively, however, is based on Telemann's use exclusively for naming the movement headings and technical markings in German. By so doing, it suggests that the concerto was composed after 1733 because of Telemann's decision to replace the commonly used Italian with German terms, which dates to the day from its use in his church cantatas. Werner Menke noted in *Das Vokalwerk Georg Philipp Telemann* (Kassel, 1942, p. 63), and reported by Thalheimer, that Telemann used German markings for the first time in his

¹⁰⁵⁵ Corrette, *Methode pour apprendre aisément à jouer de la Flute traversiere*.

¹⁰⁵⁶ *Encyclopedie ou dictionnaire raisonne des Sciences, des Arts et des Metiers par une societe de Gens de Lettres*, under "*Dessus de flute traversiere*, Vol. IV, Paris, 1754, p. 896, Gallicia, National Library of France. Accessed February 10, 2019; <http://catalogue.bnf.fr/ark:/12148/cb35153871q>; see also plate XXII of the "Lutherie," Plate Volume V, 1767, as quoted by Peter Thalheimer, Telemann, Georg Philipp. *Grillen-Symphonie*, TWV 50:1, Peter Thalheimer, Hänssler Edition 39.801/01, 1978 (Hänssler Verlag), Neuhausen-Stuttgart, Foreword, Source, Translated by Barbara Stechow Harris, p. 5; Found in: Gallicia BNF, <https://gallica.bnf.fr/ark:/12148/bpt6k50533b.texteImage>

¹⁰⁵⁷ Telemann. *Concerto in D Major; La Bouffonne Suite, Grillen-Symphonie, Alster Ouverture*, Collegium Musicum 90, Simon Sandage, Director, Booklet Insert, Chandos CHAN 0574, Nicholas Anderson (Recording Producer), 1993.

¹⁰⁵⁸ Telemann, Georg Philipp. *Grillen-Symphonie*, TWV 50:1, Peter Thalheimer, Hänssler Edition 39.801/01, 1978 (Hänssler Verlag), Neuhausen-Stuttgart, Foreword, Source, Translated by Barbara Stechow Harris.

¹⁰⁵⁹ Telemann, Georg Philipp. *Grillen-Symphonie*, TWV 50:1, Holograph manuscript, n.d. (ca.1700-67), Mus. ms. autogr. G. Ph. Telemann 3. Probably? after 1700? IMSLP: http://ks.imslp.net/files/imglnks/usimg/3/3e/IMSLP497680-PMLP805992-telemann_grillen_manuscript.pdf.

¹⁰⁶⁰ Telemann. *Concerto in D Major; La Bouffonne Suite, Grillen-Symphonie*.

New Year's Cantata in 1734, using them exclusively from then on.¹⁰⁶¹ Although the date given by IMSLP is circa 1765, this is incorrect.¹⁰⁶²

Title of the *Grillen-Symphonie*: The surviving autograph manuscript contains, on the lower margin of the fourth page (Figure 211), a specific title and the beginning of the first movement with suggestions for performance in Telemann's handwriting. He then crossed it out. It is almost illegible but seems to read: "*1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt*" ("Cricket Symphony in the Italian, French English, Scottish, and Polish styles" - Figure 211). The reason for the change in title is unknown, and the initially intended inclusion of a combination of national musical styles was not realized in the original sense. However, what was undoubtedly achieved by the use of the variety of unusual combinations of instruments, able in their own right to produce a variety of "insect-like" sounds. Telemann, therefore, realized the attempt to compose a humorous description of nature, allowing the instruments in the first and second movements "*plenty of opportunities to 'chirp' in repetitive figures and similar programmatic motives.*"¹⁰⁶³



Figure 211: Telemann, *Grillen-Symphonie* - "1. Grillen-Symphonie nach welscher, französischer, engländischer, schottischer u. polnischer Schreibahrt", page 4.¹⁰⁶⁴

The original given title of "*Grillen-Symphonie*" no longer appeared in the title page of the final manuscript, and instead, a basic descriptive concept for players and audiences of the "*Concerto à 9. Parties*" was provided and is still in everyday use.¹⁰⁶⁵ The word "*Grillen*" translated as "crickets" in modern German but was also used in the eighteenth century to mean "whims" or "whimsical." In modern German, the translation is *Wunderlich*. Some believe that Telemann probably intended a "*Whimsical Symphony*."¹⁰⁶⁶ From the CD *Don Quixote*, Director Jeannette Sorrell describes in her introduction comments:

¹⁰⁶¹ Telemann, Georg Philipp. *Grillen-Symphonie*, Peter Thalheimer, p. 5.

¹⁰⁶² Telemann, Georg Philipp, *Grillen-Symphonie*, TWV 50:1, IMSLP: [https://imslp.org/wiki/Grillen-Symphonie%2C_TWV_50:1_\(Telemann%2C_Georg_Philipp\)](https://imslp.org/wiki/Grillen-Symphonie%2C_TWV_50:1_(Telemann%2C_Georg_Philipp)).

¹⁰⁶³ Telemann, Georg Philipp. *Grillen-Symphonie*, Peter Thalheimer.

¹⁰⁶⁴ Telemann, Georg Philipp. *Grillen-Symphonie*, , Holograph manuscript.

¹⁰⁶⁵ Telemann, Georg Philipp, *Grillen-Symphonie*, Peter Thalheimer.

¹⁰⁶⁶ Jeannette Sorrel, *Grillen-Symphonie*, Koch recording with Apollo's Fire, The Cleveland Baroque Orchestra.

[...] “we don't know precisely what the composer meant by “Grillen” when he titled the *Grillen-Symphonie*. On the one hand, the word means “crickets,” as in Josquin's Renaissance masterpiece “*El Grillo*” (the cricket). Figuratively, it means “whims.” So the piece is either a “cricket symphony” or symphony of whims. Indeed, the capriciousness of Telemann's musical mind comes to the fore with extensive solos for the bass fiddle, but to me, the work is primarily full of crickets rather than crotchets. The first movement is a symphony of chirps, from just about every instrument in the band. In the second, the chirps become decorous, almost courtly, with the chirps carried on mainly by the oboes. The finale, a presto, is a swarm of bugs, in “savage” flurry” [...].^{1067, 1068}

According to Dr. Richard Rodda:

[...]“It appears that the crickets along the river Elbe may have come in a wide variety of sizes, as evoked by an orchestra ranging from piccolo all the way down to two contrabasses. The use of contrabasses in a soloistic role was certainly whimsical, and indeed, revolutionary on Telemann's part. The extraordinary complement of winds is also quite striking for an 18th-century work. One can see the contrabasses and orchestra as Mama and Papa Cricket with their brood: the first movement is a merry family gathering; the second is a kind of flirtatious ballet of cricketettes, and the finale is a rowdy cricket party with a bit of Polish dancing. In any case, the piece is a delightful romp through Telemann's whimsical world, with or without insects” [...].¹⁰⁶⁹

Analysis

A degree of diversity was an essential component in the instrumental music of German Baroque composers but, while the French style was predominant in Telemann's suites, the Italian was uppermost in his concertos.¹⁰⁷⁰ Telemann wrote three autobiographies and recollected that Corelli was his model in his instrumental writing, but that he was also inspired by the more progressive Venetian style of Albinoni and Vivaldi.¹⁰⁷¹ In the *Grillen-Symphonie*, by using many soloists, we find a master-stroke of originality as Telemann used his ability to blend and to highlight the uniquely different sounds of these orchestral instruments.

This concerto in G Major is an unusual demonstration of the “*group concerto*” type, where Telemann writes for different instruments. It is one of the most exceptional of Telemann's works when one considers its unusual setting because it calls for several instruments seldom-

¹⁰⁶⁷ *Don Quixote, Concertos and Suites* by Telemann. Apollo's Fire Baroque Orchestra, Jeanette Sorrell (Director), Booklet Insert, Koch International Classics, KIC-CD_7576, 2005, and Classical Net Review - Telemann - Concertos & Suites.

¹⁰⁶⁸ Classical Net Review, *Telemann - Concertos & Suites*, <http://www.classical.net/music/recs/reviews/k/kch07576a.php>. Accessed February 10, 2019.

¹⁰⁶⁹ Richard E. Rodda. Pittsburgh Symphony Orchestra, March 20-22, 2015, page 1 PROGRAM NOTES, https://assets.culturaldistrict.org/culturaldistrict/system/assets/11356/original/March_20-22_2015.pdf

¹⁰⁷⁰ Telemann, Concerto in D Major; La Bouffonne Suite, *Grillen-Symphonie*.

¹⁰⁷¹ Nicholas Anderson, *Collegium Musicum 90*.

used both now and in Telemann's time, as well as its inconsistent terminology within the manuscript.

*In the words of Nicholas Anderson:
[...] "Here we have the choice between a standard transverse flute and a piccolo alongside an alto chalumeau, oboe, violins, viola, two double basses, and continuo. It is an extraordinary colloquium of instruments, even by Telemann's innovative standards, since nowhere else in his work do we find either a pair of concertante double basses or a single chalumeau as opposed to a pair" [...].¹⁰⁷²*

The gay character of the amusing and short G Major concerto is highlighted by the German headings of the first two movements, "*Etwas lebhaft*" (Rather lively), and "*Tändelnd*" (Flirtatious, trifling).

In the opening movement, there is the lively interplay between woodwinds and double basses, while the caressing nature of the middle movement with its mischievous interventions by the woodwinds lives up to its subheading, "flirtatious." Finally comes a vigorous, rustic dance derived in spirit from the Polish folk musicians, who had left such an early and deep impression on him and of whom he wrote: "*Ein Aufmerckender könnte von ihnen, in 8 Tagen, Gedanken für ein ganzes Leben erschnappen*" ("An observer could gather enough ideas from them in eight days to last a lifetime").¹⁰⁷³

Movement I - *Etwas lebhaft*: "Somewhat lively," a movement title already unconventional in that it is stated in German, as opposed to the more customary Italian or French, refers to the busy and constant chatter between crickets and possibly by other species native to Telemann's city of Hamburg. In a compositional setting resembling closely to that of the concerto grosso, in one shape or another, all of the represented instrumental groups have the opportunity to represent themselves in a soloistic fashion. Even if this was not to occur, this incredibly bizarre arrangement for traverso and/or piccolo, oboe, chalumeau, two obbligato double basses, first and second violins (with an additional ripieno second violin section), viola, and basso continuo is already something of a musical spectacle, if not something entirely for fun and games.

The first twelve bars establish the "introduction" of the piece, characterized by repetitive sixteenth notes, as a form of mimicry to the incessant leg scratching crickets use to produce their chirping noises. The piccolo is offset by a beat from the initial entrance of the first violins and chalumeau, representing the spontaneous chiming in of these insects, and causes the clash of a fourteenth between the piccolo (G) and first violins (A) on the third beat

¹⁰⁷² Ibid.

¹⁰⁷³ Ibid.

of bar 1 that is only resolved to the more consonant interval of a thirteenth when the piccolo resolves downward to F-sharp on the fourth beat. In Bar 2, the piccolo joins in double octaves with the oboe and ripieno second violins. Bars 3 and 4 are the same as the first two, except that the texture thins out drastically, leaving the piccolo to follow the lead of the chalumeau. The pair of double basses trudge on with thirds in sixteenth notes while the piccolo, in homophony with the rest of the orchestra, provides an augmentation of the harmonic activity prescribed to the double basses. The first violins tied over the bar lines in Bars 9 and 10 cause 9-8 and 7-6 suspensions with the piccolo, the former resolving the dissonances during a rare moment of slower rhythmic motion during this movement. Prepared by a trilled cadential 6/4 sequence (I^{6/4} – V) during the first half of Bar 11, the second half of the same bar resolves to the tonic with two upward swooshes, followed by a sectional confirmation in the form of syncopation in Bar 12 (Figure 212: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 1 - 4 , Figure 213, and Figure 214).

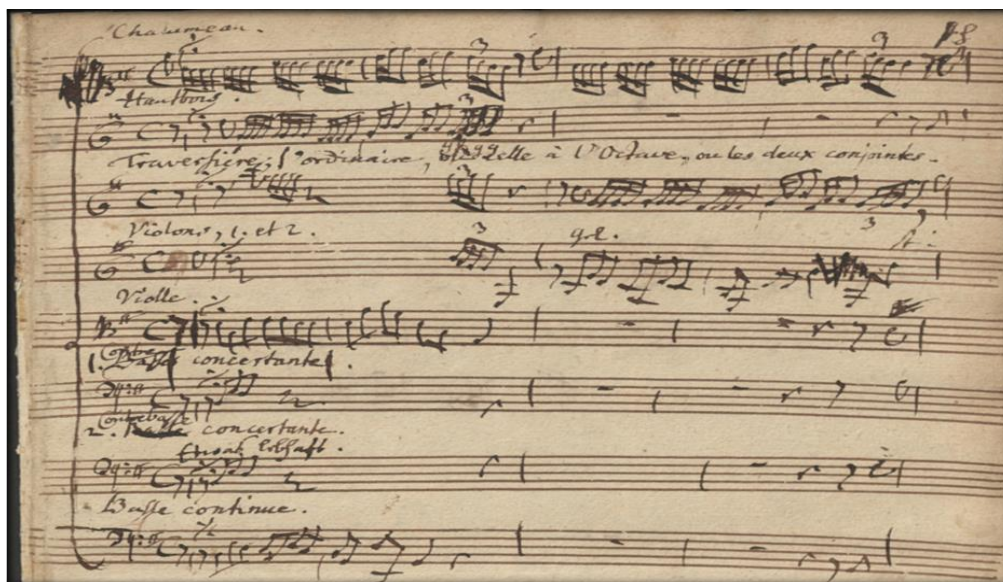


Figure 212: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 1 - 4 ¹⁰⁷⁴

Sound Files 7: Telemann, Grillen-Symphonie, Mvt. 1, Etwas lebhaft¹⁰⁷⁵

¹⁰⁷⁴ Telemann, Georg Philipp. *Grillen-Symphonie*, Holograph manuscript.

¹⁰⁷⁵ Georg Philipp Telemann, *Grillen Symphonie for Piccolo, Chalumeau, Oboe, 2 Violins, Viola, Cello, 2 Violones, continuo*, Thomas Carroll, June 23, 2011, Recorded in Amsterdam: <https://www.youtube.com/watch?v=r2j08asH1VY>.



Figure 213: Telemann, *Grillen-Symphonie* - *Etwas lebhaft*, Bars 5 - 11 ¹⁰⁷⁶

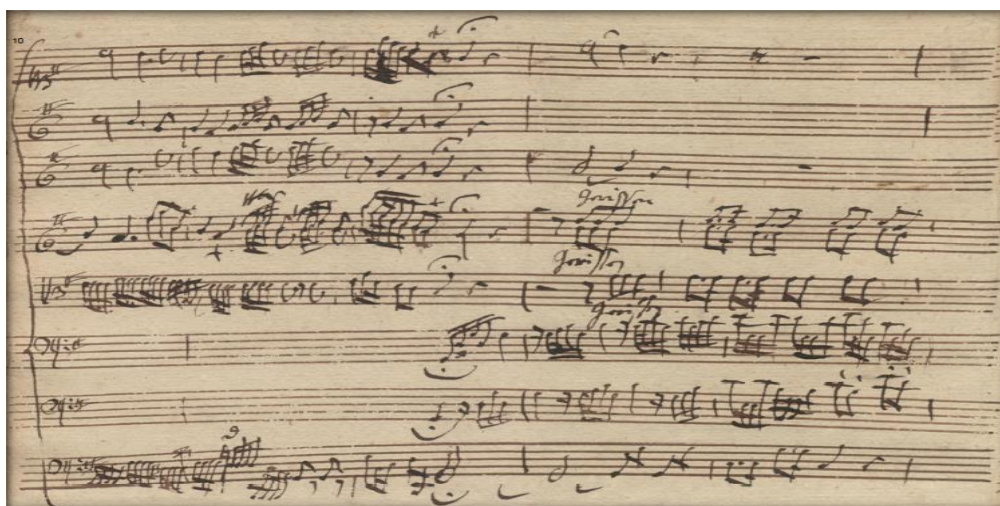


Figure 214: Telemann, *Grillen-Symphonie* - *Etwas lebhaft*, Bars 10 - 15 ¹⁰⁷⁷

Following the solo duet of double basses over pizzicato strings from the end of Bar 12 to the middle of Bar 16, the piccolo and oboe from the middle of Bar 16 to the middle of Bar 20 seek to reiterate the jittery imitation of the basses but show contrast not only in the extreme shift in range the motif (vaguely reminiscent of a sequential repetition that would be familiar in the world of Vivaldi) has now adopted, but also to shift the tonality up a fifth from G Major to D Major (Figure 215).

¹⁰⁷⁶ Telemann, Georg Philipp. *Grillen-Symphonie*, Holograph manuscript.

¹⁰⁷⁷ Ibid.

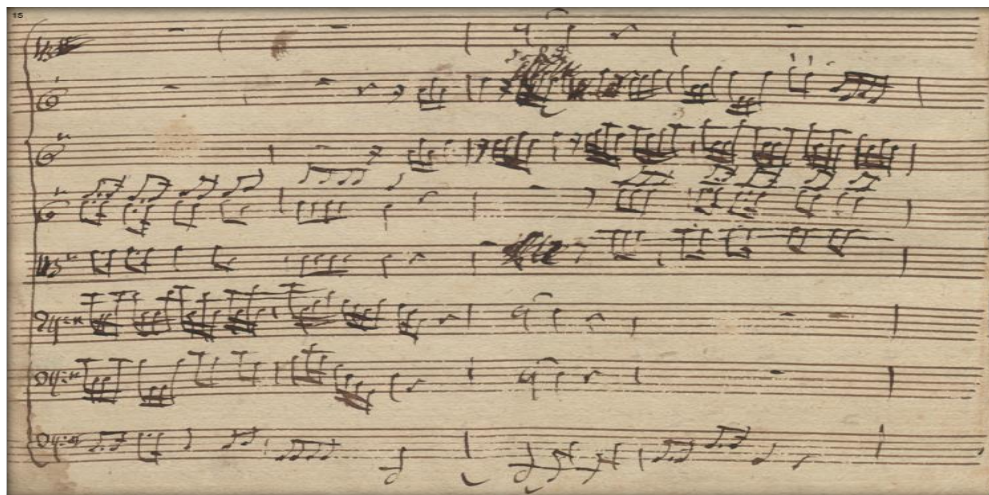


Figure 215: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 15 - 18 ¹⁰⁷⁸

It is also at this point in Bar 20 where the chalumeau introduces a new melodic idea in the form of swirling triplets, repeated several times until the piccolo catches wind of its new role and plays in thirteenthths above its new counterpart until the cadence in E minor at Bar 25 (Figure 216 and Figure 217: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 23 - 27).

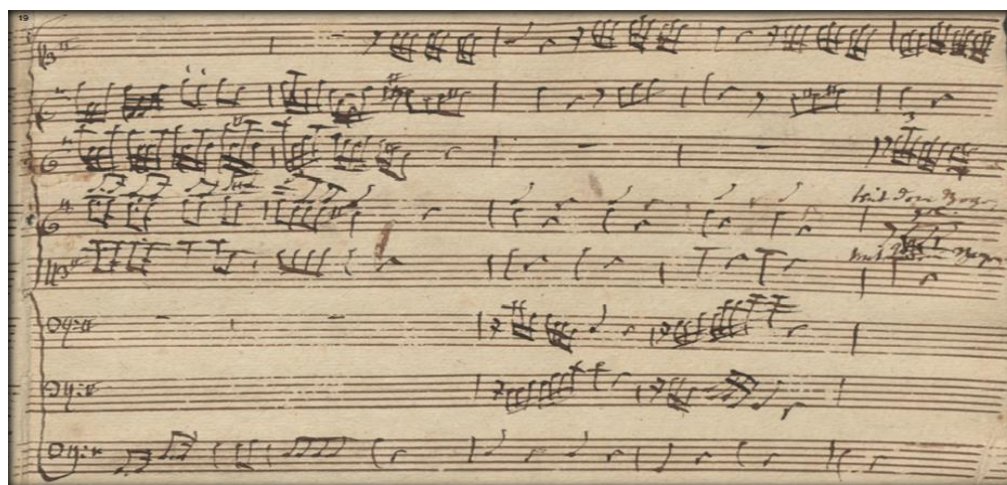


Figure 216: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 19 - 23 ¹⁰⁷⁹

From where the chalumeau ends, the oboe takes up the reigns and continues onward with the triplet concept, and once more the piccolo is compelled to join in the fashion of a duet, but this time in the closer proximity of sixths from the middle of Bar 26 to the cadential figure in D Major of Bar 28 (Figure 218).

¹⁰⁷⁸ Ibid.

¹⁰⁷⁹ Ibid.

Although the content from Bar 29 until the middle of Bar 37 is a reduction of the introductory material, it is not only in the dominant tonality of D Major, but the piccolo (among other instruments) is included almost unhindered in the representative material Telemann wished to revisit (Figure 218 and Figure 219).



Figure 217: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 23 - 27 ¹⁰⁸⁰

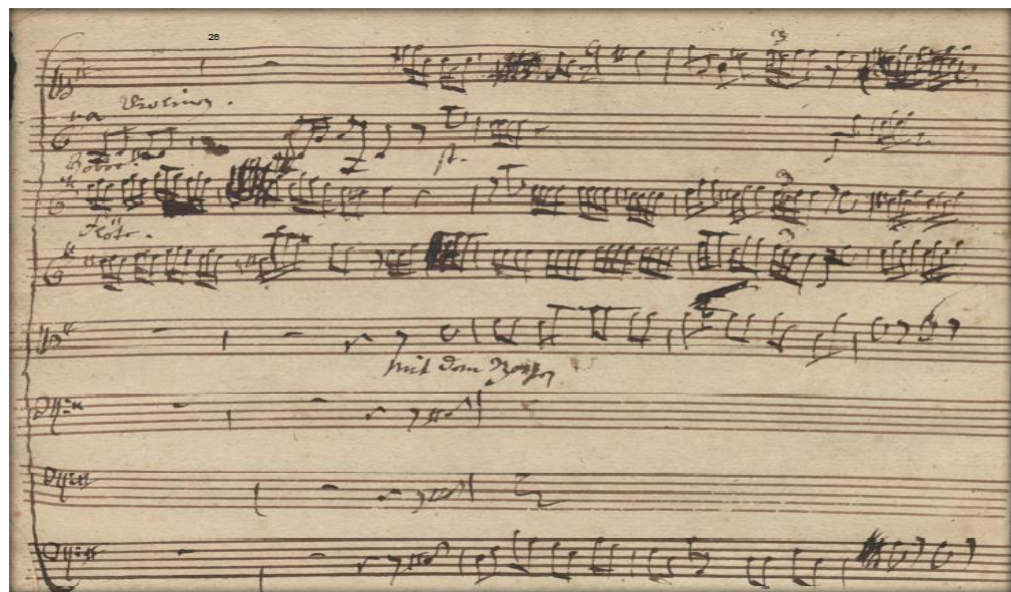


Figure 218: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 26 - 31 ¹⁰⁸¹

¹⁰⁸⁰ Ibid.

¹⁰⁸¹ Ibid.



Figure 219: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 32 - 37 ¹⁰⁸²

The excited banter between the double basses and piccolo has now escalated to a frantic scrabbling of sixteenth and thirty-second notes starting from the middle of Bar 37 through 39 (Figure 220).

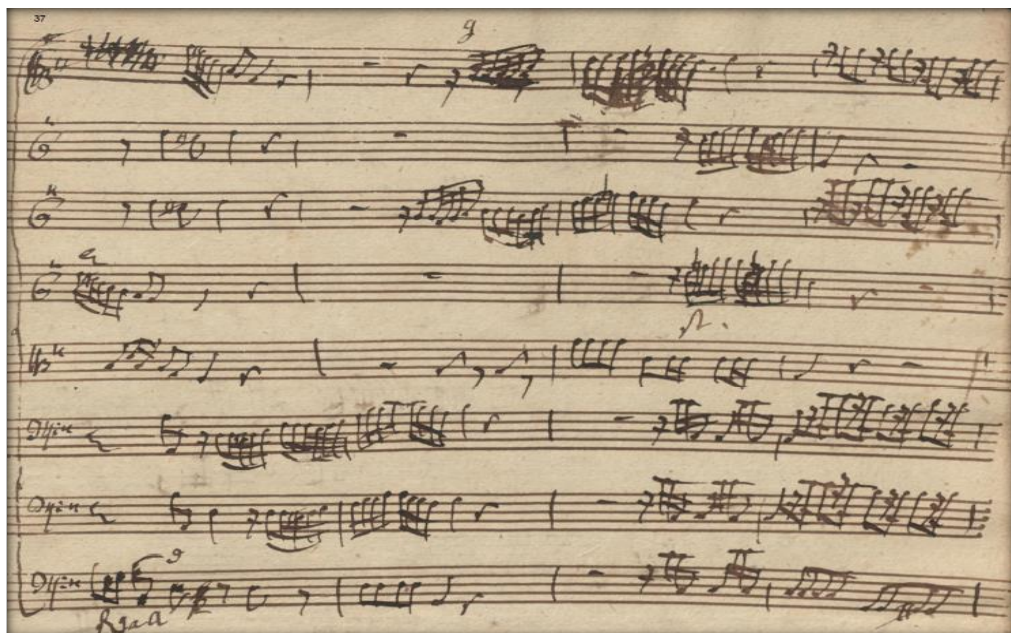


Figure 220: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 37 - 40 ¹⁰⁸³

Homophonic outbursts of syncopation among the woodwinds and double basses further exacerbates the sense of growing restlessness that is first confirmed by the piccolo and chalumeau cadencing in A minor in Bar 41 (Figure 221). Over the course of Bars 42 through

¹⁰⁸² Ibid.

¹⁰⁸³ Ibid.

46 the piccolo gains more prominence as a driving force of change and transition for the rest of the orchestra, driving the scalar descents towards brief accentuations of the new dominant (E) and tonic (A minor), distancing the gaps between endpoints of G-sharp by punctuating stepwise chirps over the bobbling texture of the double basses below (Figure 221: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 41 - 44 and Figure 222). Bar 47 to the beginning of Bar 48, while ostensibly insignificant in size when compared to other sections, is arguably one of the most defining moments for the piccolo in the entire symphony. It starts and ends its phrase on the same note, but the melodic statement it made throughout the bar was a significant bridge of tonality between what was a cadence in A Minor to that of C Major (Figure 222). This hopeful moment casts its beams of sunshine unto the orchestra and lasts through the brief recurrence of positive flourishes and until the cadences in G Major at Bar 51 and the tantalizing triplet arpeggio descent leading to the A Major cadence at Bar 52 (Figure 222 and Figure 223).

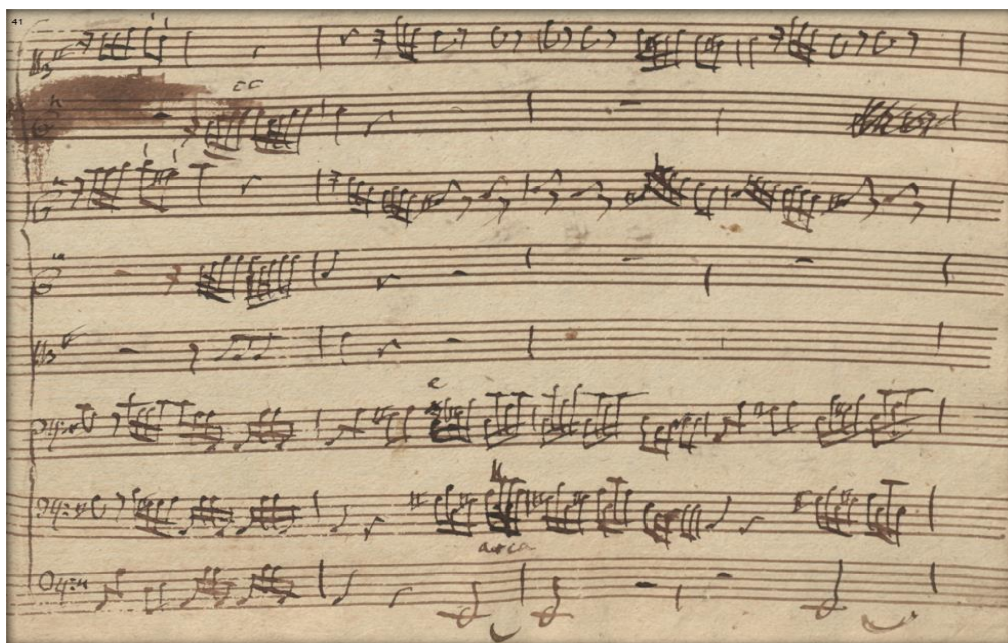


Figure 221: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 41 - 44 ¹⁰⁸⁴

¹⁰⁸⁴ Ibid.

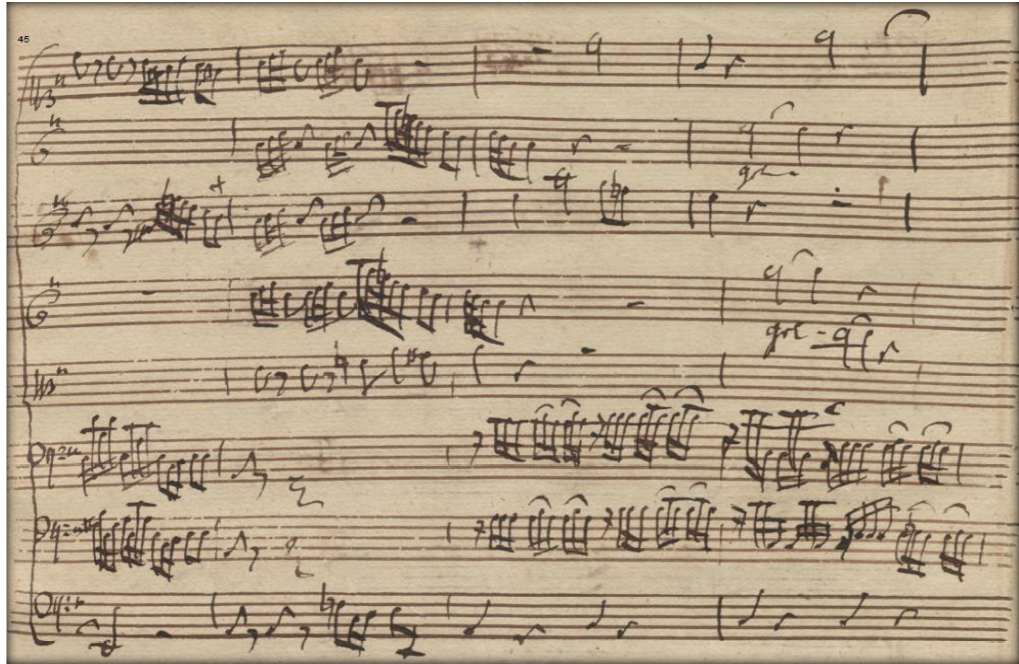


Figure 222: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 45 - 48 ¹⁰⁸⁵

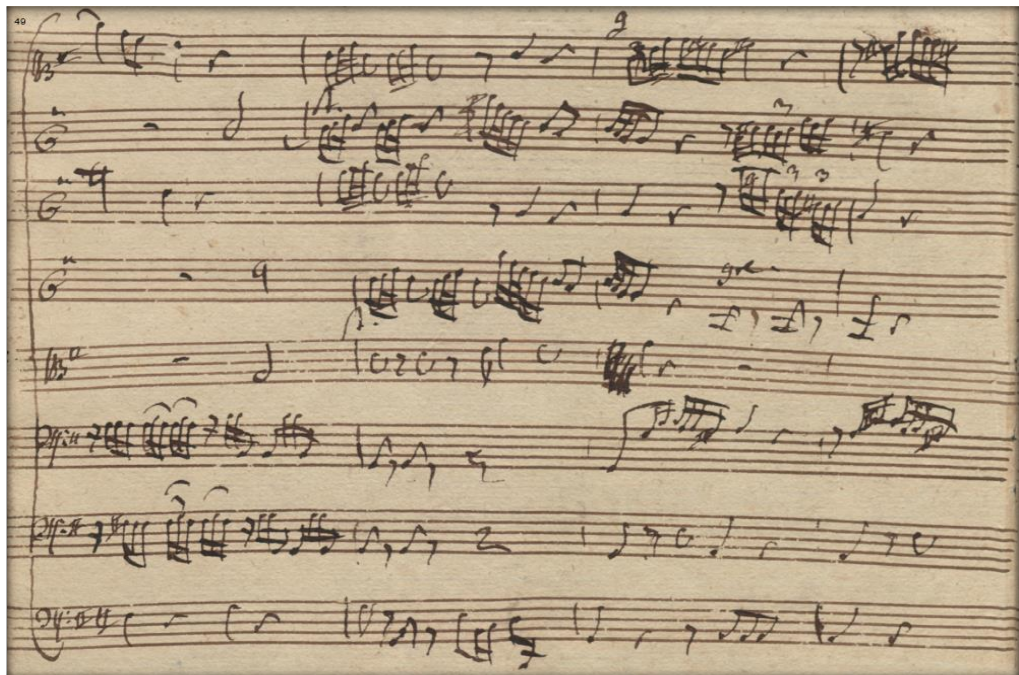


Figure 223: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 49 - 52 ¹⁰⁸⁶

This triplet figure takes a turn towards the darkness once more leading to B minor in Bar 53, where the piccolo continues with a syncopated motif alongside the chalumeau to Bar

¹⁰⁸⁵ Ibid.

¹⁰⁸⁶ Ibid.

55. The ascent of the piccolo towards reaches the acme of tension wrought by this segment of minor tonality and following its trilled cadence in B minor, gradually fading away throughout Bars 57 through 58 (Figure 224 and Figure 225).

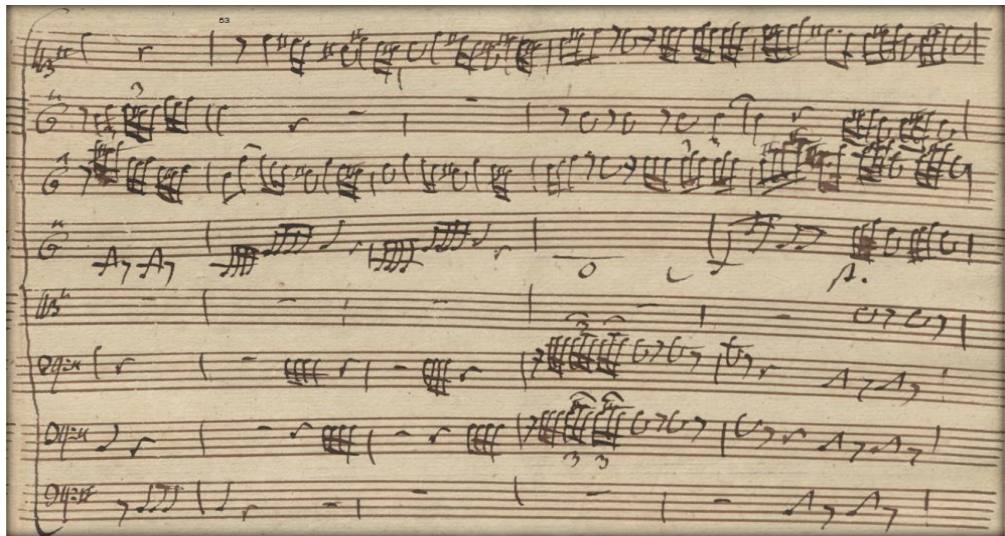


Figure 224: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 49 - 52 ¹⁰⁸⁷

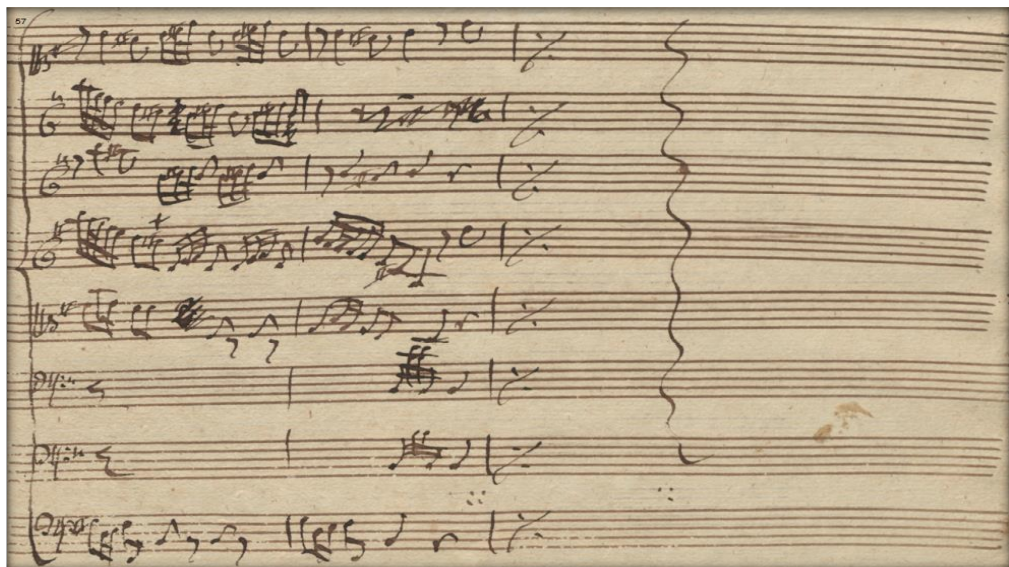


Figure 225: Telemann, Grillen-Symphonie - Etwas lebhaft, Bars 53 - 58 ¹⁰⁸⁸

Bars 59 to 70 (the final twelve bars of the movement) are a recapitulation of the first twelve bars, in some ways whimsically threading the entire movement together in full circle (Figure 213 and Figure 214).

¹⁰⁸⁷ Ibid.

¹⁰⁸⁸ Ibid.

Movement II - Tändelnd: Neatly, symmetrically arranged in thirty-six bars with eighteen bars to each half, this “flirtatious” second movement in the relative minor tonality of E minor represents a comical juxtaposition between quiet, lilting triplet phrases played by unified violins and abrupt, forte interjections by the entire orchestra, whereby the piccolo leads the woodwinds in static “chirping” (Figure 226: Telemann, Grillen-Symphonie - Tändelnd, Bars 1 - 7 , Figure 227: Telemann, Grillen-Symphonie - Tändelnd, Bars 8 - 14 and Figure 228: Telemann, Grillen-Symphonie - Tändelnd, Bars 15 - 23), accounting for the tonic of the respective chords in the first section and alternating between the third and fifth of the triad in the second half. In both sections, the piccolo and winds converge with the melodic violins at Bars 16 and 34 (Figure 228: Telemann, Grillen-Symphonie - Tändelnd, Bars 15 - 23 and Figure 230: Telemann, Grillen-Symphonie - Tändelnd, Bars 30 – 36), the latter adopting a sense of “motionless” with repeated octave jumps.

Figure 226: Telemann, Grillen-Symphonie - Tändelnd, Bars 1 - 7 ¹⁰⁸⁹

¹⁰⁸⁹ Ibid.

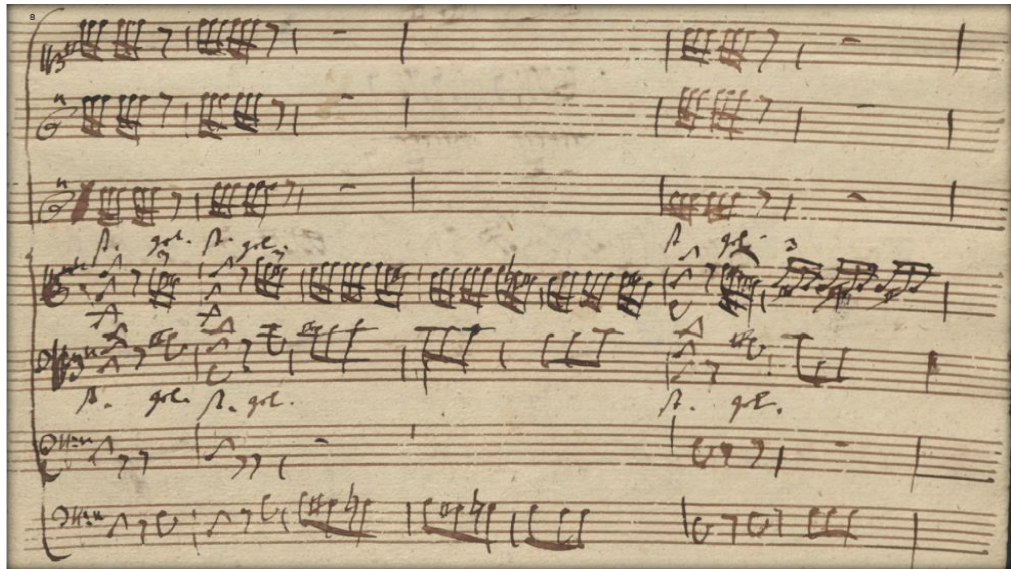


Figure 227: Telemann, Grillen-Symphonie - Tändelnd, Bars 8 - 14 ¹⁰⁹⁰

Sound Files 8: Telemann, Grillen-Symphonie, Mvt. 2, Tändelnd¹⁰⁹¹

Figure 228: Telemann, Grillen-Symphonie - Tändelnd, Bars 15 - 23 ¹⁰⁹²

¹⁰⁹⁰ Ibid.

¹⁰⁹¹ Georg Philipp Telemann, Grillen Symphonie for Piccolo, Chalumeau, Oboe, 2 Violins, Viola, Cello, 2 Violones, continuo.

¹⁰⁹² Telemann, Georg Philipp. *Grillen-Symphonie*, Holograph manuscript.

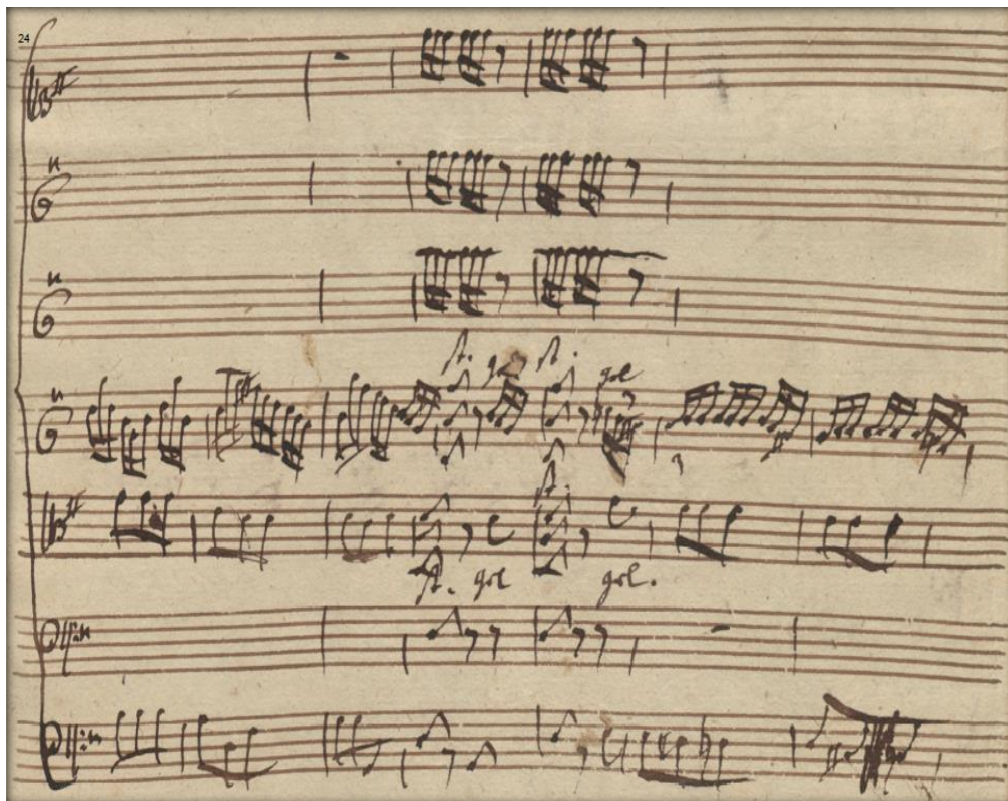


Figure 229: Telemann, Grillen-Symphonie - Tändelnd, Bars 24 - 29 ¹⁰⁹³

The piccolo also plays slightly altered double octaves to the violins from Bars 17 to 18 and Bars 35 to 36, imitating the second violins first in the initial bar and pedaling around to the first violins, then reverses the imitation at the close of the movement (Figure 228 and Figure 230). While simplicity appears to have been dealt with the piccolo by Telemann, its role is nonetheless useful in amplifying the orchestral “statements” made throughout, clearly audible in the texture with its frequent occupation of its second octave (Bars 16 through 17, 31 and 33 exemplify this in both halves - Figure 228 and Figure 230). These woodwind moments also reinforce new tonalities that emerged from the modulations resultant from the melodic seduction of the violins: E minor, A minor and B minor in the A section, while D Major, A minor and E minor are to follow the curious extension of melodic content for the first seven bars of the B section (Bars 19 through 25), where the violins wander from B minor to C Major and G Major (Figure 228 and Figure 229).

¹⁰⁹³ Ibid.

Figure 230: Telemann, Grillen-Symphonie - Tändelnd, Bars 30 – 36 ¹⁰⁹⁴

Movement III - Presto: Inexorably rooted in Polish country dance music, this hardy final movement coerces such vivid, idyllic imagery through sustained, yet pulsing pedal notes and chords giving the feeling of the beat by the bar (as opposed to the written *alla breve* time signature), bawdy octave leaps in the bass line and helter-skelter episodes of flurry between the instrumental sections. The five-octave span between the pedal notes of the piccolo and double basses during the first four bars of the finale, repeated up a fourth from Bars 19 through 22, provides an incredibly broad platform for the rest of the orchestra in both range and timbre (Figure 232); in fact, this is ground-breaking for repertory of this period in Western orchestral history in that Telemann shattered instrumental norms and provided an early example for what would evolve into the symphonic orchestra and the broad range it would adopt as the norm for orchestral performance.

The first thirty-eight bars demonstrate a witty display of contrapuntal interplay between the various musical parties. With specific attention to the piccolo among the numerous interactions co-occurring, responsory and initiation are its primary identifiers. The former is most evident in the example of Bars 5 through 6, whereby the piccolo and oboe repeat the statement of the first two bars of the upper strings, in upper thirds with the violins and octaves (double octaves) with the violas (Figure 231). The same is true for the piccolo's Bars 23 through

¹⁰⁹⁴ Ibid.

24 in connection to the strings' parts of Bars 19 and 20 (Figure 232 and Figure 233). Bars 11 and 12 exemplify how the piccolo takes a more commanding approach, uniting with the chalumeau, second violins, and basso continuo line to introduce a series of flustered eighth note grouping in alternating beats with the first violins, oboe, and double basses (Figure 231); all the while the violas tie the actions of the opposing sides through their continuous execution of notes throughout the two bars. Subsequently, in two-bar groupings from Bar 13 until the double bar of Bar 18, the volleying effect of the factions (again from Bars 15 through 16) is rhythmically resolved through the unification of the lines in Bars 13 through 14 and 17 through 18, as well as the harmonic resolution of the section in D Major, the home tonic's dominant harmony (Figure 232).

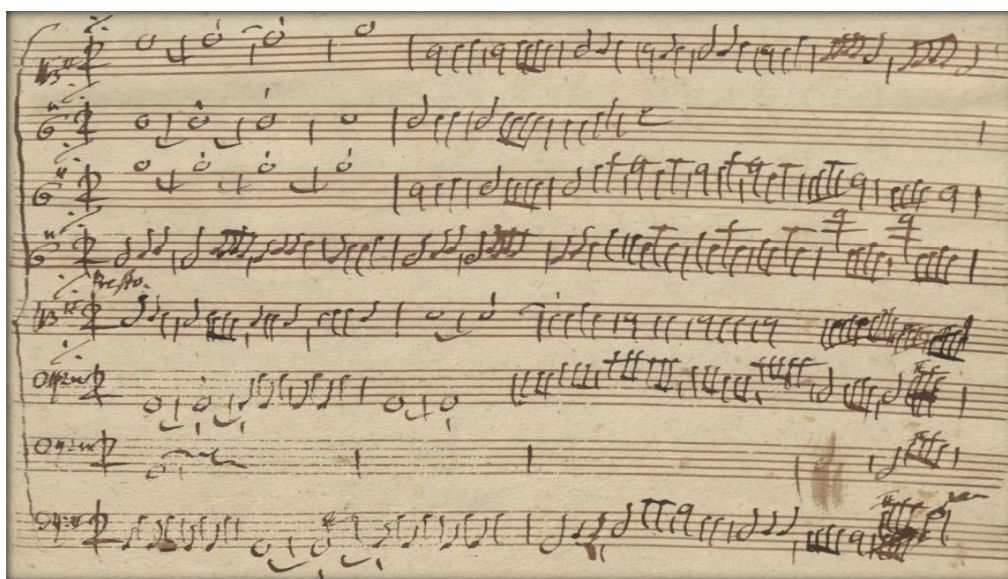


Figure 231: Telemann, Grillen-Symphonie - Presto, Bars 1 – 12 ¹⁰⁹⁵

Sound Files 9: Telemann, Grillen-Symphonie, Mvt. 3, Presto ¹⁰⁹⁶

¹⁰⁹⁵ Ibid.

¹⁰⁹⁶ Georg Philipp Telemann, Grillen Symphonie for Piccolo, Chalumeau, Oboe, 2 Violins, Viola, Cello, 2 Violones, continuo.

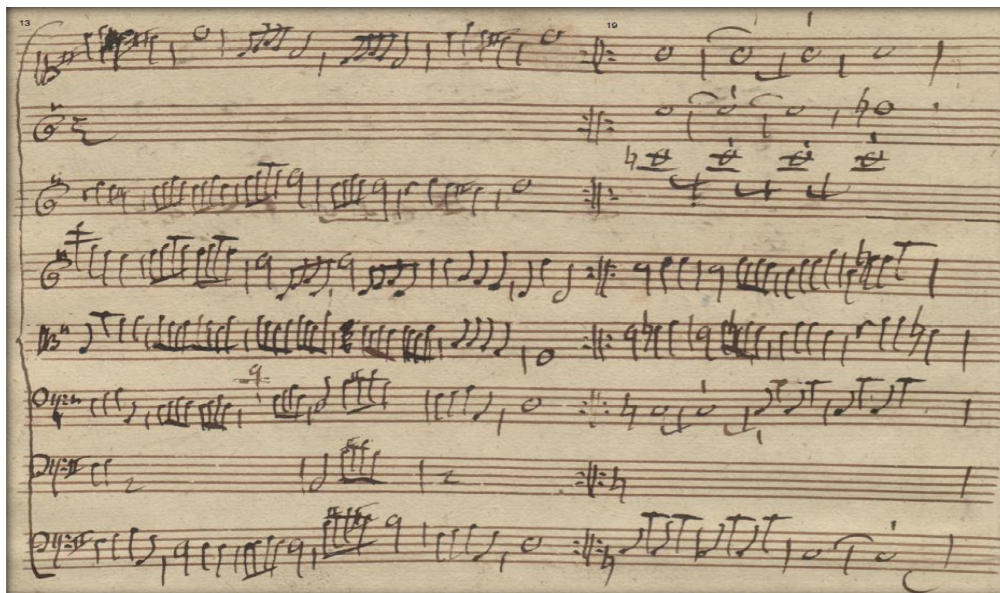


Figure 232: Telemann, Grillen-Symphonie - Presto, Bars 13 – 22 ¹⁰⁹⁷

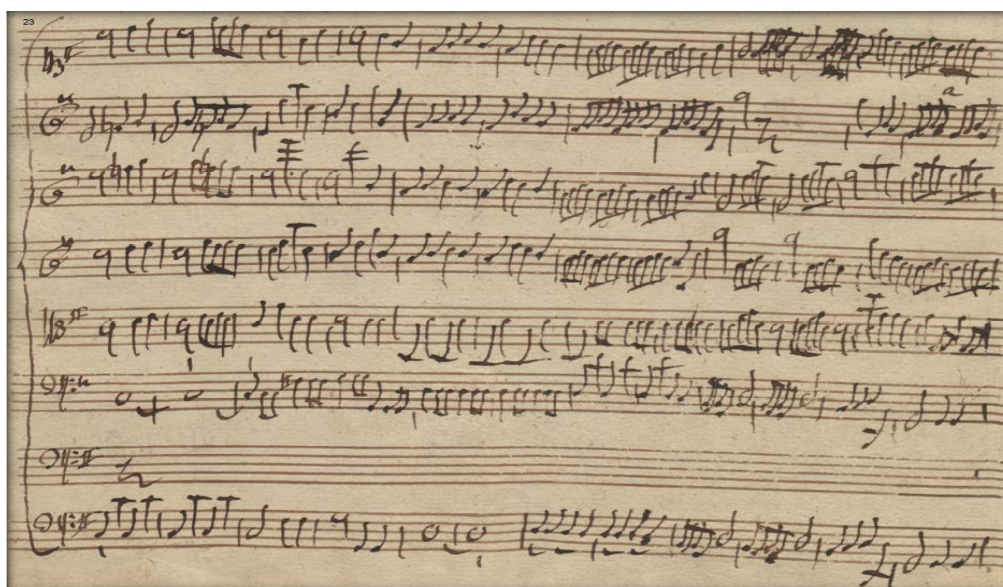


Figure 233: Telemann, Grillen-Symphonie - Presto, Bars 23 – 34 ¹⁰⁹⁸

Telemann plays a practical joke by opening the second half of the A section in the surprising key of C Major, as opposed to the expected D Major of the immediately preceding cadence. The octave leaps of the chirping from the “small cricket” of Bars 25 and 26 are refined examples of how easily the transverse piccolo can pierce through the orchestral texture (Figure 233). The nature of how the parts interact with each other is also reversed from how it was

¹⁰⁹⁷ Telemann, Georg Philipp, *Grillen-Symphonie*, Holograph manuscript.

¹⁰⁹⁸ Ibid.

initially established in the first half, in that the emphasis is on homophonic movement among the instruments.

Bars 31 to 38 also show an inversion of where the piccolo exchanges its eighth note groupings, which are now on the second half of each bar, as opposed to the first half of the bar originally (Bars 31 through 32, 35 through 36 – see Figure 234). From the perspective of harmonic transformation, the result is from the subdominant to exchanges between the dominant (D) and tonic (G).

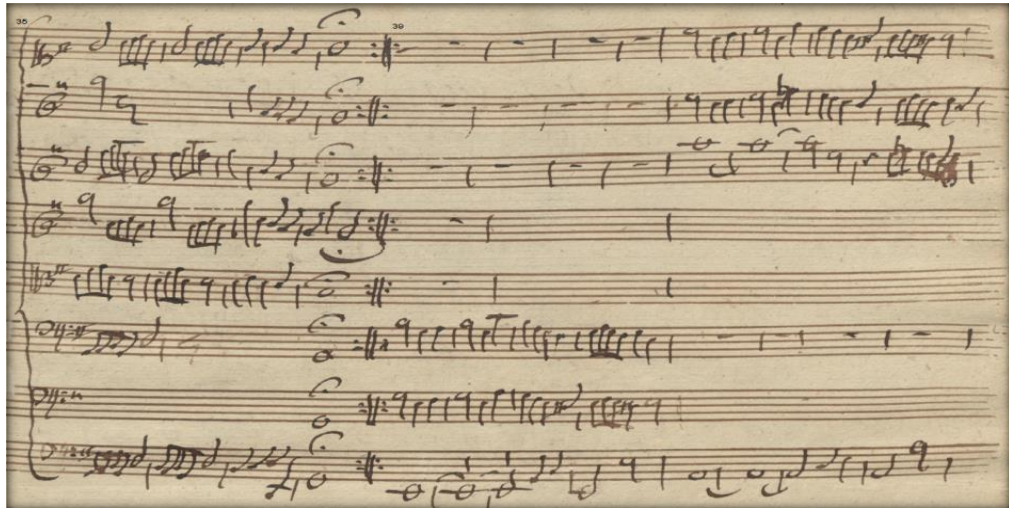


Figure 234: Telemann, Grillen-Symphonie - Presto, Bars 35 – 46 ¹⁰⁹⁹

Figure 235: Telemann, Grillen-Symphonie - Presto, Bars 47 – 58 ¹¹⁰⁰

¹⁰⁹⁹ Ibid.

¹¹⁰⁰ Ibid.

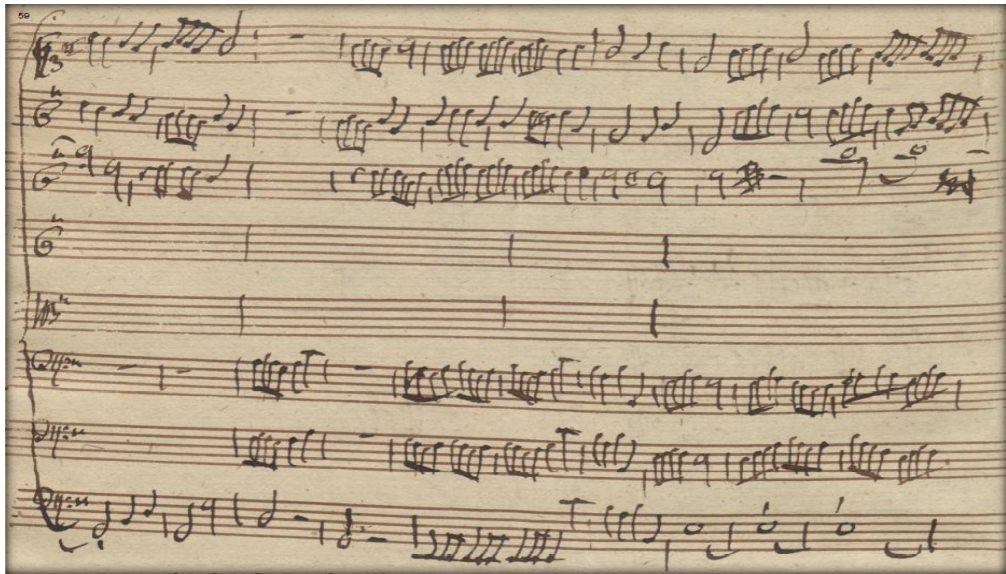


Figure 236: Telemann, Grillen-Symphonie - Presto, Bars 59 – 68 ¹¹⁰¹

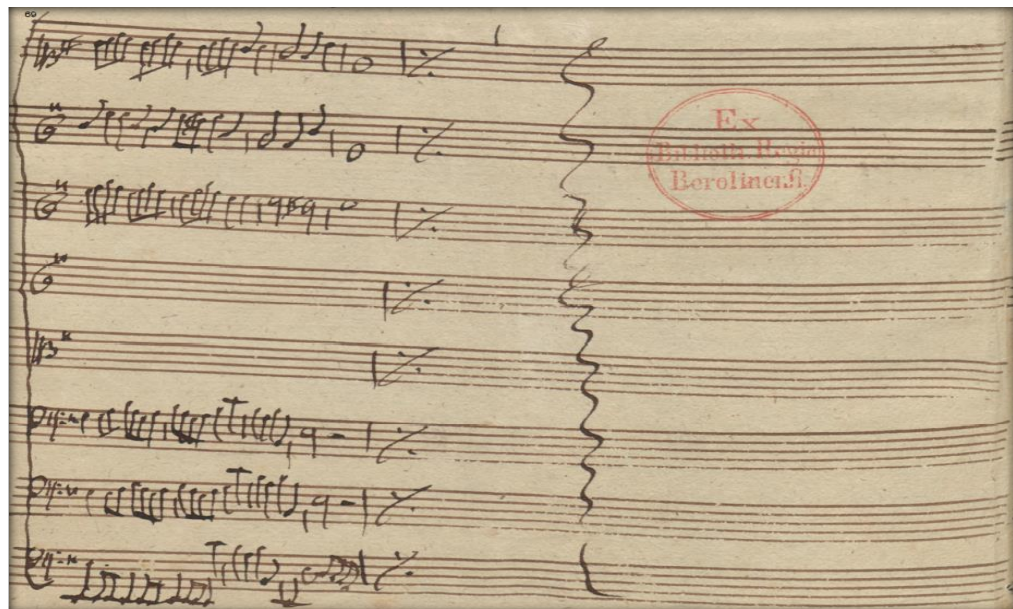


Figure 237: Telemann, Grillen-Symphonie - Presto, Bars 69 – 72 ¹¹⁰²

The B section (Bars 39 through 72 – see Figure 234, Figure 235, Figure 236, and Figure 237) presents another surprise to the listener by way of eliminating the upper strings from the texture, leaving the woodwinds, obligato double basses and continuo parts. The absence of the textural aid the upper strings brought to the woodwinds in the previous section causes the contrast between the now-dominant double basses and the winds to significantly widen and darken with the minor tonalities of E minor and A minor as a result of the authoritarian takeover

¹¹⁰¹ Ibid.

¹¹⁰² Ibid.

of the double basses. The counterpoint works along a similar strand as the established practice of the first section.

Summary

Telemann's *Cricket Symphony* is a three-movement work with its pre-sonata form structure of the first movement. Although it might not qualify as a symphony in the strictest of classical sense, it pre-dates Beethoven's Fifth Symphony, ostensibly (but incorrectly) the first appearance by a piccolo in a "symphony."¹¹⁰³

¹¹⁰³ Nourse, "The Symphonic Debutante Piccolo: Was it Really Beethoven's Fifth?"

28 CHRISTOPH WILLIBALD GLUCK (1714-1787)

History

Born in Bavaria, Gluck was composing operas in his twenties in Italy and his thirties in London. After traveling extensively, working at one point as a director of music with the Pietro Mingotti Opera Company, he established himself in Vienna in 1752.¹¹⁰⁴ Although his work often led him to Paris, Vienna was to remain his home until his death in 1787. During the Vienna period, he produced *Orfeo ed Euridice* (1762). His experiences in Paris led to the creation of works such as *Iphigénie en Aulide* (1774) and *Iphigénie en Tauride* (1779) but were also marked by strife as a result of a musical rivalry that exploded between him and Niccolò Piccinni. Comically, it was none other than the Académie Royale that continuously pitted Gluck and Piccinni against each other to write variant music over the same storyline, and sometimes even with the same libretto.¹¹⁰⁵ Committed to his new principles, he became the first significantly practical reformer of opera before Wagner. His operas have valuable innovations but also contain purely beautiful music.¹¹⁰⁶ Coming a century after Monteverdi, he wrote that opera was not a play nor a musical form, but a musical drama. Ultimately, his legacy greatly influenced the likes of Cherubini, Spontini, Berlioz, and Wagner (Greene 1985).¹¹⁰⁷

Le cadi dupé (The Duped Qadi, or The Duped Judge) [1761]

Le cadi dupé is a French one-act opéra comique set on a libretto by Pierre-René Lemonnier (1731-1796). Premiered at the Burgtheater in Vienna on 8 December 1761, the libretto had already been set to opera previously by Pierre-Alexandre Monsigny (1729-1817), which premiered on 4 February 1761 at the Paris *Foire St-Germain*.

¹¹⁰⁴ Hayes, Jeremy, Bruce Alan Brown, Max Loppert, and Winton Dean. 2002 "Gluck, Christoph Willibald Ritter von." *Grove Music Online*. 25 Jul. 2019.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-5000007318>.

¹¹⁰⁵ *Ibid.*

¹¹⁰⁶ Percy A. Scholes. *The Concise Oxford Dictionary of Music*, 2nd Ed., Editor: John Owen Ward, Oxford University Press, New York, 1964, p. 228.

¹¹⁰⁷ David Mason Green. pp. 802 – 805.

La rencontre imprévue, ou Les pèlerins de la Mecque Wq. 32 (The Unexpected Encounter, or The Pilgrims to Mecca) [1763].

A three-act opéra comique composed by Gluck in 1763 to a libretto by Louis Dancourt (1705-1801) after the 1726 *comédie en vaudeville*, *Les pèlerins de la Mecque*, by Alain René Lesage (1668-1747) and Jacques-Philippe d'Orneval (d. 1766). After *Isabella of Parma*, the archduke's wife died, the opera was revised softening the feigned death by which princess Rezia tests her loved one. The opera was premiered as *La rencontre imprévue* at the Burgtheater, Vienna on 7 January 1764. Dancourt's original text, titled *Les pèlerins de la Mecque* was designated as a *comédie mêlée d'ariettes*. *Les pèlerins de la Mecque* in the form of Dancourt's original text never saw the light of day until it was performed in 1990.

In both *Le cadi dupé* and *La rencontre imprévue, ou Les pèlerins de la Mecque*, the music is influenced by the popular Janissary based Turkish music of that time recreated by the use of the piccolo conjuring up the sound of the shawm, drums, and cymbals.

Paride ed Elena, Wq. 39 [1770]

The brief instruction of “*mezzi Flautini e Tamburrini*” is introduced during a dance towards the beginning of “*Scena Ultima*” in *Paride ed Elena* signifies Gluck's first unquestionable inclusion of the piccolo.¹¹⁰⁸

In *Paride ed Elena*, Gluck distinguishes musically throughout the opera between the implied “civilized” Trojans, contrasted with what was perceived as the “barbaric” Spartans. Although the use of the piccolo is infrequent, pairing it with the tambourines appears to represent the strikingness of the Spartans, as is similarly attained with the *piffero* (piccolo or fife) and the Janissary music of the Turks in his other operas *La rencontre imprévue, ou Les pèlerins de la Mecque* Wq. 32 and *Le cadi dupe*, Wq. 29.

Iphigénie en Tauride, Wq 46 [1779]

The piccolo is called for in Act I: Introduction; Ballet: Act I, Scene 1 & 2: “*Les Dieux Apaisent Leur Courroux;*” Recitative, “*Malheureuse;*” Chorus, “*Les Dieux Apaisent Leur Courroux*” (Gods Calm Their Wrath,” Recitative, “Unhappy,” Chorus); Recitative, “*Dieux*

¹¹⁰⁸ Smith, Fiona Elia. “Observations on the Flute Writing in the Operas of Christoph Willibald von Gluck (1714–1787).” *Early Music Performer*, no. 14 (October 2004): 16–27. ISSN 1477-478X.

Etouffez En Moi Le Cri De La Nature” (The Gods Smothered in Me, The Cry of Nature); Scene 4: Ballet - *même mouvement*.¹¹⁰⁹

Gluck boosts the shrillness of the storm scene’s “rain and hail” (*La pluie et la grêle*) towards the beginning of the opera by pairing the piccolo with the ascending flute line into the realm of their third octave (Figure 238), writing them as described by Berlioz, [...] “in a succession of chords, always a fourth above the first violins” [...].¹¹¹⁰ The violins and the piccolo up the octave [...] “form a series of elevenths, whose roughness and sharpness achieve precisely the appropriate effect” (Figure 242 and Figure 243)[...].¹¹¹¹ Shortly, as if in anticipation to the increasing intensity of the storm, Gluck enlists a second piccolo to form a duo in his instruction “*et les petites Flutes*” (Figure 239) when he wants the line of the flute, as well as that of the first violins, to be heightened via the parallel contribution of the piccolos. Although purely doubling agents, their presence is one of piercing evocation within the howling storm.



Figure 238: Gluck, *Iphigénie en Tauride*, Act I, Scene I, Bars 69 - 74.¹¹¹²

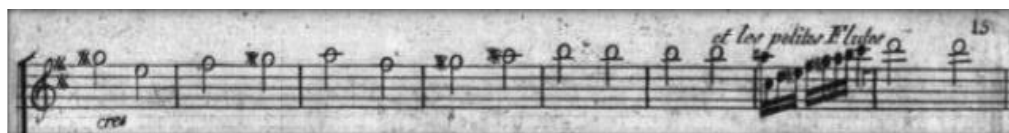


Figure 239: Gluck, *Iphigénie en Tauride*, Act I, Scene I, Bars 111 - 118.¹¹¹³

¹¹⁰⁹ *Iphigénie en Tauride*, Wq.46 (Gluck, Christoph Willibald). Parts, Editor: Rutger Hoffman, Publisher: Rutger Hoffman, <http://conquest.imslp.info/files/imglnks/usimg/a/a1/IMSLP248457-PMLP56935-gluck-iph-tauride-flute-1.pdf>

¹¹¹⁰ Hector Berlioz, *Treatise*, (1864), p. 236.

¹¹¹¹ Idem., p. 236.

¹¹¹² *Iphigénie en Tauride*, Wq.46 (Gluck, Christoph Willibald), Publisher: Paris, Des Lauriers, n.d. (1780), p. 10; IMSLP:

[https://imslp.org/wiki/Iphig%C3%A9nie_en_Tauride%2C_Wq.46_\(Gluck%2C_Christoph_Willibald\)](https://imslp.org/wiki/Iphig%C3%A9nie_en_Tauride%2C_Wq.46_(Gluck%2C_Christoph_Willibald))

¹¹¹³ Idem., p. 15.

In the introduction to Gluck's *Iphigénie en Tauride*, the double-trills of the piccolos create a highly dramatic effect (Figure 240).¹¹¹⁴



Figure 240: Gluck, *Iphigénie en Tauride*, Act I, Scene I, calling for two flutes and two piccolos.¹¹¹⁵

In act I, Scene III, “*Le Choeur des Scythians*,” two piccolos double the turns of the violins, oboes and clarinets at the written unison and octave (sounding one and two octaves higher), characterized by incessant, unyielding progressions of groupings accented by initial grace notes that became associated with the *alla Turca* form of composition. These whistling tones blended with the wild and ferocious crowd, and the relentless crashing of cymbals and tambourines are inspirational.

Sound Files 10: Gluck, *Iphigénie en Tauride*, Act I, Scene III, “*Le Choeur des Scythes*,” *Les Dieux apaisent - Récitatif. Dieux! étouffez en moi*,¹¹¹⁶

The cymbals blend with the beat of the bass drum and their shrill sounds combined with the high tones of the piccolo produces a scene of uninhibited madness, or as Berlioz puts it:

[...]“to the extreme frenzy of a bacchanalian orgy”[...].¹¹¹⁷

¹¹¹⁴ Henri Kling, page 87.

¹¹¹⁵ *Iphigénie en Tauride*, Wq.46 (Gluck, Christoph Willibald), Des Lauriers, pp. 22, 31.

¹¹¹⁶ Gluck: *Iphigénie en Tauride*; Christoph Willibald Gluck (Composer), Marc Minkowski (Conductor), Orchestra/Ensemble: Les Musiciens du Louvre, Choeur des Musiciens du Louvre; Mireille Delunsch (Performer), Simon Keenlyside (Performer), Yann Beuron (Performer), Laurent Naouri (Performer), Alexia Cousin (Performer), Claire Delgado-Boge (Performer), Nicki Kennedy (Performer); Release Date: 03/01/2001 ; Label: Archiv Produktion (Dg) Catalog #: 471133 Spars Code: DDD; <https://www.youtube.com/watch?v=u0m07GnesPs>

¹¹¹⁷ Hector Berlioz, *Treatise*, (1864), pp. 236, 392.

This, conforming to the usual conventions of French opera, represents a divertissement, an opportunity for dance and spectacle, in the style *alla Turca* at the end of Act I (see Figure 242 and Figure 243).¹¹¹⁸

The piccolo (*petite Flûte*) is documented as being in use from the 1730s when Michel Corrette describes it in his treatise as “*petites Flutes Traversières a l’Octav*” (1735).¹¹¹⁹ It is clear that the instrument intended is a transverse piccolo rather than a descant recorder or other flute-type instrument: at this late stage of the eighteenth century, the term *flauto* referred to the transverse flute. This can be seen from a large amount of contemporary music for *flauto* that can only be for transverse flute, judging from the range used and the preferred instrumental aesthetic of the times. By inference, therefore, *flautino* (or in the case of *Paride ed Elena*, *flautini*, signifying at least two instruments) referred to a transverse piccolo in a dance towards the finale of *Paride ed Elena*, including a short aria by Amor to its repetition (Figure 241), this is borne out by the range which would not fit, say, a descant recorder.

¹¹¹⁸ Amanda Holden. (Ed.), *The New Penguin Opera Guide*, New York: Penguin Putnam, 2001, p. 326.

¹¹¹⁹ M. Corrette, *Methode pour apprendre aisement a jouer de la flute traversière* (Paris and Lyon, no date but probably soon after 1735), p. 11, quoted in D. Higbee, 'Michel Corrette on the Piccolo and Speculations Regarding Vivaldi's "Flautino"', *Galpin Society Journal*, 17(1964), pp. 115-116.

S C E N A U L T I M A.

Seno di mare contiguo al recinto del real palazzo di Sparta.
Sul mare, Navi Trojane illuminate: alla riva, diversi
Battelli, sul lido padiglioni Trojani. Notte.

Al suono di allegra sinfonia, entrano Ballando Marinari Trojani, e Domestici di Paride, e di Elena, e dopo breve introduzione.
Elena, Paride, e Amore.
Quali appena entrati, s'intuona il seguente Coro.

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Figure 241: Gluck, the Flauto piccolo in *Paride ed Elena*, Scene Ultima¹¹²⁰

¹¹²⁰ *Paride ed Elena*, Wq.39 (Gluck, Christoph Willibald), Editor: First edition, Publisher: Vienna: G.T. de Trattner, 1770, pp. 188,189.

SCENE III.^B 53

Les Acteurs Précédents
Le Chœur des Scythes

Allegro

Piccolo Flute
Abc. Clar. Viol. 17
Viol. 24
Alto
Tambour
Cymbales
B. C.

Chœur
Les dieux appaisent leur courroux de nous a menent des vic li - mes, les dieux appaisent

Figure 242: Gluck, *Iphigénie en Tauride*, Act I, Scene III, Bars 1 – 7.¹¹²¹

¹¹²¹ *Iphigénie en Tauride*, Wq.46 (Gluck, Christoph Willibald), Pub: Paris, Des Lauriers, p. 53.

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leur courroux de nous amènent des vic-ti-mes; à ces juo-tes ven-geurs des cri-mes que leur

est *Vist*

sang soit of-fert pour nous que leur sang soit of-fert pour nous.

Figure 243: Gluck, *Iphigénie en Tauride*, Act I, Scene III, Bars 8–17.¹¹²²

¹¹²² Ibid.

29 GEORG DRUSCHETSKY (1745-1819) / JIŘÍ DRUŽECKÝ

Due Flautini are called for in *Sinfonia turcia* in C Major (c.1770)

Sinfonia turcia in C Major (c. 1770)

History

Known for his orchestral works, usually, including a thunderous percussion of six to eight timpani, Georg Druschetzky (1745-1819) was an oboist, composer, and military timpanist from Jemníky, West Bohemia. Following his oboe studies in Dresden with the Italian virtuoso, Alessandro Besozzi, in 1762, Druschetzky became a grenadier and traveled extensively as a result of his regiment's postings. He continued serving as a regimental musician from 1768-75, by which time he began to compose. The latter half of the 1770s resulted in Druschetzky's qualification as a "certified regional drummer" and conducted the musical performances of official events in Linz.¹¹²³ He then became a member of the Tonkünstler-Societät in 1783, which was a private organization for musicians, vehemently endorsed by the Viennese nobility, that frequently provided concerts for the city.¹¹²⁴ Druschetzky soon afterward, he moved to Bratislava upon his appointment of *Kapellmeister* to Count Anton Grassalkovič sometime between 1786-87, where he produced works for and conducted the wind band (most notably Harmoniemusik). In 1802, Archduke Joseph Anton Johann chose Druschetzky to be the music director and composer for his wind octet in Budapest.¹¹²⁵

Sometime during the 1770s, Druschetzky composed the *Sinfonia turcia* in C Major for orchestra, of which one of the introductory title pages calls for two piccolos ("*due flautini*" see Figure 244).¹¹²⁶ According to an article by Nancy Nourse, these *flautini* are two small G flutes that are pitched halfway between the concert flute and the modern piccolo (as is the *flautino* in Mozart's *Abduction of the Seraglio*).¹¹²⁷ She goes on to say that Druschetzky's symphony

¹¹²³ Alexander Weinmann and Damian A. Frame. "Druschetzky [*Druschetzki, Družecký, Druzechi, Držecký, Truschetzki*], Georg." Grove Music Online. 2001. Accessed July 30, 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000008209>.

¹¹²⁴ Wikipedia contributors, "*Tonkünstler-Societät*," Wikipedia, The Free Encyclopedia, <https://en.wikipedia.org/w/index.php?title=Tonk%C3%BCnstler-Societ%C3%A4t&oldid=869621662>. Accessed July 30, 2019.

¹¹²⁵ Op.cit. Alexander Weinmann.

¹¹²⁶ *Sinfonia turcia, C Major*, edited by Harrison Powley; composed by Georg Druschetzky, 1745-1819 (1770), *Sinfonia turcia* (New York, NY: Garland Science, 1985), Alexander Street (ProQuest), The Symphony, 1720-1840, Series B, Vol. 14, Score 4, Classical Scores Library, Volume II, Barry S. Brook, Editor, Garland Publishing, 1985, pp. 3(73) – 28(98).

¹¹²⁷ Nancy Nourse. "The Symphonic Debutante Piccolo: Was it Really Beethoven's Fifth?", Page 27.

incorporates these *flautini* in all his movements, save for the second, “*Echo*,” which features divisi first and second violins, along with an accompanying bass from the cellos and basses.

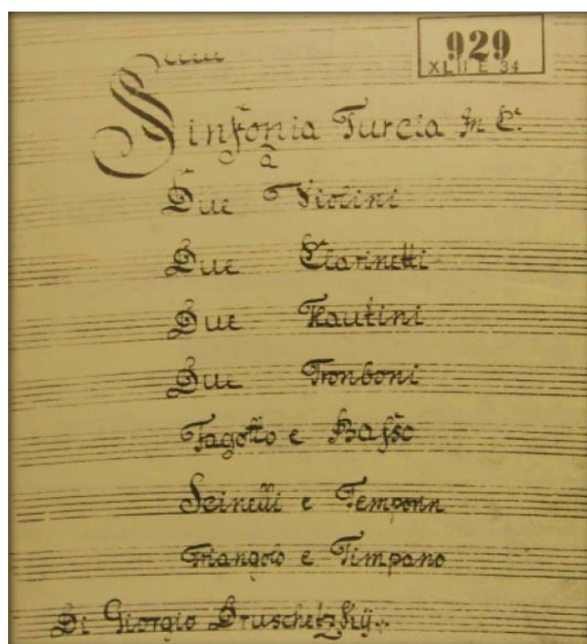


Figure 244: Title page for the manuscript parts for Druschetsky’s *Sinfonia Turcia in C* (Index C4), Prague, Muzeum české hudby, Národní Muzeum.

Despite these specific observations made by Nourse, it is difficult to rationalize these claims, as the only published edition of the *Sinfonia turcia*, accessible via Alexander Street Press, tells a different story. As evidence of the initial pages for each movement of Druschetsky’s manuscript are not readily available outside of the Czech Museum of Music in Prague, it is impossible to verify whether the instruments called for by Druschetsky were these transposing *flautini* in question. What elicits even more skepticism towards the claim is the tonal context of the symphony, which is C Major. Requesting instruments whose lowest fundamental in G to be used in a piece of C Major and its relative keys are rather strange. While far from impossible to perform in this manner, as the flutists would be playing their equivalent of the simple G Major scale, it is entirely unnecessary when concert-pitched piccolos were actively used in many large-scale works for decades prior. Even if it were the case the ensemble for which he was writing only had access to military piccolos, the repertoire for bands seldom ever explored anything outside of what would be conventional for the D-flat or F piccolos. With this in mind, the analysis of this work will be focused only on the Trio of the *Menuetto* (third movement), where the score calls explicitly for “*piccolo solo*.”

Analysis

Unlike the model later adopted by several of the other Turkish-themed symphonies of Süssmayr and Witt, Druschetzky's inclusion of the piccolo into the Minuet resembles more closely with the subsequent preferences of Mozart and Beethoven. This is characterized by its presence only during the intimate Trio section (Figure 245: Druschetzky, *Sinfonia turcia C Major*, Menuetto, Trio), during which the piccolo delicately plays the Trio's eight-bar melody with the bassoon over the gentle plodding of strings. Overtaken briefly from Bars 39 through 42, where the two flutes and clarinets inject loud chords above a suddenly jumpy string section, the piccolo joins its woodwind partners in their second-beat entrances during the harmonic pedal transition of the dominant, and proceeds once more with the bassoon from Bar 47 to 54 in its final eight-bar phrase to round off the Trio section. Considering that this came to be during the 1770s, perhaps it was this very example upon which the Minuets of Mozart and Beethoven based several of their own examples that follow this very instrumental combination.

Figure 245: Druschetzky, *Sinfonia turcia C Major*, Menuetto, Trio¹¹²⁸

¹¹²⁸ *Sinfonia turcia*, C Major, edited by Harrison Powley; pp. 21(91), 22(92).

Summary

The question of whether the piccolo was also included in the first and fourth movements and as a force of two is a matter of debate, as not enough available information is present to shed light on the subject. The discussion is further muddied by the possibility that editorial influence was exerted by the publishers of this modern score that altered the “due flautini” to two flutes throughout the work and a cameo role of solo piccolo during the *Menuetto*. Whatever the truth of the matter may be, what is most important is to recognize that Druschetzky not only provided the Western repertory with the earliest example of a Classical-style symphony in the *alla turca* style but also pioneered the incorporation of the piccolo as a prominent voice in the minuet dance. These two components alone establish precedents that potentially influenced the proliferation of many compositions for decades to come.

30 JOHANN CHRISTIAN BACH (1735-1782)

Amadis des Gaules WG 39. Act II (Tambourin) (1779)

History

Johann Christian (J.C.) Bach was a German composer and Johann Sebastian's youngest son. Born in Leipzig, he moved to live with his brother Carl Philipp Emanuel in Berlin after the death of his father in 1750. After seven years in various parts of Italy, Bach was invited to write the operas *Orione* and *Zanaida* for the King's Theatre in London in 1762. It is in London where "John Bach" was to live out the rest of his life. His career as a performing artist was, by and large, a prosperous one; in partnership with his close friend and fellow German, Carl Friedrich Abel (1723-1787), he established the Bach-Abel Concerts from 1765-81, thereby founding England's first concert subscription.¹¹²⁹ He functioned as music master to Queen Charlotte Mecklenburg-Strelitz (1744-1818), the wife of King George III, and while his successes as a composer and instrumentalist were many, Bach was crippled by debt towards the end of his life as a result of an embezzlement scheme devised by his steward. Fortunately for Bach's widow, Queen Charlotte settled Bach's expenses and gave her a life pension.¹¹³⁰

Amadis de Gaule, or *Amadis des Gaules* (*Amadis of Gaul*), is a three-act French opera by J.C. Bach. Alphonse-Marie-Denis de Vismes (Saint-Alphonse, 1746-1792) revised the libretto of *Amadis* by Philippe Quinault (1635-1688), which was originally staged in 1684 to music by Jean-Baptiste Lully. The musical drama is the romantic and chivalric tale of a knight, Amadis, and his beloved, the English princess Oriane, who together must overcome the vengeance sought by the sorcerer siblings of Arcabonne and Arcalaus; it is a story whose origins lie in the Spanish romance, *Amadis de Gaula* (1508), by Garci Rodríguez de Montalvo (1450-

¹¹²⁹ Temperley, Nicholas, Philip Olleson, Roger Bowers, H. Diack Johnstone, Richard Rastall, Peter Holman, Marie Axton, Richard Lockett, Andrew Wathey, Robert D. Hume, Simon McVeigh, Edward Croft-Murray, Arthur Jacobs, Gabriella Dideriksen, John Snelson, Cyril Ehrlich, Michael Musgrave, David C.H. Wright, Elizabeth Roche, Bernard Rainbow, Anthony Kemp, Kathleen Dale, Peter Ward Jones, and William J. Conner. 2001, *London (i)*, Grove Music Online. 25 Jul. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000016904>.

¹¹³⁰ *Johann Christian Bach*. Wikipedia: https://en.wikipedia.org/wiki/Johann_Christian_Bach

1504).¹¹³¹ The opera premiered unsuccessfully on 14 December 1779 at the *Académie Royale de Musique*, Paris—an outcome that proved to be his last opera work.

Analysis

Act II draws to a close with a triumphant instrumental fanfare that follows a chorus of prisoners; they celebrate Amadis and his efforts after the sorceress Arcabonne, who discovers that Amadis is the nameless knight who previously saved her life and with whom she fell in love, halts his execution and releases him and his compatriots from their imprisonment in a decrepit fortress. Titled “*Tambourin*,” this martial parade of sorts features a broad orchestral palette, including “*Petites Flutes*” along the third line of the score (Figure 246: Amadis des Gaules WG 39. Act II (Tambourin)). In a jaunty *Allegro* duple meter, this movement is established in rondo form, defined by several refrains of the Tambourin’s first sixteen bars, symmetrically divided into repeating halves. Except for the final twelve bars of Act II, the final components of an energizing coda that propels the audience towards the act’s closure, the piccolos are featured only during the reprises of the main subject. These, including the coda, subjugate the piccolos to exclusively perform the melody of the first violins, as J.C. Bach explicitly prescribes in his shorthand “*col V.1^o*.” (with Violin 1) in Bar 3 and judiciously throughout the movement. Remaining primarily in their second octave, yet traversing a complete range of two octaves, the piccolos undeniably ring through the dense orchestra with their grace notes and repetitive chirping of D³ and successfully support the first violins up the octave. However, this is the greatest extent to which J.C. Bach is willing to incorporate them, showing a reservation atypical of such an innovative and accomplished composer during the latter part of the eighteenth century.

Figure 246: Amadis des Gaules WG 39. Act II (Tambourin)¹¹³²

¹¹³¹ Wikipedia contributors, *Amadis de Gaule*, Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Amadis_de_Gaule&oldid=884577185. Accessed July 14, 2019.

¹¹³² Amadis de Gaule, W.G 39 (Bach, Johann Christian). Publisher: Paris: Sieber, (1780?), p. 238; IMSLP: [https://imslp.org/wiki/Amadis_de_Gaule%2C_W.G_39_\(Bach%2C_Johann_Christian\)](https://imslp.org/wiki/Amadis_de_Gaule%2C_W.G_39_(Bach%2C_Johann_Christian)).

31 JOHANN MICHAEL HAYDN (1737-1806)

History

The younger brother of Joseph Haydn, Michael Haydn, lived in Salzburg. He was a prolific secular composer known for his many symphonies and divertimenti. Haydn was also an intimate friend of Mozart and had some influence over Mozart's compositions, for example, the *Te Deum*, which Mozart later followed closely in KV 141, and his *Requiem* of 1771 which influenced Mozart's famous *Requiem* of 1791.¹¹³³ His wife Maria Magdalena Lipp, sang in two of Mozart's productions. Among his students was Carl Maria von Weber.

Michael Haydn was researched by this author for a composition which had the piccolo included in the instrumentation, and based on the following entry in Wikipedia under "Piccolo:"

[...] *"It is a myth that one of the earliest pieces to use the piccolo was Ludwig van Beethoven's Symphony No. 5 in C Minor, premiered in December 1808. Although neither Joseph Haydn nor Wolfgang Amadeus Mozart used it in their symphonies, some of their contemporaries did, including Franz Anton Hoffmeister, Franz Xaver Süssmayr and Michael Haydn"* [...].¹¹³⁴

Analysis

The source for this entry was given as an article written by Nancy Nourse.¹¹³⁵ What she wrote was:

[...] *"Another classical symphony, this time employing a concert-pitched piccolo, is La Feste Della Pace 1791 by Anton Hoffmeister (1754-1812). Hoffmeister is probably best known, not as a composer, but as the Viennese publisher of music by Vanhal, Pleyel, Albrechtsberger, Haydn and Mozart."* [...]¹¹³⁶

There was no mention of Michael Haydn precisely or his composition for piccolo. One had also come across a reference in "Lumen Learning" on their article on Beethoven: *The 5th Symphony in C minor*¹¹³⁷ in which they make the following statement:

[...] *"While it is commonly stated that the last movement of Beethoven's Fifth is the first time the trombone and the piccolo were used in a concert symphony, it is not true. The Swedish composer Joachim Nicolas Eggert specified trombones for his Symphony in E-flat major written in 1807, and examples of earlier symphonies with a*

¹¹³³ The Editors of Encyclopaedia Britannica, *Michael Haydn*, <https://www.britannica.com/biography/Michael-Haydn>, Access Date: September 30, 2018.

¹¹³⁴ *Piccolo*, Wikipedia; <https://en.wikipedia.org/wiki/Piccolo>

¹¹³⁵ Nourse, "The Symphonic Debutante Piccolo: Was it Really Beethoven's Fifth?" p. 26–29.

¹¹³⁶ *Idem.*, p. 27-28.

¹¹³⁷ *Beethoven: The 5th Symphony in C minor*. Lumen Learning, <https://courses.lumenlearning.com/> https://courses.lumenlearning.com/musicapp_historical/chapter/beethovens-symphony-no-5-in-c-minor/

*part for piccolo abound, including Michael Haydn's Symphony No. 19 in C major, composed in August 1773.[...]*¹¹³⁸

While one had a list of composers who published symphonies using the piccolo before Beethoven (such as Telemann, Rebel, Druschetzky, Hoffmeister, Gossec, and Süssmayr), it was difficult to track the one mentioned: Michael Haydn's Symphony No. 19 (MH) in C Major, composed in August 1773. In IMSLP, they unfortunately only start with No. 23 of the MH classification. At this point, one's research was aided by the librarian Melanie B. Cutietta of the Howard B. Waltz Music Library, University Libraries, University of Colorado Boulder.¹¹³⁹ Her research produced no results:

*[...] "Unfortunately, it does not look like CU Boulder has this particular Haydn Symphony score. We do have a couple of audio recordings on CD and LP, but I am having a difficult time finding the music for you in our stacks. The closest thing I could find was Symphony in C Major, Perger 19, edited by Sherman. At first, I thought that this might be Sherman 19. However, our records further identify this as MH 384, NOT MH 198, and it is dated 1784, which is a little later than what you are looking for."*¹¹⁴⁰

"Expanding the search outside of CU Boulder's library, I searched the world-wide library database "WorldCat" for this and found some results that you might be able to request through Interlibrary Loan from your home library. Here is the link for the result I found: <http://www.worldcat.org/oclc/2587298>[...]"

This WorldCat[®] Reference revealed a flute piece only.¹¹⁴¹

There are twenty different catalogs to consider when studying the compositions by Michael Haydn, according to a personal communication¹¹⁴² with Alonso Del Arte,¹¹⁴³ who recommends the most important of these, namely the *Perger* catalog of instrumental music, the *Klafsky* catalog of choral music, the *Sherman* catalog of symphonies, and the *Sherman & Donley* catalog of all Haydn's music. Using the three popular classifications used for Michael Haydn's compositions, and the reference in which one found the classification numbers for Symphony No. 19, the following was found: Michael Haydn's *Symphony No. 19 in D Major*, Perger 11, Sherman 19, MH 198, written in Salzburg in 1774. However, it says that the nineteenth symphony by Michael Haydn was in *D Major*, not C Major, as stated by Wikipedia and by *Lumen Learning* (see footnotes 560, 563). The dates are a little different, but one finds

¹¹³⁸ Ibid.

¹¹³⁹ Melanie B. Cutietta, July 16, Personal Email, 2018, 2:06 PM, <Melanie.Cutietta@colorado.edu>

¹¹⁴⁰ Colorado University Library link: <http://libraries.colorado.edu/record=b1787890~S3>

¹¹⁴¹ *Sinfonia in D per flauto, 2 oboi, 2 fagotti, 2 corni ed archi*, Michael Haydn; Pál Gombás, Wien; München : Verlag Doblinger ; Budapest : Editio Musica, [1969] ©1969, Series: Diletto musicale, Nr. 317.

¹¹⁴² Alonso Del Arte, email, July 03, 2018, 20:03 AM, <alonso.delarte@gmail.com>

¹¹⁴³ Alonzo Del Arte. *A Quick Overview of The Instrumental Music of Michael Haydn*, pp. 14 - 41, <https://web.archive.org/web/20070928044832/http://bobspoetry.com/Bobs03No.pdf> .

that inaccuracy to be shared in historical research.¹¹⁴⁴ In the former reference, they do not use the catalog number.

As a follow-up, an authoritative reference source was scoured for a composition by Haydn with any relationship to the piccolo. In most of the symphonies mentioning wind instrument, the instrumentation is referred to as *Oboe* or *Flute*. In all his compositions cataloged, there was no mention of a piccolo.¹¹⁴⁵

From Mr. Del Arte about finding that specific sheet music or score:

[...]“I'm sorry, I don't have the original sheet music of the 19th Symphony nor have I ever seen it and probably never will since it looks that I'll never get a chance to travel to Austria.

Actually, I'm having trouble figuring out which Michael Haydn Symphony you might be referring to. Lothar Perger drew up a catalog in 1907 that was published in the Denkmaler, but he was sure about dates for only thirty-three Symphonies. So Charles Sherman's catalog of 1982 renumbered practically almost all. The Sherman and Thomas catalog of 1991 was a small refinement but it did have a few important shifts, like switching No. 22 and No. 23.

It is important to note that the S & T has facsimiles of watermarks, which tells me they have looked at scores from Haydn's time. That alone gives me great confidence in that they have been conscientious to ascertain the instrumentation of each piece as accurately as possible.

As for the Turkish March, the Denkmaler has flutes. What surprised me, though, was the inclusion of bassoons, as I got the impression this was a piece meant for a marching band. For my "additive" arrangement I added piccolo not because I was aware of any precedent but simply because I thought the music needed a little bit of shrillness”[...].¹¹⁴⁶

Moreover, in a follow-up email from Mr. Del Arte on a question about a recording of Symphony No. 19:¹¹⁴⁷

[...]“Ah yes, I have that recording in my iTunes library. That would be Symphony in D major, Perger 11, Sherman 19, MH 198 (that last number is from the Sherman & Thomas catalog of all of Michael Haydn's music). The Perger numbers are important because most libraries haven't caught up to Charles Sherman.

Not to be confused with Symphony in C major, Perger 19, Sherman 28, MH 384, which I'm nicknaming "Little Jupiter" to distinguish it from Symphony in C major, Perger 31, Sherman 39, MH 478, "Big Jupiter" (which is actually much more concise than K. 551). These C major Symphonies have trumpets and timpani but no flutes or clarinets (except of course for Wolfgang's).

Okay, so looking in my notes, the Symphony in D major, Perger 11, Sherman 19, is for flute, 2 oboes, 2 bassoons, 2 horns, strings, with implied but required continuo; this is most likely just copied from Sherman Thomas though I might have cross-referenced Sherman 1982. L. Somfai published a score for Musica Rinata in 1966.

¹¹⁴⁴ Personal observation.

¹¹⁴⁵ Charles H Sherman and T Donley Thomas. Johann Michael Haydn (1737-1806), *A Chronological Thematic Catalogue of His Works*, Series: Thematic Catalogues (Book 17), 385 pages, Pendragon Press (June 1, 1993).

¹¹⁴⁶ Alonso Del Arte, Personal Email, July 03, 2018, 20:03 AM, <alonso.delarte@gmail.com>

¹¹⁴⁷ Michael Haydn. *Symphony 19*, Deutsche Kammerakademie Neuss (Conductor: Frank Beerman), CPO 777 137-2, 2009.

*I'm not sure if Musica Rinata, based in Kleinmachnow, according to Google, is still in business. I'd inquire at Doblinger"[...].*¹¹⁴⁸

Summary

On further research, it has become clear that the *Symphony No. 19 in C Major*, composed in August 1773 by Johann Michael Haydn, was never written for the piccolo, that that piece of music does not exist, and that Michael Haydn never composed any music that called for a piccolo.

As described, the reference to Michael Haydn composing "*Symphony No. 19 in C for Piccolo in 1773*" came from a quote in a Program Note making the statement that Beethoven was not the first to score for a piccolo (talking about his Fifth Symphony) nor for trombone (the first was the Swedish Eggert's Symphony in E-flat Major, 1807). On further consideration, it turns out that the mistaken quote comes from the Wikipedia editors.

A thorough investigation into that possibility, using the *Thematic Catalogue of the chronological outline of all the works by Michael Haydn* (see footnote 1129) and reading through the instrumentation called for in every symphony that Michael Haydn wrote revealed that none were for piccolo. Most were for oboe, and some for the flute.

There is a logical possibility to explain the misunderstanding. A further search revealed that there is a CD recording by an ensemble called *Piccolo Concerto Wien*, who released a CD recording called *Johann Michael Haydn: Chamber Music*¹¹⁴⁹ on September 30, 2000. On the disc is Symphony No. 19 (MH 198/Perger 11). It turns out that the group's name is *Piccolo Concerto Wien*. This would explain how it was misread into believing that Michael Haydn wrote the composition for piccolo. One is skeptical, however, as the title for the CD would refer to *Piccolo Concertos*, not *Symphonies*, and it is clear that this is false information, this search was abandoned.

¹¹⁴⁸ Alonso Del Arte. Personal Email, Tue, Jul 3, 2018, 11:29 PM, <alonso.delarte@gmail.com>

¹¹⁴⁹ Piccolo Concerto Wien, *Johann Michael Haydn: Chamber Music*. Symphonia, Catalog #97154 (CD - Symphonia #97154).

32 WOLFGANG AMADEUS MOZART (1756-1791)

"Let us not forget that this dance music is no dream of Utopia but was a bourgeois reality in Vienna." (Tovey referring to German dances by Mozart KV 567 and 601)¹¹⁵⁰

History: Mozart and Dance

Mozart moved to Vienna, and in 1787 he was appointed *Kammermusicus* (Royal Imperial Chamber Composer) for Emperor Joseph II¹¹⁵¹, with his primary responsibility being the composition of dances for the balls held in the *Redoutensaal* (Public Ballrooms) of the Imperial Palace.¹¹⁵² According to his father Leopold, Wolfgang had composed "*many Minuets for all types of instruments*," recorded in the *Nannerl Notenbuch*.¹¹⁵³ Mozart was an accomplished and enthusiastic dancer,¹¹⁵⁴ and most of his dances were written while he held this position.¹¹⁵⁵ He produced many dance works, which were mostly written in sets of six, with one set of four and one of twelve.¹¹⁵⁶ Mozart's free dances (not in opera or other listening music, see "Mozart's Dances in Opera") can be grouped mainly into three genres: [1.] the Minuette (Minuet), [2.] the German Dances and [3.] the Contredanses. Of the three categories of artistic composition, minuets, which were popular while he was growing up, predominate in Mozart's early career. German dances and contredanses prevail later on as the minuet became "socially" old-fashioned later on in Mozart's career.¹¹⁵⁷

With the Minuet, Mozart used an almost identical form to that of Joseph Haydn. The difference being in the essence of its spirituality. With Haydn early on, his Minuets lean towards a strong popular downbeat character, but gradually Haydn turned his Minuets into faster "*scherzi*," being one beat to the bar.¹¹⁵⁸ With Mozart, in comparison, the Minuet generated a

¹¹⁵⁰ Donald Francis Tovey. *Symphonies and Other orchestral Works: Selections from Essays in Musical Analysis* (Dover Books on Music and Music History), Minealoea, 2015, p. 453, and Hearing Schubert D779n13: Dance in Vienna circa 1820, part 4.

<https://hearingschubert.blogspot.com/2010/01/dance-in-vienna-circa-1820-part-4.html>

¹¹⁵¹ Otto Erich Deutsch, *Mozart: A Documentary Biography*, Trans: Eric Blom, Peter Branscombe & Jeremy Noble; Count Rosenberg, High Chamberlin letter of appointment to the High Stewards Office, From the Minutes of the Imperial Chancellery 6-7 December 1787, Stanford University press, 1965, p.306.

¹¹⁵² Maynard Solomon. *Mozart, A Life*, Harper Collins Publishers, New York, 1995, p. 424.

¹¹⁵³ Cliff Eisen. The Cambridge Mozart Encyclopedia Online. Cambridge: Cambridge University Press, 2006, p. 189.

http://ebooks.bharathuniv.ac.in/gdlc1/gdlc4/Arts_and_Science_Books/arts/sociology/Anthropology%20Sociology%20and%20Culture/Books/The%20Cambridge%20Mozart%20Encyclopedia.pdf

¹¹⁵⁴ Andrea Lindmayr-Brandl. *Dance*, in Cliff Eisen and Simon Keefe, eds., The Cambridge Mozart Encyclopedia Online. Cambridge: Cambridge University Press, 2006, p. 134.

¹¹⁵⁵ Bruce Alan Brown. *Ballet*, The Cambridge Mozart Encyclopedia. Cambridge: Cambridge University Press, 2006, pp. 41, 42.

¹¹⁵⁶ Personal research.

¹¹⁵⁷ Andrea Lindmayr-Brandl. "*Dance*", in Cliff Eisen and Simon Keefe, p. 135.

¹¹⁵⁸ The means by which Haydn fools the listener as to the location of the downbeat are discussed by Danuta Mirka (2009) *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings*,

spirituality of politeness, sensitivity, elegance, and of obvious stately aristocratic origin as the predominant features, although the minuet was going out of fashion by Mozart's time.¹¹⁵⁹ Other than for dancing, Mozart also wrote many Minuets for listening purposes. They are seen characteristically, for example, as the third of four movements in his string quartets (as in the String Quartet in F Major, KV 590), and symphonies (as illustrated by the Symphony No. 25 in G minor, KV 183)¹¹⁶⁰. The “listening” minuets are generally longer and faster in tempo and not as regular in their phrasing than the “dance” minuets.¹¹⁶¹ Examples of these are derived from some of his piano sonatas, for instance, his Piano Sonata No. 6 in D Major, KV 284/205b, arias from his opera *Mitridate, rè di Ponto*, KV 87/74a, and quartets such as his String Quartet No. 15 in D minor, KV 421/417b. In structure, Mozart composed his minuets in ternary form with the minuet proper coming first, followed by a contrasting trio section, then ultimately a return of the minuet (ABA-aba-ABA).¹¹⁶² As Flothuis observes:

[...]“Mozart's dances are generally written strictly in eight- and sixteen-bar phrases, reflecting their function as dance music. They also tend to use a restricted harmonic vocabulary”[...].¹¹⁶³

Mozart's German dances (in German: *Deutscher Tänz*) are more energetic than his minuets and bear a resemblance to the waltz to some extent. Unlike the stately Minuet, the German dance originated with the lower social classes, and the close physical contact between the dancers caused the dance to be labeled as “immoral.” Nevertheless, it was extremely popular.¹¹⁶⁴ As with the Minuets, Mozart's German dances are in ternary form but typically add a coda. Abert notes that the coda:

[...] "in most cases relates back to the final dance and frequently includes all manner of orchestral jokes"[...].¹¹⁶⁵

Mozart's contredanses, a dance form descended from an English country dance, rich in individual movements and patterns and famous among all social classes, were composed as a sequence of multiple sections. Mozart could compose a set of orchestral dances considerably faster than a symphony, and there is an anecdote of Mozart writing four contredanses for full

1787–1791, Oxford University Press, pp. 197–198. Article in *Journal of Music Theory* 53(2):305-328 · September 2010;
https://www.researchgate.net/signup.SignUp.html?ev=su_requestFulltext.

¹¹⁵⁹ Andrea Lindmayr-Brandl, p. 141.

¹¹⁶⁰ Find Link - edwardbetts.com. https://edwardbetts.com/find_link/Second_Movement

¹¹⁶¹ Marius Flothuis. Preface to Vol. 2 of the *Neue Mozart Ausgabe* edition of the dances (2008).
http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2;
http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=129&gen=edition&l=1&p1=-34

¹¹⁶² Cliff Eisen and Simon Keefe, pp. 16, 18, 69, 141, 261, 288, 468.

¹¹⁶³ Marius Flothuis; also see *Mozart and Dance* - Wikipedia.
https://en.wikipedia.org/wiki/Mozart_and_dance.

¹¹⁶⁴ Andrea Lindmayr-Brandl, p. 134.

¹¹⁶⁵ Cliff Eisen and Simon Keefe; also see *Mozart and Dance* - Wikipedia.
https://en.wikipedia.org/wiki/Mozart_and_dance.

orchestra in less than half an hour.¹¹⁶⁶ The music was produced primarily for the ballroom, but Mozart was mindful of its effectiveness on the stage. For example, in *Don Giovanni*'s ballroom scene of the first act's finale, the nobility begins a minuet; then Don Giovanni dances the contredanse with Zerlina to be followed by a German dance by the servant. What is most compelling is that Mozart set it up so that each group of dancers is accompanied by its own orchestra, with the three different dance melodies sounding simultaneous.¹¹⁶⁷ On the other hand, Mozart took popular themes from his stage repertory and reworked them as dances. An example is the music of *Le nozze di Figaro* ("*Non più andrai*"), arranged purely as an instrumental contredanses and German dances.¹¹⁶⁸

MINUETS WITH PICCOLO

Sechs Minuets, KV 104 [61e] (1771/2);¹¹⁶⁹ 6 Minuets, KV 599 (1791)¹¹⁷⁰; 4 Minuets, KV 601 (1791)¹¹⁷¹

The piccolo appears in Mozart's free-standing orchestral writing for Minuets only five times, all of which are contrasting Trio sections to the actual Minuet themes themselves. While there are exceptions to this phenomenon in his other dances that employ the piccolo, Mozart favored the timbre and often chirpy character of the piccolo to serve in defining the mood of the different, more intimate nature of the minuet's Trio section.

Sechs (Six) Minuets, KV 104 (61e) [1771/2] (with piccolo - No. 2 [Trio only], No. 5 [Trio only], No. 6 [Trio only])¹¹⁷²

Instrumentation: two oboes, two horns, two trumpets, piccolo (only in the trios), two violins, violoncello, and bass

¹¹⁶⁶ Lindmayr-Brandl, p., 136.

¹¹⁶⁷ Bruce Alan Brown, 2006, pp. 41, 42.

¹¹⁶⁸ Andrea Lindmayr-Brandl, p. 134.

¹¹⁶⁹ Wolfgang Amadeus Mozart. Series IV: Orchestral works, (1) Six minuets for two oboes, two horns, two trumpets, piccolo (only in the trios), two violins, violoncello, and bass KV 104 (61e) IV / 13 / Abt. 1/1, p. 28. DIGITAL MOZART EDITION, A Project of the Mozarteum Foundation Salzburg and The Packard Humanities Institute, Salzburg - Los Altos 2006 ff. http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2.

¹¹⁷⁰ Idem., Editor: Gustav Nottebohm (1817–1882), Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.3 (pp.1-9 (37-45)), Leipzig: Breitkopf & Härtel, n.d. Plate W.A.M. 599; IMSLP: http://conquest.imslp.info/files/imglnks/usimg/a/a2/IMSLP25068-PMLP56291-Mozart_6_Minuets_K.599.pdf

¹¹⁷¹ Ibid.

¹¹⁷² Wolfgang Amadeus Mozart. Series IV: Orchestral works.

Analysis:

Conceived during his residency in Salzburg from 1771-72, this set of minuets was composed twenty years before the minuets of KV 599 and 601, which were written in the final year of his life in 1791. Considering this considerable time gap between these sets, which constituted the majority of Mozart's tragically short life, the stylistic approach to the piccolo's role within the grand and expansive transformations of Mozart's orchestral texture was quite subtle, yet significant enough to note.

Mozart thought it suitable to exchange the respectively two oboes and horns present in the second, fifth, and sixth Minuets of KV 104 with the piccolo, replacing four audibly commanding instruments with one significantly smaller woodwind to be accompanied by first and second violins, cellos, and basses. However, Mozart cleverly counterbalances the sudden drop in texture by exploiting the piccolo's penetrating and clearly audible second and third octaves, thereby setting up a more intimate and delicate atmosphere in the contrasting Trio without necessarily compromising a significant drop in volume (Figure 247 and Figure 248).



Figure 247: KV 104, No. 2, Trio

The image shows a musical score for the Flauto piccolo part of the Trio section of Minuet No. 5 from KV 104. The score is written in 3/4 time and features two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various ornaments and trills, with a '9' marking indicating a specific ornamentation technique. The key signature has two sharps (F# and C#).

Figure 248: KV 104, No 5, Trio

From a contrapuntal perspective, the piccolo is playing an identical parallel line to that of the first violins, with the exceptions of Bars 3, 6, 11, and 14 in Minuet No. 6, where it plays the underlying tonal direction of the first violin's diminutive eighth notes. This melodic homogeneity does not detract from the piccolo's dominating presence in the hushed texture because the piccolo is riding consistently two octaves above the first violins, hence proving itself as the outspoken leader of the Trio sections before the *Da capo* recapitulations to the main Minuet dance themes (Figure 249).

The image shows a musical score for 'No. 6 Trio'. It features two parts: 'Flauto piccolo' and 'Violino I'. The piccolo part is on a single staff, and the violin part is on two staves. The music is in 3/4 time, D major, and begins with a piano (p) dynamic. The score consists of 16 bars.

Figure 249: KV 104, No. 6, Trio, Piccolo, and Violin I, Bars 1 – 16

Six Minuets, KV 599, No. 6 in D Major [for piccolo, Trio only] (1791)¹¹⁷³; Four Minuets, KV 601, No. 2 in C Major [for piccolo, Trio only] (1791)¹¹⁷⁴

Instrumentation: KV 599: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, strings; KV 601: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, lira, strings.

Analysis:

Considering that both opuses were composed during the final months before Mozart's death, it is reasonable to analyze and compare the presence of the piccolo in these variant works within the same section.

The Trio of the Sixth Minuette of KV 599, is the only dance of the set in which the piccolo is implemented. It exhibits a far more significant expansion of instrumentation than its preceding KV 104 set with the addition of a flute alongside two oboes, two bassoons, two trumpets in D to replace the two horns, timpani, first and second violins, and the bass strings. While the piccolo is only active for half of the total bars in both sections of the Trio, Bars 4 to 8 show a subtle autonomy in the piccolo's line from the other instruments, playing upwards in contrary motion and with its own unique rhythmic identity to the other parts (Figure 250). While it conforms to playing the octave above the flute's melody, two octaves above the first violins

¹¹⁷³ Gustav Nottebohm, Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.3 (pp.1-9 (37-45)).

¹¹⁷⁴ Editor: Gustav Nottebohm (1817–1882), Publisher Info. Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.4 (pp.2-8 (46-52)), Leipzig: Breitkopf & Härtel, 1881. Plate W.A.M. 601; [https://imslp.org/wiki/4_Minuets%2C_K.601_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/4_Minuets%2C_K.601_(Mozart%2C_Wolfgang_Amadeus))

and three octaves above the first bassoon from the end of Bar 12 to 16, this compositional juxtaposition between these sets is more than enough of an indicator that even Mozart began to consider the piccolo as proving satisfactorily capable of maintaining an independent role from that of the other instruments. While not grandiose in the slightest in comparison to the developments it will achieve later in its explosive history, it is a welcome indicator of a gradually shifting perspective of the instrument that Beethoven will eventually seize upon in his works.

The image shows a page of a musical score for Mozart's Trio from Minuet No. 6, KV 599. The score is in 3/4 time and G major. It features five staves: Flauto piccolo, Flauto, Oboi, Fagotti, and Violino I. The Flauto piccolo part is marked with a piano (p) dynamic. The Violino I part is marked with a forte (f) dynamic. The score shows the beginning of the Trio section, starting with a piano introduction and a forte section.

Figure 250: KV 599, No. 6, Trio

The most intriguing and experimental of these selected minuets is the Trio from Minuet No. 2, KV 601. Directly dovetailing from a triumphant minuet that displays an almost complete layering of a symphonic orchestra, the Trio section to follow reflects upon a far more serene and bucolic atmosphere, mainly relaying a strong impression of folk tradition through Mozart's abrupt addition of not only the piccolo, but alongside it the "*Leier*,"¹¹⁷⁵ which in this compositional context has been interpreted to mean the hurdy-gurdy, a bewildering marriage of a string and keyboard instrument that is hand-cranked. Above the pedal tones of C and G in the bassoons, trumpets in C and basses, amplifying the prevalent drone of the hurdy-gurdy and highly characteristic of folk music sonority, the hurdy-gurdy shares the spotlight with the

¹¹⁷⁵ Leier: Definition: lyre, also hurdy-gurdy; *Artopium* Online Musical Dictionary; <https://musicterms.artopium.com/l/Leier.htm>

piccolo, which in those contemporary times towards the end of the eighteenth century was also associated in music of the masses, particularly in French spheres.

After an initial eight bars of toying with chromatic appoggiaturas and frilly trills, Bars 9 to 12 demonstrate ever so briefly, yet ever so presently, the contrapuntal freedom Mozart allotted for the piccolo in the previous Trio of KV 599. Here from Bar 9 to 10 and again from 11 to 12, the piccolo imitates the first oboe in an arpeggiated arch of sixteenth and eighth notes, but while the oboe states a tonic to dominant chordal relationship, the piccolo declares its similar remarks from the dominant-seventh to the tonic in a responsory and conclusive manner before it is joined once again by the hurdy-gurdy in the final four bars of the Trio section (Figure 251). In a rare spectacle of almost-programmatic proportions before death rapped at his door, Mozart explored thematic material with the piccolo that was distinct from the frequent association of the instrument with military connotations, particularly those of Turkish inspiration.¹¹⁷⁶

Figure 251: KV 601, No. 2, Trio, Piccolo, Hurdy-gurdy, Oboe, Bassoon, Basso

Sound Files 11: Mozart, Minuet KV 601: No. 2, Trio¹¹⁷⁷

¹¹⁷⁶ Mathew Head. *Orientalism, Masquerade and Mozart's Turkish Music*, Series: Royal Musical Association Monographs, Routledge; 1 edition (November 28, 2000), Chapter 2.

¹¹⁷⁷ Provided to YouTube by IIP-DDS; 4 Minuets, KV.601 No.2 in C · Gunther Hasselmann; Mozart: Orchestral Works Vol. 29; © Gunther Hasselmann; Released on: 2019-08-14; Conductor, Gunther Hasselmann; <https://www.youtube.com/watch?v=YeZXm-JTRms>

CONTREDANSES WITH PICCOLO

9 Contretänze oder Quadrillen (Country Dances), KV 510 (1787)¹¹⁷⁸; Kontretanz “Das Donnerwetter,” KV 534 (1788)¹¹⁷⁹; Contretänz “La Bataille,” KV 535 (1788)¹¹⁸⁰; 2 Contretänze, K. 603 (1791)¹¹⁸¹.

9 Contretänze oder Quadrillen (Country Dances), KV 510, No. 6 in D Major (1787)¹¹⁸² Contretänz

Instrumentation: 2 flutes/2 piccolos, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, timpani, cymbals, bass drum, strings (no violas)

Figure 252: KV 510, Contretänz No. 6

Analysis:

No. 6 from KV 510 is an interesting example that employs not one, but two piccolos in the woodwind section. The first piccolo customarily plays the tune-up the octave of the first

¹¹⁷⁸ Editor: Gustav Nottebohm (1817-1882), Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.19 (pp.173-83); Leipzig: Breitkopf & Härtel, 1882. Plate W.A.M. 510;

[https://imslp.org/wiki/9_Country_Dances%2C_K.510%2FAnh.C_13.02_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/9_Country_Dances%2C_K.510%2FAnh.C_13.02_(Mozart%2C_Wolfgang_Amadeus))

¹¹⁷⁹ Editor: Gustav Nottebohm, Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XXIV: Supplemente, Bd.1, No.27 (pp.1 (69)), Leipzig: Breitkopf & Härtel, 1887. Plate W.A.M. 534.

¹¹⁸⁰ Editor: Gustav Nottebohm (1817–1882), Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.20 (pp.2-5 (184-187)), Leipzig: Breitkopf & Härtel, 1882. Plate W.A.M. 535;

[https://imslp.org/wiki/Country_Dance_in_C_major%2C_K.535_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/Country_Dance_in_C_major%2C_K.535_(Mozart%2C_Wolfgang_Amadeus))

¹¹⁸¹ Editor: Gustav Nottebohm (1817–1882); Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.22 (pp.1-3 (191-193));

[https://imslp.org/wiki/2_Country_Dances%2C_K.603_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/2_Country_Dances%2C_K.603_(Mozart%2C_Wolfgang_Amadeus))

¹¹⁸² Editor: Gustav Nottebohm, Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.19 (pp.173-83).

clarinet and first violins, while the second piccolo plays in parallel motion with its counterpart in lower thirds and sixths, cadencing in unison only at the end of the piccolo role of the dance in Bar 12 (Figure 252).

Kontretanz “Das Donnerwetter,” KV 534 in D Major (1788)¹¹⁸³

Instrumentation: piccolo, 2 oboes, 2 horns, strings (without violas)

Analysis:

Kontretanz “*Das Donnerwetter*,” KV 534, has been the center of considerable controversy when it comes to performance practice. While there is no indication in the score to suggesting a piccolo line as part of the instrumentation, Bärenreiter explicitly cites that according to tradition and convention, the inclusion of the piccolo and drum in the performance of this country dance is authoritatively supported by an inscription in Mozart’s handwriting calling for “*I flautino*” and “*I trommel* (see Figure 253).” Much depended on the editor to honor Mozart’s wishes; however, for example, Edwin Fischer deleted the piccolo from his edition (1938).¹¹⁸⁴

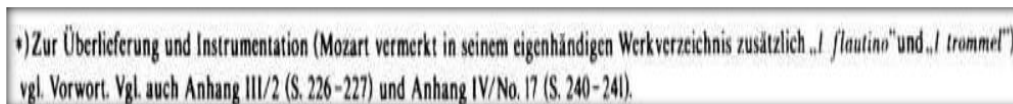


Figure 253: Mozart’s instruction to use a piccolo in K 534 (Bärenreiter)¹¹⁸⁵

As to how the piccolo should be incorporated into the score, the texture itself is indicative of the most appropriate places. The first entry should come in the *forte tutti* bars of 5 to 8. The other section that is perfectly suitable is from Bar 17 to 24, where the piccolo has the option of highlighting the principal notes of D and C-sharp in the form of eighth notes in comparison to the sixteenth notes of the strings (a compositional device that is common between woodwind and string writing of the Classical era)¹¹⁸⁶, and then in Bar 22 to leap up the octave to land comfortably on its first-octave B, thereby avoiding a range that would be impossible to execute. This alteration for Bar 22 is justified in that it would be in parallel in

¹¹⁸³ Editor: Gustav Nottebohm, Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XXIV: Supplemente, Bd.1, No.27, pp.1 (69).

¹¹⁸⁴ Wolfgang Amadeus Mozart. *Das Donnerwetter, Contretanz für Kammerorchester*, Edited by Edwin Fischer, Ries and Erler, Berlin 1938.

¹¹⁸⁵ Neue Mozart-Ausgabe: Digitized Version; K534, NMA IV/13/Abt. 1/2: Dances vol. 2, Score (Flothuis, 1988); http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2.

¹¹⁸⁶ Personal observation.

function with the bass line, which departs from its top D at Bar 22, demonstrating that piccolo followed the violins in Bar 21 and joined the basses for another higher descent in Bar 22. If anything, the “thunder weather” has only to gain from the addition of the piccolo in arousing the sensual, programmatic devices Mozart uses to suggest the swishing wind or streaks of lightning in the upward and downward sixteenth-note triplets and thirty-second notes in Bars 5 to 7, as well as the pelting rain sixteenth notes from Bars 17 to 22 (Figure 254). Adding a drum would, in essence, bring alive the fundamental concept of rumbling thunder in the “thunder weather”!

Figure 254: KV 534, *Das Donnerwetter*, Oboe, and Piccolo⁶¹²

Contretanz “La Bataille,” KV 535 in C Major (1788)¹¹⁸⁷

Instrumentation: piccolo, 2 clarinets, bassoon, trumpet, drum, strings (no violas)

Analysis:

Undoubtedly, a battle is what Mozart envisioned for his Contretanz “*La Bataille*,” KV 535, and the story of such an event unfolds in four parts that are joined together in one continuous string of development before the ensemble struts onward in the final “*Marcia Turca*” section. The piccolo lies dormant for the first part, allowing the other instruments to establish a noble ambiance; one would not be able to distinguish anything particularly militaristic about the dance unless one was listening to the rhythmic pattern of marching in the second violin and bass lines. However, the ambiguity is gradually dismissed upon the entrance of the snare drum in its entrance one bar before Parte II, subsequently syncopating the chordal downbeats of the other instruments, inviting imagery of soldiers marching. The piccolo finally enters in from Bar 25 to 32, characterized by quarter notes and eighth notes of both triple and duple nature, providing the functional role of keeping the soldier’s marching steps in time and

¹¹⁸⁷ Editor: Gustav Nottebohm (1817–1882), Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.20, pp.2-5 (184-187).

order as it would in actual rank and file, independent of any other line in the texture (Figure 255).

The drum roll of the snare drum dominates Parte III, where the piccolo only comes in again in the middle of Bar 40, where it joins exhilarating sweeps of sixteenth notes upwards and sustained half notes to represent the high point of the battle, before jumping with broken chords in thirds and sixths with the bassoon and basses in their quarter notes over a drum roll. Parte IV sees a return to a more peaceful nature, as was the environment of Parte I; however, various fanfare-like interjections of the trumpet underneath the *dolce* line of the piccolo from Bars 53 to 56 and again from 61 to 64 indicate that there is another factor at play in an unfinished storyline (Figure 256).

Figure 255: K 535, La Bataille, Bars 1 - 32⁶¹⁵

Figure 256: K 535 - Bars 33 – 63

The piccolo and trumpet prepare the listener in the act of foreshadowing the raucous entrance of the Turkish March in the second beat of Bar 64. Referring to the fashionable trend of a Turkish-influenced compositional style, the piccolo and trumpets are two of a particular combination of instruments composers used in creating this exotic blend of sound. The dazzling lower-note appoggiaturas, trills, and rhythmic motif of pairing a dotted eighth note with a sixteenth note all found in the piccolo line and scattered throughout the other instrumental parts are all indicative of the *Marcia Turca* style. Beethoven will go on to incorporate many of these characteristics in his Turkish marches, begging the observation of how much Mozart's inspiration influenced Beethoven for the Turkish March genre (Figure 257).



Figure 257: K 535 - Bars 64 – 85

Sound Files 12: Mozart, Kontredanz KV 535, La Bataille¹¹⁸⁸

2 Contretänze (Contredanses, Country Dances), K. 603 in D major (No.1) and B-flat major (No.2) (1791)¹¹⁸⁹

Instrumentation: piccolo, 2 oboes, 2 bassoons + 2 horns (B alto) + 2 trumpets (D) + timpani + strings (no violas)

Analysis:

Returning to its less autonomous role in comparison to KV 535, Mozart's first Contretanz of KV 603 witnesses the piccolo adopting a form of participation quite similar in format to how it behaved in "*Das Donnerwetter*" (Figure 258). Entering in towards the end of Bar 4 until Bar 8, the piccolo plays the first violin part up the octave, further elevating the sparkling nature of the line in its jubilant second octave and the trills it employs.

Figure 258: K 603 - Bars 1 – 24 ⁶¹⁶

¹¹⁸⁸ YouTube, KV 535, <https://www.youtube.com/watch?v=S5szteQ8IQ8>, Provided to YouTube by IIP-DDS; Contredanse in C, 'La Bataille', KV.535 · Gunther Hasselmann; Mozart: Orchestral Works Vol. 25; © Gunther Hasselmann; Released on: 2019-08-14; Conductor, Gunther Hasselmann.

¹¹⁸⁹ Editor: Gustav Nottebohm (1817–1882); Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchestre, No.22, pp.1-3 (191-193).

The piccolo only enters again at the end of Bar 20, acting now as a rhythmic and dominant (V) harmonic pedal for the violins in their dance back and forth between tonic and dominant, before the piccolo joins the violins in a final descent from Bar 22 to 24. This is a realized manifestation of the practical application of the piccolo in “*Das Donnerwetter*,” evinced by the interaction of the two instrumental groups from Bar 20 to 24.

GERMAN DANCES WITH PICCOLO:

German Dances KV 571 (1771); German Dances KV 509 (1787); Six German Dances KV 536 (1788); Six German Dances KV 567 (1788); Twelve German Dances KV 586 (1789); Six German Dances KV 600 (1791); Four German Dances KV 602 (1791); Three German Dances KV 605 (1791).

Mozart was a passionate and accomplished dancer,¹¹⁹⁰ and wrote numerous works for dance, together with ten sets of German dances.¹¹⁹¹ Except for the first set written in 1787 before his appointment to the appointment as *Kammermusicus*, the rest, apart from K. 611, were written between December 1787 and 1791 as a requirement of his job title, the only element of the post being to provide dance music for the Carnival season dates which ran from Epiphany to Ash Wednesday. The balls were held in two rooms forming the *Redoutensaal* in Vienna, boasting large orchestra, accounting for the extravagant scoring of Mozart's dance music coming late in his career. In addition to Minuets, they included German dances and contradanses.

The German Dances were mainly written in groups of six, except one of four and one of twelve. The six dances of K. 600, the three dances of K. 605 (1791), and the four dances of K. 602 are often grouped as the *Dreizehn Deutsche Tänze* (Thirteen German Dances). Mozart customarily omitted violas in dance music. Out of all the surviving forms of dances of which Mozart incorporated the piccolo into their respective orchestral frameworks, this instrument in question is represented most prominently in his German dances.

¹¹⁹⁰ Andrea Lindmayr-Brandl, p. 134.

¹¹⁹¹ Personal research.

German Dances KV 509 - No. 3, No. 6 - & ad libitum¹¹⁹²

Instrumentation: Piccolo, 2 flutes, 2 oboes, 2 clarinets (B \flat), 2 bassoons, 2 horns (F), 2 trumpets (B \flat), timpani, Violins I, II, Cello, Double Bass (no violas).

Analysis:

In comparison to all the other German dances listed in this section, this particular series is exceptional in that its six dance units run in one continuous span of performance time with no distinct separations between dances. Mozart also applies different terminology to the sections within the overall structure, dubbing the contrasting section of each dance “*Alternativo*,” as opposed to the familiar “*Trio*” that the other German dances had inherited from the tertiary form of the Minuet. Nonetheless, while the jargon of KV 509 might not be consistent with the others, the placement of institutions for the piccolo remains relatively unchanged.

Apart from the transition between the third and fourth dances, as well as the Coda, the piccolo is utilized in the *Alternativo* sections, running parallel to where it would have been typically used in the *Trio* section of other dances. The piccolo enters with the first bassoon and first violins in the transitory six bars before the immediate commencement of the fourth German dance, the trio playing the melody in monody, Bars 113 to 126 (see Figure 259 and Figure 260).

The image shows a musical score for three instruments: Flauto piccolo, Flute (Fl.), and Violin I. The score is for bars 113 to 118 of the third movement of KV 509. The Flauto piccolo part is in the top staff, the Flute part is in the middle staff, and the Violin I part is in the bottom staff. The key signature is one flat (B-flat), and the time signature is 3/4. The Flauto piccolo part features a melodic line with eighth and sixteenth notes, while the Flute and Violin I parts provide harmonic support with chords and rhythmic patterns. The Flute part is marked 'Fl.' and the Violin I part is marked 'Violin' and 'in F.'.

Figure 259: KV 509, No. 3, Bars 113 – 118, Piccolo, Flute, Bassoon, Violin I

¹¹⁹² Wolfgang Amadeus Mozart, KV 536, NMA Online, Neue Mozart-Ausgabe: Digitized Version; http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2.

Figure 260: KV 509, No. 4, Bars 119 – 128, Piccolo, Flute, Bassoon, Violin I

Starting at the upbeat to Bar 136 of the *Alternativo* section, the melodic phrase is left solely to a duet between the piccolo and first violins until Bar 153 (Figure 261).

Figure 261: KV 509, No. 4, showing Piccolo, Violin, Bars 136 – 153.

The piccolo does not return until Dance No. 6, Bar 248, whereby the original trio of the fourth dance has expanded to a quartet upon the addition of the first oboe, all of whom act as a four-bar responsory to the opening four bars of the *Alternativo* at Bar 245 (Figure).

Figure 262: KV 509, No.6, showing Alternativo opening at Bar 245, Piccolo, Flute, Oboe, Bassoon, Violin.

During the extended sixteen bars of the second half of the Alternativo starting at Bar 253, the piccolo plays in unison with the flutes above the rest of the woodwinds, also playing the same motive, while the strings counter with adamant pickups and downbeat chords (Figure 263).

Figure 263: KV 509, No. 6, the start of Bar 253, Piccolo, Flute, Oboe, Clarinet, Bassoon, Violin I, Violin II

Once the Coda ensues, from Bar 283 to the fermata in 299, the piccolo unites with the first flute up the octave and blends in with the rest of the woodwind and brass texture separate from the strings (Figure 264 and Figure 265).

Figure 264 shows a musical score for a piece in F major, 3/4 time, marked 'Pizz' and 'f'. The score is for a flute (Fl) and piano (piano) part. The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. The flute part has a melodic line with trills and slurs.

Figure 264: KV 509, No. 6, showing Bar 283 – 291

Figure 265 shows a musical score for a piece in F major, 3/4 time, marked 'p'. The score is for a flute (Fl) and piano (piano) part. The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. The flute part has a melodic line with trills and slurs.

Figure 265: KV 509, No. 6, showing Bars from 292 - 299

The material of Bars 248 to 252 is recycled from 303 to 307, followed by the splintering of sections into trills, eighth notes on the first and second beats, and eighth notes only on the third beats from 308 to 313 (Figure 266).

Figure 266: KV 509, No. 6 Bars 303 - 314

Bars 322 to 341 show a dynamic and textural build-up, the piccolo at this point, identifying with the harmonic contributions of the woodwinds (Figure 267).

Figure 267: KV 509, No. 6 Bars 315 - 334

In a final and unexpected display of brilliance, the piccolo plays an upward passage of scalic sixteenth notes in a setting of absolute silence for almost two full bars, an exposed and glorious moment rarely ever afforded to the instrument from 342-343, continuing to stand outspoken and dazzles the tonic texture with a trill for the last three bars of the piece. This device will inevitably inspire Mozart to create a similar Coda conclusion to the German dances of KV 567 (Figure 268).

Figure 268: KV 509, No. 6 Bars 335 - 346

Sound Files 13: Mozart, German Dance KV 509 No. 6¹¹⁹³

Mozart adapted himself to the situations or musical usages in Vienna at the time. With the Six German Dances composed in Prague at the beginning of 1787 he did the same, remarking on his ignorance of the “*high flute family instruments available there*”:

[...] “*NB since I do not know what kind of instrument a flauto piccolo is here, I have set it in the natural tone, which is always easy to transpose [...]. ~ Mozart.*

According to Köchel-Verzeichnis, Wiesbaden, 6/1964, p. 569, the notation in the “natural tone” (i.e., C) used by Mozart in KV 509, suitable for every kind of transposition, was obviously also used when the parts were copied out for the Entführung (see page 331).¹¹⁹⁴

Six German Dances KV 536 - No. 2 (Trio), No. 5¹¹⁹⁵

Instrumentation: Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns (G, B alto, F), 2 trumpets (C, D), timpani, strings (no violas)

Analysis:

In the compositional atmosphere of a lively minuet that is in stylistic conformity to almost all the remaining German dances to be analyzed, Mozart establishes the piccolo as an instrument customarily used as an instrument of much contrast. Mozart achieves this by using it almost exclusively in the Trio section of each dance, as well as contributing in timbre and sound to all the Codas that he often employed to give his several dance opuses conclusions with orchestral substance. In the case of KV 536, the piccolo appears only twice: throughout the sixteen bars of the Trio sections of the second and fifth dances. In both instances, substantiated only by the first violins with regard to the melody who play its line two octaves below it, the piccolo paints warm, serene images with its first and lower second octaves, as well as tasteful intertwining of legato and gently detached articulation in direct opposition to the invigorating

¹¹⁹³ W. A. Mozart - KV 509 - 6 German Dances for orchestra; - No. 6 in F major (9:44); Performers: Wiener Mozart Ensemble, conducted by Willi Boskovsky; Artist, Gunther Hasselmann; Licensed to YouTube by AdRev for Rights Holder (on behalf of Gunther Hasselmann); <https://www.youtube.com/watch?v=BdpEch2hyYQ>

¹¹⁹⁴ New Mozart Edition II/5/12 The Abduction from the Seraglio International Mozart Foundation, Online Publications, IV WOLFGANG AMADEUS MOZART Series II Works for the Stage, Work Group 5: Operas And Singspiels Volume 12: Die Entführung Aus Dem Serail [The Abduction From The Seraglio] Presented By Gerhard Croll1982, International Mozart Foundation, Online Publications IV: http://dme.mozarteum.at/DME/objs/pdf/nma_56_-43_-3_eng.pdf, p. XV and footnote 44.

¹¹⁹⁵ Wolfgang Amadeus Mozart, KV 536, NMA Online, Neue Mozart-Ausgabe: Digitized Version; http://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2.

German dance themes that precede it. All the while, the second violins play contrapuntal eighth notes, the winds maintain chords and the bassline prod along, all contributing to the harmonic movement and continuity occurring under the predominantly piccolo texture (Figure 269 and Figure 270).

Figure 269: KV 536, No. 2, Trio, Piccolo and Violin

Figure 270: KV 536, No. 5, Trio, Piccolo and Violin

While not necessarily “soloistic” in the manner it would later become notorious, for throughout the nineteenth century, one will continue to notice this pattern of incredibly delicate harmonic texture and relaxation to magnify the exposure of the exotic flauto piccolo. This tactic of amplification through the diminution of harmonic density is a compositional device that composers will employ time and time again regarding the piccolo, implying a critical attitude of composers and musicians alike towards the piccolo, and such implications are exemplified in Mozart’s dances.

Six German Dances KV 567 - No.3+trio, No.5 [trio only], No.6 [trio only] + Coda¹¹⁹⁶

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings (no violas)

¹¹⁹⁶ Ibid.

Analysis:

There are two printed versions of KV 567. On the Digital Mozart Edition of the Mozarteum Foundation Salzburg, the KV 567 is part of the KV 536 set of dances and is numbered from 6 – 10; therefore the sixth dance with a large piccolo section is missing.¹¹⁹⁷ The IMSLP site has the complete version and is numbered from 1 – 6.¹¹⁹⁸ Active in the Trios of Dances 3, 5, 6 and the Coda are subtle transformations that Mozart introduces which elaborate upon the more basic functions of the piccolo in KV 536. These introductions begin to illustrate the different textural possibilities that could be explored with the piccolo.

Of the third dance, Bars 25 to 32 show the familiar doubling of melody between the piccolo and first violins and passive accompaniment of the second violins, but Bars 41 to 48 tell another side to the story (Figure 271).



Figure 271: KV 567, No. 3, Trio, Piccolo and Violin, Bars 25 – 32.

The first bassoon and first violins control the melody, while the piccolo and second violins contrasting eighth notes. However, only the contour of parts between the piccolo and second violins are similar, as the actual notes and articulations vary among themselves, creating an interweaving contrapuntal juxtaposition above and below the ensuing melody (Figure 272).

Figure 272: KV 567, No. 3, Trio Bars 41 – 48, Piccolo, Bassoon, Violin I Violin II

¹¹⁹⁷ Ibid.

¹¹⁹⁸ Wolfgang Amadeus Mozart, Editor: Gustav Nottebohm (1817–1882), Wolfgang Amadeus Mozarts Werke, Serie XI: Tänze für Orchester, No.8 (pp.2-13 (80-91)), Leipzig: Breitkopf & Härtel, 1881. Plate W.A.M. 567; IMSLP: [https://imslp.org/wiki/6_German_Dances%2C_K.567_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/6_German_Dances%2C_K.567_(Mozart%2C_Wolfgang_Amadeus))

The Trio of the fifth German dance shows an emboldening of the piccolo, not only regarding a significantly more audible range but also the stylistic hint of a Turkish influence with the addition of the *Tamburo* drum. Sixteenth and thirty-second note flourish upward and a grace-note upper appoggiatura in the piccolo and violin melody, and shifts in tonality from the dance's original A Major to E Major, C Major and ultimately the parallel A melodic minor (Figure 273).

Figure 273: KV 567, No. 5, Trio, Piccolo, Tamburo, Violin I

The first eight bars of the sixth dance's Trio shares resemblance to those tendencies found later in the third dance. However, Mozart fuses the concept of independent counterpoint to convening at specific points in the dance's melody. Bars 1 and 2 show the piccolo complementing the chirpy motive of the first violin with accompanying eighth notes in leaps in contrast to the more static second violins, but at Bars 3 and 4, see an almost identical convergence of the piccolo and first violins. This is then resolved similarly during the last four bars of the first eight-bar phrase. The last eight bars of the Trio see a unification of almost all the parts in stating the same motive from the pickup before Bar 9 to 12, followed by identical melodic material between the piccolo and first violin and supportive roles from the other instruments from Bars 13 to 16 (Figure 274).

Figure 274: KV 567, No. 6, Trio Bars 1 – 16, Piccolo, Violin I, Violin II

KV 567's Coda exhibit the most extensive assortment of possibility for the piccolo in the entire composition. After the fermata in Bar 13, the orchestra repeats each phrase of the previous Trio once and consecutively from Bar 13 to 29 but suddenly erupts into new material from Bar 30 onward. Until Bar 42 the piccolo joins the setting of the woodwinds in pedal tones and homophonic arpeggios, displaying individuality in a trill during Bars 32 and 33 until it breaks completely from the rest of the orchestra in a concerto-like finale of arpeggiated eighth notes enforced by downbeat chords at the beginning of each bar from Bar 42 to the end of the piece (Figure 275).

The image shows a musical score for the Coda of KV 567, spanning bars 13 to 46. The score is arranged in four systems. The first system includes the Piccolo part (labeled 'Coda' and starting at bar 13), Violin I (Vi), and Violin II (Vi). The second system continues the Piccolo, Violin I, and Violin II parts, with the Piano part (P) starting at bar 19. The third system shows the Piccolo, Violin I, Violin II, and Piano parts, with the Piano part marked 'cresc.' and 'tr.' starting at bar 28. The fourth system shows the Piccolo, Violin I, Violin II, and Piano parts, with the Piano part marked 'cresc.' starting at bar 38. The Piccolo part is characterized by a trill in bars 32 and 33, and a concerto-like finale of arpeggiated eighth notes from bar 42 onwards.

Figure 275: KV 567 Coda, showing Bars 13 – 46, Piccolo, Violin I, Violin II

German Dances KV 571 - No. 3 +Trio, No. 6 +Trio [Turkish]¹¹⁹⁹

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, cymbals, tambourine, strings (no violas)

Analysis:

Leaving little to the imagination of what the piccolo will accomplish in the Trio of the third dance, it merely doubles up the octave from the first violins and up two octaves from the second violins. This combination acts responsively only to the woodwinds in the first eight bars

¹¹⁹⁹ Wolfgang Amadeus Mozart, KV 536.

of the Trio, and both initiator and resolver during the last eight bars before the recapitulation. What might be considered lackluster from this display evaporates into but a distant memory as the sixth dance and Coda unfold. The first sixteen bars of Dance No. 6 serves as an exciting orchestral buildup in D Major, only to be halted in its tracks by slurs of a soft, chromatic ambiguity in the first violins that hover over a waltz-like harmonic accompaniment for the first four bars of the next Trio section. The remaining four bars of the phrase and the following eight bars of the next phrase are disrupted by a blatantly Turkish rumpus with the addition of the piccolo, Tamburino, cymbals, and tympani (Bars 21 to 32 and briefly from 43 to 46). The piccolo continues to serve the first violins up the octave. The piccolo is granted new permissions in Bars 34 to 45, whereby Mozart has permitted it to exploit its shrill third octave in the raucous spirit of the Janissary military bands. As a final act, the piccolo swirls above the orchestral texture in a long strand of slurred eighth notes from Bars 50 to 61, first joining on to the line of the first violins, then acting in counterpoint to the second violins. The last eight bars of the piece is devoid of the piccolo and see a charming pattering into oblivion by soft interjections from members of the other instrumental groups.

Twelve German Dances KV 586 - No. 2, No. 5 [trio only], No.6 [trio only], No. 10, No.12 [trio only], Coda¹²⁰⁰

Instrumentation: The twelve dances that comprise KV 586 are scored for piccolo, pairs of flutes, oboes or clarinets, bassoons, horns and trumpets, timpani, tambourine, and strings without viola. As in nearly all his later dance music, Mozart, as the present collection show, took advantage of the large chamber orchestras available to him, enthusiastically experimenting with orchestral color and textures.¹²⁰¹

Analysis:

The image shows a musical score for the Trio section of KV 586, No. 2. It consists of three staves: Piccolo (Pic), Bassoon (Bas), and Violin I (Vi). The music is in 3/4 time and D major. The Piccolo part features a prominent melodic line with slurs and accents. The Bassoon part provides a harmonic accompaniment with slurs and accents. The Violin I part also features a melodic line with slurs and accents. The score is marked with a piano (p) dynamic.

Figure 276: KV 586, 12 German Dances, No. 2, Trio, Piccolo, Bassoon, Violin I

¹²⁰⁰ Ibid.

¹²⁰¹ Brian Robbins, AllMusic <https://www.allmusic.com/composition/minuets-12-for-orchestra-k-568-mc0002361584>

The German dance trios of No. 2, No. 5, No. 6 and No. 12 are purely examples of melodic coexistence between the piccolo, first bassoon and first violins within a relatively sparse or homogenous harmonic setting (Figure 276). The Trio of Dance No. 10 illustrates how the piccolo can expand from a benevolent melodic fragment (Bar 1 to 2) into an elaborate melodic chain as eloquently strewn from Bars 9 to 16 in a series of sovereign eighth notes (Figure 277). A new component of imitation is amalgamated to the deeply-rooted homophonic duty of the piccolo within the general scope of KV 586, with brief spurts of contrapuntal inversion in Bars 17 and 18, as well as uniquely triumphant upward riffs of triplet sixteenth notes to the tonic downbeats of the remaining two bars of the composition (Figure 278). This is a compositional device particular to the piccolo that one will inevitably cross paths with on several momentous occasions in Beethoven's compositions within the course of approximately two decades!



Figure 277: KV 586, 12 German Dances, No. 10, Trio, Piccolo.



Figure 278: KV 586, 12 German Dances, No. 12, Coda, Piccolo.

Six German Dances KV 600 - No.2 + Trio, No.5 [Trio only, Trio with Oboe & Lyre-"The Canary Bird," No.6 [Trio Only]¹²⁰²

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings (no violas)

¹²⁰² Wolfgang Amadeus Mozart, KV 536.

Analysis:

In an almost anticipatory fashion, the Trio of the second dance of this German dance compilation will introduce the piccolo as an imitator, a character that it will continue to propagate a few dances later. From Bars 4 to 8, the piccolo echoes the first flute's statement and, alongside the first violins, gives the statement resolution. From Bars 9 to 16, the piccolo retains the motivic fragment of Bars 4 to 5 and interjects almost as a matter of emphasis within the linearly connected melody of the first violins (Figure 279).

Figure 279: KV 600, Six German Dances, No. 2, Trio, Piccolo, Flute, Violin.

“*Der Kanarienvogel*” or “The Canary Bird” is the specially attributed name to the Trio of the fifth German dance, which itself is a unified section of an extended thirty-two bars. In a truly adorable display, Mozart captures a genuine representation of a canary’s birdsong through the detached chirping and trilling the flute and piccolo are easily capable of achieving. The first eight bars of the Trio presents the lovely canary’s song, while the piccolo and bassoon take over from the flute with another repetition of the song. Once more, the flute and first violins introduce and resolve a variant of the original song from Bar 17 to 24, while the piccolo and bassoon mimic the call from 25 to 32, joined by an independent flute during the last four bars of the Trio. KV 600’s final Trio section returns the piccolo to aiding as the first violin and flute’s upper octave companion as it joins the flute and strings in complementary development and resolution of the phrases within the context of the Trio (Figure 280).

Trio. Der Kanarienvogel.

Flauto piccolo.

Flauto.

Fagotto.

Violino I.

Figure 280: KV 600, Six German Dances, No. 5, Trio, Der Kanarienvögel, Piccolo, Flute, Bassoon, Violin.

Sound Files 14: Mozart, KV 600, Kanarievogel¹²⁰³

Four German Dances KV 602 - No.4 [Trio only]¹²⁰⁴

Instrumentation: 2 flutes/piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings (no violas).

¹²⁰³ W. A. Mozart - KV 600 - 6 German Dances for orchestra; No. 5 in G major *Der Kanarienvogel* (7:35); Performers: Wiener Mozart Ensemble, conducted by Willi Boskovsky;

<https://www.youtube.com/watch?v=07E11ootUYA>

¹²⁰⁴ Wolfgang Amadeus Mozart, KV 536.

Analysis:

The final Trio of this series of Four German Dances reveals the state of the piccolo in its most subservient role. Appearing only in the second halves of each eight-bar unit of the fourth dance's Trio section, the piccolo's only responsibility is to double in unison with the flute and first violins and give an additional timbral tinkle to a spritely texture dominated by upper and lower grace-note appoggiaturas.

The image shows a musical score for the Trio section of the fourth dance from KV 604. It consists of three staves: Flauto piccolo, Flauto, and Violino I. The Flauto piccolo part is marked 'Trio.' and 'p'. The Flauto and Violino I parts are also marked 'p'. The music is in 3/4 time and features a repeating eighth-note pattern with grace notes. The Flauto piccolo part is in unison with the Flauto and Violino I parts.

Figure 281: KV 604, Four German Dances, No. 4, Trio, Piccolo, Flute, Violin.

K 605 - Dance No. 3 + Coda. (“Schlittenfahrt”)¹²⁰⁵

Instrumentation: The first two dances are scored for flute, oboe, bassoon, trumpet (G), timpani (C and G), violins I and II, and basso continuo. The third dance adds the piccolo (No. 3 and Coda), and creatively adds two posthorns (B and F) and three groups of sleigh bells tuned to A and F, E and C, and G.

Analysis:

As the name of the dances suggests, the set of dances includes that number of individual dances with each dance changing in instrumentation. The violins play in all dances, and because of this, the dances vary in character, with each dance including many qualities and attributes. For example, the third dance (No. 3) is unique in style. *Schlittenfahrt* means "Sleigh Ride" and is emphasized by the use of sleigh bells in the Trio and the Coda. Before the sleigh-bells enter, the piccolo comes, and there is a series of repeating phrases that pass between the trumpet, woodwind, and violins. The “landscape” of the countryside can be visualized by the dynamic forces of the tuned sleigh bells, which give the impression of a sleigh ride, portraying the subtleties of a rise and fall typical a sleigh over snow. The circumstances of the piccolo's involvement in this final German dance opus are exceptional to the previous examples.

¹²⁰⁵ Ibid.

Although the petite woodwind appears in the third dance and Coda, it is no longer restricted to its assigned realm of the Trio, but rather is the sopranino double of the first violins in the tutti of the central third dance, ceding its trio-leading qualities to the unorthodox ensemble of bassoon, sleigh bells and a posthorn! Rather than reintroducing material from previous dances, which was common in the codas of his earlier German dance collections, the piccolo is introduced again alongside the oboe in the motivic imitation of the string section. Previously established during the first eight bars of the Coda, but now transposed up a fifth for harmonic variety and development (Bars 9 to 17 Figure 283); the piccolo displays brief moments of individual character in the form of arpeggios (Bars 15 and 16 - Figure 283). Except for a tightly-ornamented third beat of Bars 35 and 43, the piccolo is loyal in a homophonic sense to the first flute for the remainder of the piece, allowing the posthorn to have the last word in a simple yet beautiful manner (Figure 284). This is achieved through a lovely, simple posthorn solo giving a peaceful and crystal-pure winter day's atmosphere to the piece. The previous repeating phrases then reappear, culminating with an imposing fanfare from the trumpets, passing once more to the other instruments, and then returning finally to the solos of the sleigh bells and posthorn, ending with a diminuendo of the posthorn solo.

Nº 3.

Flauto piccolo.
 Oboi.
 Fagotti.
 Clarini in C.
 Timpani in C.G.
 Violino I.
 Violino II.

Trio. Die Schlittenfahrt.

Fagotto.
 Schellen in A. F.
 Schellen in E. C.
 Schellen in G.
 Posthorn in B.
 Posthorn in F.
 Violino I.

The image displays a page of a musical score. The top section, labeled 'Nº 3.', contains the first 16 bars of the piece. It is a 3/4 time signature. The instruments listed are Flauto piccolo, Oboi, Fagotti, Clarini in C, Timpani in C.G., Violino I, and Violino II. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom section, labeled 'Trio. Die Schlittenfahrt.', contains the first 16 bars of the Trio section. The instruments listed are Fagotto, Schellen in A. F., Schellen in E. C., Schellen in G., Posthorn in B., Posthorn in F., and Violino I. The Trio section features a more complex rhythmic structure with many rests and specific articulations.

Figure 282: KV 605, Three German Dances, No. 3, Bars 1 – 16, and Trio Bars 1 - 16.

Coda.

Flauto piccolo. 

Oboi. 

Fagotto. 

Schellen in A.F. 

Schellen in E.C. 

Schellen in G. 

Posthorn in E. 

Clarini in C. 

Timpani in C.G. 

Violino I. 



Figure 283: KV 605, Three German Dances, No. 3, Coda, Bars 1 – 26.

The image displays a musical score for the Coda of the third dance in KV 605. It is organized into three systems of staves. Each system begins with a grand staff (treble and bass clefs) and includes a separate staff for the piano (PH). The first system covers bars 27 to 36, the second system covers bars 37 to 46, and the third system covers bars 47 to 55. The piano part is characterized by a consistent rhythmic pattern of eighth and sixteenth notes. The grand staff parts feature a mix of melodic lines and harmonic accompaniment, with some measures containing complex chords and others featuring more active melodic movement. The score concludes with a final cadence in the grand staff and a sustained piano accompaniment.

Figure 284: KV 605, Three German Dances, No. 3, Coda, Bars 27 – 55.

Summary

In summary, Mozart recognized the conventional freedom that was allowed in these lively dances, in comparison to the more formal and slowly outdated minuets, and used them to form grounds of experimentation in the piccolo's role within a far more liberalized cluster of compositional concepts.

HISTORY OF DANCE IN MOZART'S OPERAS

At the end of his opera *Idomeneo* (January 1781)¹²⁰⁶, Mozart incorporated a critical ballet, and by writing the ballet music himself rather than entrusting it to another composer, he went against the currently accepted convention of the time.¹²⁰⁷

There is a famous dance scene in *Le nozze di Figaro* (1786)¹²⁰⁸ during the dance of a Fandango¹²⁰⁹—a dance of Spanish origin—when Susanna passes a contrived love note to Count Almaviva. Of the three independent dance types that Mozart wrote for (the minuet, contredanse, and German dance), the fandango was not one of them. Mozart took the idea from the Fandango Movement No. 19 “moderato” in Part II of Gluck's ballet *Don Juan* (1761).¹²¹⁰ The fandango was well known to Mozart due to its increasing popularity and known since Rameau's *Les Trois mains*, (Movement III) in *Nouvelles suites de pièces de clavecin* (1729/30)¹²¹¹. Also famous was the spuriously credited Domenico Scarlatti's *Fandango portugués* found in the Keyboard Sonata in D Major (K 492, 1756) and a *Fandango del SigR Escarlate*. However, both ascriptions are thought to be composed by Antonio Soler (1729-1783) such as his *Fandango* (R.146),¹²¹² which resulted in its rise in popularity among the aristocracy in Spain and Europe,

¹²⁰⁶ Wolfgang Amadeus Mozart. *Idomeneo* (K 366), IMSLP: [https://imslp.org/wiki/Idomeneo,_K.366_\(Mozart,_Wolfgang_Amadeus\)](https://imslp.org/wiki/Idomeneo,_K.366_(Mozart,_Wolfgang_Amadeus)). Accessed October 12, 2018.

¹²⁰⁷ Bruce Alan Brown. *Ballets*, in Cliff Eisen and Simon Keefe, eds., *The Cambridge Mozart Encyclopedia*. Cambridge: Cambridge University Press, 2006, pp. 41, 42.

¹²⁰⁸ Wolfgang Amadeus Mozart. *Le nozze di Figaro* (K.492), IMSLP: [https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_\(Mozart%2C_Wolfgang_Amadeus\)](https://imslp.org/wiki/Le_nozze_di_Figaro%2C_K.492_(Mozart%2C_Wolfgang_Amadeus)). Accessed October 12, 2018.

¹²⁰⁹ The *Fandango* was developed in the 18th Century as a dance for couples and it is normally accompanied by a guitar and either castanets or hand-clapping ('Palmas'). Spanish Arts, *Fandango*, 2011. <https://www.spanish-art.org/spanish-dance-fandango.html>. Accessed October 12, 2018.

¹²¹⁰ Christoph Willibald Gluck. *Don Juan* (Wq.52), IMSLP: [https://imslp.org/wiki/Don_Juan%2C_Wq.52_\(Gluck%2C_Christoph_Willibald\)](https://imslp.org/wiki/Don_Juan%2C_Wq.52_(Gluck%2C_Christoph_Willibald)). Accessed October 12, 2018.

¹²¹¹ Jean-Philippe Rameau. *Nouvelles suites de pièces de clavecin*, IMSLP: [https://imslp.org/wiki/Nouvelles_suites_de_pi%C3%A8ces_de_clavecin_\(Rameau%2C_Jean-Philippe\)](https://imslp.org/wiki/Nouvelles_suites_de_pi%C3%A8ces_de_clavecin_(Rameau%2C_Jean-Philippe)). Accessed October 12, 2018.

¹²¹² Antonio Francisco Javier José Ramos, (baptized Dec. 3, 1729, Olot, Spain—died Dec. 20, 1783, El Escorial Monastery, near Madrid), a most important composer of instrumental and church music in Spain in the late 18th century. The Editors of Encyclopaedia Britannica, *Antonio Soler*, <https://www.britannica.com/biography/Antonio-Soler>. Access Date: October 12, 2018

making it extremely fashionable at this time. So much so, that Mozart incorporated it in his *Figaro*, even with the use of castanets.¹²¹³ As a result of the Fandango being a dance that expresses the passion of the dancers, it was initially rejected by the theater management for presentation at the premiere. The librettist Lorenzo Da Ponte and Mozart succeeded only with a tremendous effort in having it included.¹²¹⁴ The Fandango is “*typified by the lyrics which are made up of eight-syllable lines, the use of castanets and the descending pattern of the chords (A minor - G - F - E).*”¹²¹⁵ It was formerly notated in 6/8 time, but later in 3/8 or 3/4. In a Fandango, the singing follows a “*cante*” structure and is often bipartite. The *cante* consists of four or five *coplas* (eight-syllable lines) or *tercios* (musical phrases). Infrequently the first verse is repeated. When sung, the fandango is typically bipartite with an instrumental introduction followed by “*variaciones.*”¹²¹⁶

A party scene towards the end of Act I of *Don Giovanni* (1787) is probably the most complex of dance scenes in any of Mozart's operas. Three dances (a minuet, a contredanse, and a German dance) are danced concurrently, each to its music, with its own orchestra in dovetailing tempo.¹²¹⁷ Lindmayr-Brandl describes it as follows:

[...] “*the dances are assigned to characters systematically: the social class of each character is matched with the traditional class associations of his or her dance*”
 “*the representatives of the nobility —Donna Anna, Donna Elvira, Don Ottavio, with Don Giovanni— begin a minuet, then Don Giovanni invites the peasant girl Zerlina to dance a contradanse; [19] and finally the servant Leporello dances a German Dance with the peasant Masetto*” [...].¹²¹⁸

In opera, the piccolo was frequently combined with other “martial” instruments, such as trumpets or bugles and percussion, to conjure military scenes and characters. This style came into its prime in operas that were current with Beethoven’s works, such as the *Mexican March/Ballet Mexicain* in Spontini's *Fernand Cortez, ou La conquête du Mexique (The Conquest of Mexico, 1809)*,¹²¹⁹ the Portuguese marches in Spohr's *Jessonda* (1822),¹²²⁰ and in Act I, Scene 4 when Marcel sings a battle song of the Huguenots, arising from the siege of La Rochelle, and crying out for the annihilation of Catholics (*Chanson huguenote: "piff, paff, piff,*

¹²¹³ Bruce Allen Brown, *Ballets*, in Cliff Eisen and Simon Keefe.

¹²¹⁴ Andrea Lindmayr-Brandl. Dance, (trans: Ruth Halliwell) in Cliff Eisen and Simon Keefe, eds., *The Cambridge Mozart Encyclopedia*. Cambridge: Cambridge University Press, 2006, p. 133 - 136.

¹²¹⁵ Spanish Dance and Music: *Fandango*. <https://www.spanish-art.org/spanish-dance-fandango.html>

¹²¹⁶ Guillermo Castro Buendía. *A vueltas con el fandango Nuevos documentos de estudio y análisis de la evolución rítmica en el género del fandango*, Sinfonía Virtual · Edición 24 · Enero 2013, ISSN 1886-9505 – www.sinfoniavirtual.com. Accessed October 12, 2018.

¹²¹⁷ Andrea Lindmayr-Brandl. Dance.

¹²¹⁸ *Ibid.*

¹²¹⁹ Gaspare Spontini. *Fernand Cortez*, IMSLP: [https://imslp.org/wiki/Fernand_Cortez_\(Spontini,_Gaspare\)](https://imslp.org/wiki/Fernand_Cortez_(Spontini,_Gaspare)). Accessed October 12, 2018.

¹²²⁰ Louis Spohr. *Jessonda* (WoO 53), IMSLP: [https://imslp.org/wiki/Jessonda%2C_WoO_53_\(Spohr%2C_Louis\)](https://imslp.org/wiki/Jessonda%2C_WoO_53_(Spohr%2C_Louis)). Accessed October 12, 2018.

paff") in Meyerbeer's *Les Huguenots* (1836).¹²²¹ The practice of incorporating the piccolo into orchestrations¹²²² had become particularly fashionable at the turn of the seventeenth century when Western Europe was exposed to the glamorous and mysterious janissary bands of the Ottoman Empire after the first siege of Vienna by the Turks which happened in 1529 in the ill-reputed Battle of Vienna in 1683.¹²²³ Bringing the piccolo together in harmony with a hand-picked group of other wind instruments and timpani, Mozart and other composers pursued replication of this sound, as he attempted in his opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*, 1782).¹²²⁴ Through a connection with the military and scenes of romanticism, the piccolo ultimately also achieved a devilish, fiendish, diabolical, satanic, hellish, infernal character, as well as being able to project a fiercely energetic or frenzied atmosphere.

In the later period of the Baroque, by adding other instruments such as the sounds of trombones or large viols to the sound of the piccolo, portrayals of the netherworld of so-called "hell" were created.¹²²⁵ With the close of the eighteenth century, the piccolo was used to add a touch of brutal violence in scenes such as the Scythian chorus in Gluck's *Iphigénie en Tauride* using piccolo, violins, tambourines, and cymbals.¹²²⁶ Another example is its use to portray a bacchanalian¹²²⁷ orgy characterizing the riotously drunken revelry characteristic of demonic possession or evil spirits responsible for the excess in Spontini's dance additions¹²²⁸ to Salieri's opera *Les Danaïdes* (1817), the end of Act III with piccolo, cymbals, and kettle-drum.^{1229,1230,1231}

¹²²¹ Giacomo Meyerbeer. *Les Hugenots*, IMSLP:
<http://conquest.imslp.info/files/imglnks/usimg/d/d7/IMSLP467645-PMLP39995-392988054.pdf>.
 P. 108. Accessed October 12, 2018.

¹²²² Nancy Toff. *The Flute Book: A Complete Guide for Students and Performers* (third edition), *The Instrument*, Oxford University Press, New York, 2012, pp. 67, 68

¹²²³ Pirker, Michael. *Janissary music*, Grove Music Online. January 01, 2001. Oxford University Press, Date of access 12 Oct. 2018,
 <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014133>>

¹²²⁴ *Ibid.*

¹²²⁵ Nourse, Thesis, p. 29.

¹²²⁶ Christoph Willibald Gluck. *Iphigénie en Tauride* (Wq.46). Act I - Introduction; 10b. Ballet: Act I, Scene 1 & 2: 'Les Dieux Apaisent Leur Courroux'; Recitative, 'Malheureuse'; Chorus, 'Les Dieux Apaisent Leur Courroux', pg. 15, 20, 22. (Gods Calm Their Wrath ', Recitative,' Unhappy ', Chorus,' Gods Calm Their Wrath ', Recitative). IMSLP:
[https://imslp.org/wiki/Iphig%C3%A9nie_en_Tauride%2CWq.46_\(Gluck%2C_Christoph_Willibald\)](https://imslp.org/wiki/Iphig%C3%A9nie_en_Tauride%2CWq.46_(Gluck%2C_Christoph_Willibald)). Accessed October 12, 2018.

¹²²⁷ Bacchanalian: A drunken revelry, originating in the 1630's and taken from the name of the Roman festival held in honor of Bacchus. Dictionary.com;
<https://www.dictionary.com/browse/bacchanalian>. Accessed October 12, 2018.

¹²²⁸ Gaspare Spontini. *Bacchanale des Danaïdes*. IMSLP:
[https://imslp.org/wiki/Bacchanale_des_Dana%C3%AFdes_\(Spontini%2C_Gaspare\)](https://imslp.org/wiki/Bacchanale_des_Dana%C3%AFdes_(Spontini%2C_Gaspare)). Accessed October 12, 2018.

¹²²⁹ Antonio Salieri. *Les Danaïdes*, IMSLP:
[https://imslp.org/wiki/Les_Dana%C3%AFdes_\(Salieri,_Antonio\)](https://imslp.org/wiki/Les_Dana%C3%AFdes_(Salieri,_Antonio)). Accessed October 12, 2018.

¹²³⁰ Berlioz, Treatise, p. 125.

¹²³¹ Elson, p. 151.

Daniel François Esprit Auber (1782-1871) used the piccolo to skillfully continue the register of the flute, continuing on upwards, creating the effect of an instrument with four octaves.¹²³² Pre-, post-, and during Beethoven's time, the piccolo was known for its portrayal typical of the "*the infernal regions*,"¹²³³ but, while some of the different martial brilliance of the piccolo is found in Beethoven's practice, he still did not make use of the instrument's programmatic possibilities as much as some of his predecessors.¹²³⁴

Posthorn Serenade No.9 in D Major, Mvt. 6 [2nd Menuetto], KV 320 (1779)

History

Mozart composed the Posthorn Serenade No. 9 in D Major, KV 320, for the Benedictine University of Salzburg's "*Finalmusik*" graduation ceremony. It was completed on August 3, 1779, in Salzburg.¹²³⁵

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, post horn, timpani, and strings.¹²³⁶

Movements

1. Adagio maestoso – Allegro con spirito
2. Minuetto. Allegretto – Trio
3. Concertante: Andante grazioso
4. Rondeau: Allegro ma non troppo
5. Andantino
6. Minuetto – Trio I – Trio II
7. Finale. Presto

Analysis

The piccolo is found in the sixth movement, which is the second of two sets of Minuets, and in this case, two trios (the other is Movement 2). Following on a "Dark" movement, this minuet is bright and sparkling, provided by the brightness of the trumpets, timpani, and horns,

¹²³² Idem., p. 152.

¹²³³ Idem., p. 150.

¹²³⁴ Alexandra Urfer, *A Legacy Revealed: Beethoven and the Orchestral Piccolo*.

¹²³⁵ Maynard Solomon. *Mozart, A Composer's Voice*, p. 126.

¹²³⁶ Wolfgang Amadeus Mozart. Serenade in D major, K.320 (Posthorn Serenade), Gustav Nottebohm (1817–1882), Wolfgang Amadeus Mozarts Werke, Serie IX: Cassationen, Serenaden und Divertimente, Bd.1, No.11 (pp.1-74 (325-398)), Leipzig: Breitkopf & Härtel, 1880. Plate W.A.M. 320. p. 56; http://conquest.imslp.info/files/imglnks/usimg/8/8c/IMSLP84122-PMLP40429-Mozart_Werke_Breitkopf_Serie_09_11_KV320.pdf .

giving a celebratory and festive but also martial air to the movement. The first trio is highlighted by a conspicuous piccolo duet with the first violin. By this time, the piccolo is commonly featured as martial instrument coming off its military history as a fife, and in this way contributes to the sense of the graduation ceremony, and occasion where the march into the stadium creates a solemn “pomp and circumstance.”

Figure 285: Posthorn



It is in the second trio that the serenade gets its sobriquet, with the appearance of the legendary posthorn providing a more rustic sound and character than the modern trumpet.¹²³⁷ The posthorn is not really a musical instrument when considered with orchestral instruments. It is a valveless cylindrical bugle, curled in the shape of a French horn, with a cupped mouthpiece, and was used to signal the arrival or departure of a post rider or mail coach to the town or village. It was primarily used by postilions¹²³⁸ of the eighteenth and nineteenth centuries. The serenade is written in D Major, a favorite key used by Mozart for festivities because it was most suited and matched for the valveless brass instruments of those times.¹²³⁹

The entire serenade’s namesake and claim to fame among Mozart’s orchestral oeuvre lend themselves to the comical second Trio of the composition’s second *Menuetto* (the sixth movement of the serenade). This second Trio of the composition’s second *Menuetto* is boldly represented by the declamations of the modest post horn, while the first Trio of the minuet embraces a pleasant contrast to the previously martial temperament of the *Menuetto*. Staying true to its origin of inspiration, this domesticated Trio maintains its militaristic quality by featuring the piccolo that straddles the melody of the first violins throughout the effervescent sixteen bars of the section.

One copy of the score has a technically absent line for the piccolo notation in the framework of an empty system. However, the autograph of the score indicates the presence of the “*flautino*.”¹²⁴⁰ The implication is therefore defined as the piccolo playing the same melodic line as that of the first violins, but playing it in its lowest possible tessitura, translating to what

¹²³⁷ *Posthorn*, Wikipedia, Date retrieved: 21 October 2018,

https://en.wikipedia.org/w/index.php?title=Post_horn&oldid=863530205

¹²³⁸ Postilion: a person who rides the leading left-hand horse of a team or pair drawing a coach or carriage, especially when there is no coachman. Online Oxford Dictionary.

¹²³⁹ René Spencer Saller. Wolfgang Amadeus Mozart, *Serenade No. 9 in D major, K. 320, “Posthorn”*, St. Louis Symphony Orchestra, Concert Program, Friday, October 7, 2016, 10:30am; https://www.slso.org/globalassets/connect/playbill-articles/1617_sls-oct16-insert1-5.pdf. Accessed October 21, 2018.

¹²⁴⁰ Wolfgang Amadeus Mozart. *Serenade in D major, K.320 (Posthorn Serenade)*, IMSLP.

sounds as two octaves above the copied subject. This is borne out by the publication from the Mozarteum of another version of the KV 320, which has that line filled.¹²⁴¹



Figure 286: Mozart's instruction to use the flautino piccolo in the first Trio of the minuet of the Posthorn Serenade see footnote 214

Together with the first and second violins, and later exclusively with the first violins, the piccolo recalls tropes and melodic shaping present in the original Menuetto. These, for example, are the three quarter notes of the Menuetto's second bar in Trio I's bar, the comparable stepwise string of eighth notes of the Menuetto's Bars 9 to 16 in Trio I's Bar 4 and Bars 11 to 14, as well as a modified and inverted series of eighth notes in thirds of the Menuetto's first three bars in Trio I's Bars 11 to 12 (Figure 287).

One can imagine a particularly innocent Arcadian scene of the piccolo tip-toeing with the violins during such a quiet and thinly layered texture before the instruction of "*Menuetto da capo*," which erupts once more into the orchestral fanfare of pomp and ceremony in D Major.

Figure 287: KV 320, "Posthorn" Serenade, Movement 6, Minuet, Trio I, Bars 12 - 16¹²⁴²

Sound Files 15: Mozart, Posthorn Serenade KV 320¹²⁴³

¹²⁴¹ Wolfgang Amadeus Mozart. Serie IV, Orchesterwerk, Werkgruppe 12. Kassationen, Serenaden und Divertimenti für Orchester. Band 5. Baernreiter 1981. Internationale Stiftung Mozarteum, Online Publications (2006), p. 94;
http://dme.mozarteum.at/DME/nma/nma_cont.php?vsep=123&gen=edition&l=2&p1=92.
 Accessed October 21, 02018.

¹²⁴² Ibid.

¹²⁴³ W. A. Mozart - KV 320 - "Posthorn" Serenade in D major; No. 6. Menuetto (35:53); Artist, The Academy of Ancient Music; Conductor, Christopher Hogwood; Licensed to YouTube by UMG (on behalf of Decca); Public Domain Compositions, and 2 Music Rights Societies.
<https://www.youtube.com/watch?v=huA1h3otnVo>

Summary

The Menuetto (the second of the dance movements from the original serenade) has two trios, both using unusual instruments. The first features flautino (that is the piccolo) and the second the posthorn that gives the work its nickname.

Opera-Idomeneo, KV 366 (1780-81); Librettist Giovanni Battista Varesco (1735–1805); Act II Scene VII, No.17 in the chorus “Qual Nuovo Terrore.”

History

Idomeneo, KV 366 is an Italian opera by Wolfgang Amadeus Mozart, the libretto of which was adapted by Giambattista Varesco from a French script by Antoine Danchet in 1712, which already set to music as *Idoménée* by André Campra.¹²⁴⁴ In 1780 Karl Theodor, Elector of Bavaria commissioned Varesco and Mozart to write an *opera seria*¹²⁴⁵ for a court celebration, and it premiered on 29 January 1781 at the *Cuvillies Theatre* in Munich.¹²⁴⁶

Instrumentation: piccolo, two flutes, two oboes, two clarinets (C/B¹²⁴⁷ [or B♭]/A), two bassoons, four horns (G/F/E/E♭/D/C/B alto/B♭ basso/A), two trumpets (D/C), timpani, strings, continuo (harpsichord/fortepiano).

Analysis:

It is undeniable that the opera seria, *Idomeneo*, was a driving catalyst that spurred a new era of maturation and musical genius for the twenty-four-year-old Wolfgang, despite the tragedy of his mother's death two years prior and the testy relationship he maintained with his father, Leopold. Even the collaboration between the young composer and his librettist, the Salzburg court chaplain Giambattista Varesco, was wrought with conflagrated disagreement. Mozart, venting his frustration in letters to Varesco and his father, expressed his contempt for the length of writing involved in various scenes, in one instance citing that “[t]hey would certainly bore the audience...I would like the Abbate to indicate how they may be shortened,

¹²⁴⁴ Julian Rushton, *The Cambridge Mozart Encyclopedia*, p.222.

¹²⁴⁵ Opera Seria: the noble and "serious" style of Italian opera that predominated in Europe from the 1710s to about 1770. The popular rival to *opera seria* was *opera buffa*, the 'comic' opera from the improvisatory *commedia dell'arte*.

¹²⁴⁶ Julian Rushton, *The Cambridge Mozart Encyclopedia*, p.228.

¹²⁴⁷ Originally, Mozart wrote parts for clarinets in B-natural for this opera, which today is an obsolete instrument and is now substituted most of the time by the common B♭ clarinet. IMSLP: <https://imslp.org/index.php?title=Special:WikiForum&thread=20543>.

otherwise, I shall have to shorten them myself.”¹²⁴⁸¹²⁴⁹ Wolfgang ultimately did make significant cuts to Varesco’s texts, much to the protest of the latter, for what were most likely practical reasons. The Elector of Bavaria, Karl Theodor, commissioned Mozart and Varesco to create the work that would facilitate as an introduction to a court festival in Munich, which was to be followed by other festivities of dancing and feasts, among others. Hence, perhaps out of consideration for the intended function of the production, Mozart saw that the lengthy work of Varesco was beginning to resemble something more of a nuisance than of something effective. Wolfgang elaborates in detail in the following passage from another letter he issued to Leopold on November 29, 1780:

[...] “Also, don’t you think that the speech of the subterranean voice is too long? Just think about it!—imagine yourself in the theater; the voice has to convey a feeling of terror—it should go through and through—one has to think it’s real—how can you get such an effect if the speech is too long; for the longer it goes on, the more the audience will become aware that there’s nothing real about it.—If the speech of the Ghost in Hamlet were not quite so long, it would be much more effective.—The speech of the subterranean voice can be easily shortened, and it will thereby gain more than it will lose.”[...]¹²⁵⁰

It is also reasonable to empathize with Varesco, who was the subject of what was undoubtedly a condescending attitude of a composer more than twenty years his junior. Moreover, upon further inspection of the text itself, one can appreciate a highly symbolic work that draws inspiration from the revered Greco-Roman myths with underlying humanism and Christian implications so prevalent in the Age of Enlightenment in Europe. Referring to Antoine Danchet’s libretto of André Campra’s opera, *Idoménée* (1712), Don Neville states the following:

[...] “[Varesco] turned the French tragédie lyrique, with appropriate Aristotelian foundations, into a moral drama along Metastasian lines... in performing this task, he considerably lowered the level of supernatural influence apparent in Danchet’s plot, thus transferring greater dramatic significance to the action at the human level.”[...]¹²⁵¹

¹²⁴⁸ Wolfgang Amadeus Mozart. *Mozart: Letters* Michael Rose (Editor), Peter Washington (Editor), Lady Wallace (Translator), Everyman's Library Pocket Series, January 9, 2007, p. 151, retrieved from Google Books; <https://books.google.com/>. Accessed October 27, 2018.

¹²⁴⁹ Christopher McAteer. *Modernizing Mythology: A Historical and Cultural Study of Mozart’s Idomeneo*, 3rd November 2011, <http://www.christophermcaateer.com/2011/11/03/modernising-mythology-a-historical-and-cultural-study-of-mozarts-idomeneo/>

¹²⁵⁰ Robert Spaethling. *Mozart’s letters, Mozart’s Life, Selected Letters, Edited and Translated*, WW Norton & Co., New York, 2000, p. 218, retrieved via Google Books, <https://books.google.com/>, Accessed October 27, 2018; and *Mozart on Hamlet* | Homilius. <https://homilius.tumblr.com/post/47735273392/mozart-on-hamlet>

¹²⁵¹ Don Neville. *From tragédie lyrique to moral drama*, J. Ruston, ed.: W. A. Mozart Idomeneo Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1993) as quoted in footnote 727, Christopher McAteer, and *Modernizing Mythology: A Historical and Cultural Study*

Despite the tenuous relationship maintained between Mozart and Varesco from 1780 to 1781, what resulted was an operatic masterpiece. With radical shifts in tonality to highly remote key signatures to masterfully capturing the essence of Elettra's descent into jealous hysteria through her volatile aria, Mozart did not fall short of sculping the perfect matrimony between music and dramaturgy. About the piccolo, however, one arrives at several observations of its ephemeral incorporation into this *opera seria*. Number 17 of Scene VII from Act II¹²⁵² depicts a furious storm that descends upon the Cretan port of Sidon (Cydonia). Added to that is the summoning of a terrifying sea monster by the enraged Nettuno (Neptune, the god of the sea), although the story itself is based upon Greek mythology, thus more appropriately implying Poseidon to block the departure of Idamante and Elettra to Argos. King Idomeneo admits to his terrorized vassals that it is he who has angered Nettuno, but out of fear for his son's life does not reveal his sacrificial vow. Upon hearing this calamity unfold, one feels drawn to the compositional elements that could very well have served as an element of inspiration for Beethoven's own "Sturm" of his programmatic Sixth Symphony. Here, Mozart brilliantly utilizes some compositional devices to weave together a tapestry of carnage. There is a stark juxtaposition between noodling semitonal sixteenth notes in the violins of the first two bars and *forte* chordal blocks of diminished-seventh chords of the subsequent two bars. He uses syncopation in the second violins to confront the rhythmic integrity of the choir; fiendish quarter-note intervallic leaps with the maximum span of a twentieth in the first violins over shredding second violins and a bobbing bass line and disorienting chromatic waves of eighth notes are just a few. Then amid the chaos, the piccolo surfaces in only a meager twenty-seven bars encompassing the scene, but also accounts for the totality of its presence in the entire opera. While in other compositional contexts, the piccolo became infamous for its often demonic or catastrophic representations in music, it does so here in *Idomeneo* with a lack-luster attempt.

Initially appearing in Bar 22, one bar after the chorus begs Nettuno for mercy, the piccolo maintains a subservient stance in the texture, echoing the acoustical equivalent of the cascading and uprising G Major scales a bar apart until Bar 25, joining oboe, bassoon, and horns until Bar 27 (Figure 288 & Figure 289).

of <http://www.christophermcateer.com/2011/11/03/modernising-mythology-a-historical-and-cultural-study-of-mozarts-idomeneo/>

¹²⁵² Wolfgang Amadeus Mozart. Series V editors, Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.6, No.13 (pp.1-379), Leipzig: Breitkopf & Härtel, 1881. Plate W.A.M. 366, p. 182. IMSLP: [https://imslp.org/wiki/Idomeneo,_K.366_\(Mozart,_Wolfgang_Amadeus\)](https://imslp.org/wiki/Idomeneo,_K.366_(Mozart,_Wolfgang_Amadeus)). Accessed October 28, 2018.

Figure 288: Idomeneo KV 366, Act II, Scene VII, No. 17, Choro, Bars 15 – 23

Figure 289: Idomeneo KV 366, Act II, Scene VII, No. 17, Choro, Bars 24 – 31

Bars 32 to 34 and 36 to 38 witness the piccolo serving a harmonic in bringing out the tonic of B-flat minor and the third in F Major, respectively, and prepares the listener for what will be the defining moment of the piccolo in this opera. Alongside only the string basses, thereby displaying collocation between the absolute extremes of instrumental range in the orchestra, from Bar 40 to 44 the piccolo anticipates each downbeat with a swish of diatonic passing notes from the dominant to tonic in B-flat minor, arriving at the height of its range for this composition at its second-octave D-flat on the third beat of what is a hasty simple quadruple meter (Figure 290: KV 366, Act II, Scene VII, No. 17, Piccolo, Bars 32 - 46).



Figure 290: KV 366, Act II, Scene VII, No. 17, Piccolo, Bars 32 - 46

This performance occurs while the chorus recites: *“If heaven rages so, what sin have we committed?”* Mozart was attempting to send a shiver down the proverbial spine through the piercing edge of the piccolo. However, the manner in which the piccolo was indeed incorporated achieves only a limited amount of success. In the context of just over four bars, the piccolo does manage to emerge distinctly from its counterparts, but only enough to elicit recognition, rather than a shriek of terror at the sight of this sea monster. If Mozart had dared to allow the piccolo to venture into its third octave, the horror of the storm that only Beethoven later reflects in his Sixth Symphony would have left a far more significant impact on the listener.

The remaining responsibility delegated to the piccolo is to serve as the third of contrasting diminished seventh chords (Bars 47-48, 51-52, 55-56 – see Figure 291 and Figure 292) that alternate with cadential arrivals of the strings and chorus. Significantly, Mozart decided to place such importance of maintaining the third of the most dissonant chord of those times with the piccolo, so perhaps it is also with this method that Mozart achieves slicing into the audience’s emotions. The last four bars before the recitative of Idomeneo is dedicated to the chorus seeking for the one responsible for this travesty, the piccolo suspended on the top of the texture as the pedal point for resolution in F Major (Bars 57-60).

Figure 291: KV 366, Act II, Scene VII, No. 17, Piccolo, Violins, Chorus, Bars 47 – 54.

55 Recit.

il re - o, qual' è? qual' è? qual' è?

ista? der Frev - ler, wer ist's? wer ist's? wer ist's?

Figure 292: KV 366, Act II, Scene VII, No. 17, Piccolo, Violins, Chorus, Bars 55 - 61

What can be said of this operatic demonstration is that composers by this point in 1781 were still delving into experimentation with how further the debutante piccolo could be systematically incorporated into more significant works of orchestration. Moreover, while it may not have been the most noteworthy example of thematic and programmatic material, Mozart was still adventurous enough to help open the gateway for what will eventually inspire future composers of the nineteenth century to provoke the transcendence of the piccolo to unimaginable heights.

Summary:

Onstage during Act II, Scene VII, No.17 in the chorus “*Qual Nuovo Terrore*” at Port Sidon (an imaginary city of Crete), Idomeneo says goodbye to his son, advising him to learn the art of ruling while he is absent. But before the ship's embarkation, a sudden forceful storm breaks out, and a sea monster materializes. Identifying it as an envoy from Neptune to demonstrate his fury, Idomeneo offers himself as a sacrifice to atone for having violated his vow to the god.

Musically, the great storm makes for a powerful scene. It is a pivotal moment in the entire story. The power of crashing waves dominate, and the audience is made to feel the presence of a great evil monster as depicted by a dissonant-sounding piccolo, rising from the waves. Correctly produced, the piccolo should dominate, be loud and be heard together with the sound of the strings producing the immense psychological impact Mozart intended to convey with this scene, aiming to compound the intensity created by the ferocity of the sound of the storm with the use of the piccolo. The scene is not designed to come entirely from the music but is compounded onstage by violent, feral sound effects, which should also be used to

convey the power of the storm. Otherwise, this intense, catastrophic moment, built to a crescendo by Mozart, would be dissipated if presented by the music alone and an overwhelmed piccolo.

The most commanding presence, Neptune, is pervasive throughout the opera. “Everything comes from his anger and his willingness to accept propitiation by the sacrifice of Idamante, or finally, by the proffered self-sacrifice of Ilia.”¹²⁵³ Yet strangely, in this most potent scene in the opera, this supreme being is almost not seen at all, save for a short “Pantomime-like,”¹²⁵⁴ ancient Roman dramatic performance featuring an expressive solo dancer and a narrative chorus. Although the “supernatural” overlay is present throughout the three acts, as was becoming common usage, the piccolo was used to accentuate this dark fantasy amidst extraordinary music, emphasizing the underlying theme of the opera as the “necessary balance between earthly and divine.”¹²⁵⁵

**Opera – Die Entführung aus dem Serail (The Abduction from the Seraglio), KV 384 (1781-82);
Librettists: Christoph Friedrich Bretzner (1748-1807); rev. Gottlieb Stephanie (1741-1800)**

History

On the 20th of July, 1782, Mozart wrote to his father:

*[...] “Now I have no mean task. By Sunday week I must produce a version for wind instruments of my opera Die Entführung, otherwise someone else will do it and reap the profits instead of me.....You would not believe how hard it is to make a wind arrangement which preserves the characteristics of the wind instruments without losing any of the effect. Well, I shall simply have to work at night, otherwise it will not get done”[...].*¹²⁵⁶

The Abduction from the Seraglio was the “comic opera” first produced by Mozart on July 16, 1782, as his “coming out” production on his arrival to Vienna from Salzburg, a city which was his worst nightmare! Mozart had been what was tantamount to an “indentured servant” to the egotistical Archbishop of Salzburg and had finally escaped from his clutches. It turns out that on arrival, Mozart was a tremendous success in what was then the “musical capital of the world,” and, coincidentally, at the same time, he was romantically involved and has just

¹²⁵³ Julian Rushton, *The Cambridge Mozart Encyclopedia*, p.227.

¹²⁵⁴ *Pantomimist*. Merriam-Webster online dictionary. <https://www.merriam-webster.com/dictionary/pantomime>. Accessed October 28, 2018.

¹²⁵⁵ *Idem.*, p.228.

¹²⁵⁶ Frans Vester. *W.A. Mozart, On the Performance of the Works for Wind Instruments*, Boekmans en Van Poppel B.V. Amsterdam, 1999, p. 234.

become engaged to his future wife Constanze (Maria Constanze Cäcilia Josepha Johanna Aloysia Weber [1762-1842]).¹²⁵⁷ The resultant combination of these emotions filled his *Seraglio* (coincidentally, the heroin's name is Constanze) with the enthusiastic happiness, triumph, and celebration of a young man,¹²⁵⁸ and turned out to be a spectacular success.

The Abduction from the Seraglio (Il Seraglio), is a three-act *Singspiel opera* by Wolfgang Amadeus Mozart. The libretto in German is by Gottlieb von Stephanie, plagiarized from the opera *Belmont und Constanze, oder Die Entführung aus dem Serail* by the son of Christoph Friedrich Bretzner who wrote it with Johann André (1741-1799) and which they produced in Berlin a year earlier. The plot revolves around the protagonist Belmonte, assisted by his servant Pedrillo, attempting to rescue his beloved Konstanze from the seraglio of Pasha Selim, and premiered on July 16, 1782, at the Vienna Burgtheater, with the composer conducting. The opera's storyline is that of a Spanish aristocrat attempting to rescue his betrothed from her Turkish owners, having been captured by pirates and sold into slavery. The mysteries of the Ottoman Empire resulted in Turkish themes to the plots of plays, operas, and novels to be extremely popular in the eighteenth century.¹²⁵⁹ On a similar level, during Mozart's time, Turkish music (Janissary music) was fashionable and trendy in Vienna.¹²⁶⁰ The composer wrote to his father that the overture to his opera was very short and kept alternating loud and soft, with Turkish music in the loud passages:

[...] "It modulates on and on, from key to key, so that I do not believe anyone could fall asleep, even if he had not slept at all the whole night before" [...].¹²⁶¹

Analysis:

Instrumentation: piccolo, two flutes, two oboes, two clarinets (or basset-horns), two bassoons, two horns, two trumpets, timpani, triangle, cymbals, bass drum, strings, and continuo. The piccolo is found in the following movements: Overture; Act I No.3 [*Allegro assai*]; Act I, No. 5 [*Chor der Janitscharen*]; Act II No. 14 [*Duet-Allegro*]; Act III No. 19 [*Allegro vivace*];

¹²⁵⁷ Wolfgang Amadeus Mozart and Constanza Weber, Mozart.com;

<http://www.mozart.com/en/timeline/life/marrying-constanze-and-abduction-seraglio/>

¹²⁵⁸ *Overture to The Abduction from the Seraglio*, K. 384, Wolfgang Amadeus Mozart (1756-1791).

Program Notes, Vermont Symphony Orchestra, March 2010,

<http://vermontsymphonyorchestra.blogspot.com/2010/03/program-notes-march-20-21-2010.html>, Accessed October 29, 2018.

¹²⁵⁹ Mathew Head. *Orientalism, Masquerade and Mozart's Turkish Music*, RMA Monographs 9, Royal Musical Association, London, 2000, Chapter 1, pp. 19 - 49.

¹²⁶⁰ *Idem.*, pp. 50 – 66.

¹²⁶¹ Vermont Symphony see footnote 743.

Act III, No. 21a [*Vaudeville-Allegro assai*]; Act III, 21b [*Chor de Janitscharen - Allegro vivace*].

Regardless of the semantic debacle academia has plunged itself into about what constituted the “*Flauto piccolo*” as it was implemented in Mozart’s Turkish-themed *singspiel* of 1782, its presence is at the forefront of seven sections of thematic material when it comes to emphasizing the main melodies championed by the first violins (Figure 293).

Figure 293: Overture to *The Abduction from the Seraglio*, KV 384, Bars 25 – 50, Piccolo, and Violin 1, demonstrating descant parallelism.¹²⁶²

A vast majority of the content that constitutes the existence of the flauto piccolo in the entirety of the opera is, in fact, literally the first violin’s subject matter in higher octaves. In so doing Mozart intentionally directs further and more undivided attention to the areas of the thematic material of which he wants to be most self-evident to the listener. Not only is this achieved exclusively by the fact that the flauto piccolo occupies a higher, piercing tessitura, but in what he amalgamates to the natural voice of this powerful instrument. Rooted in a Turkish narrative, *Die Entführung Aus Dem Serail* is a forthright demonstration of the *alla Turca* exoticism that captured the intrigue of Western European composers and audiences alike. Although the music itself was intended as an authentic representation of Turkish and Janissary music, it was instead elaborate domestication of a crude, cantankerous musical ceremony whose very purpose was to arouse the fighting spirit of its warriors and to spear fear into the heart of their adversaries.

There are the harsh downbeats of the tutti eruptions of the Overture in C Major (Figure 294) and the combination of zealous, menacing downbeats (Bars 1 to 7, Figure 295) and lower-

¹²⁶² Wolfgang Amadeus Mozart. *Die Entführung aus dem Serail*, K.384, Editor Series V editors, Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.7, No.15 (pp. xi, 1-292/303), Leipzig: Breitkopf & Härtel, 1882. Plate W.A.M. 384. IMSLP: [https://imslp.org/wiki/Die_Entf%C3%BChrung_aus_dem_Serail,_K.384_\(Mozart,_Wolfgang_Amadeus\)](https://imslp.org/wiki/Die_Entf%C3%BChrung_aus_dem_Serail,_K.384_(Mozart,_Wolfgang_Amadeus))

note appoggiaturas (Bars 13 to 18, Figure 295) in Osmin's plans to brutally murder the Western protagonists who aim to free their loves imprisoned at the harem (No. 3, *Allegro assai* - Figure 294).



Figure 294: The Abduction from the Seraglio, KV 384, Act I, No. 3, *Allegro assai*, Piccolo¹²⁶³

Figure 295: Overture to The Abduction from the Seraglio, KV 384, Bars 1 – 24.¹²⁶⁴

¹²⁶³ Idem., p. 302.

¹²⁶⁴ Ibid.

*“Therefore, by the Prophet's beard,
By day and by night I rack may brains,
And I won't rest until I see you killed,
No matter how much care you take.” ~ Osmin ¹²⁶⁵*

Moreover, also are found rapid descending broken thirds that depict the emboldened yodeling of Janissary pride in the Janissary Chorus of No. 5 (Bar 9, 41, 50 as representative of different tonalities - Figure 296), and the lower semitone acciaccaturas highlighting Osmin's ecstasy in the prospect of carrying out his heinous bloodlust in No. 19 (Bars 29, 33, 37).

Figure 296: The Abduction from the Seraglio, KV 384, Act I, No. 5, Janissary Chorus, Piccolo¹²⁶⁶

*“Sing to the mighty Pasha,
Resound, fiery song;
And let the shore reverberate
With the joyful sound of our songs!” ~ Janissaries' Chorus¹²⁶⁷*

¹²⁶⁵ Opera-Arias. *Die Entführung aus dem Serail Libretto*, English Translation, Act I, Scene III, No. 3; <https://www.opera-arias.com/mozart/die-entf%C3%BChrung-aus-dem-serail/libretto/english/>. Accessed November 17, 2018.

¹²⁶⁶ IMSLP: Parts, Piccolo. Series V editors, Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.7, No.15, Breitkopf, p. 303.

¹²⁶⁷ Opera-Arias, Act I, Scene VI, No. 5.

Figure 297: The Abduction from the Seraglio, KV 384, Act III, Scene 5, No. 19, Janissary Chorus, Piccolo¹²⁶⁸

*“Oh, how I shall triumph
When they conduct you to the place of execution
And put the garrotte round your throats!
I shall gambol, laugh and jump about
And sing a song of delight,
Since I am rid of you at last.....
Oh, how I shall triumph” ... ~ Osmin¹²⁶⁹*

Mozart introduces trills as glistening embellishments (Bars 3 and 4, Figure 298: The Abduction from the Seraglio, KV 384, Act III, Final Scene, No. 21b, Janissary Chorus, Piccolo, Triangle, Cymbals and Bass Drum, Bars 1 - 11) and the incessant thrumming of a trio of flauto piccolo, triangle, cymbals¹²⁷⁰ and bass drum (Bars 40 to 46) that establish a surprisingly ironic militaristic glory in a triumphant demonstration of clemency that resolves the story’s moral conflict in the final Janissary Chorus of No. 21 (Figure 299).

Figure 298: The Abduction from the Seraglio, KV 384, Act III, Final Scene, No. 21b, Janissary Chorus, Piccolo, Triangle, Cymbals and Bass Drum, Bars 1 - 11¹²⁷¹

¹²⁶⁸ IMSLP: Parts, Piccolo. Series V editors, Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.7, No.15, Breitkopf, p. 244.

¹²⁶⁹ Opera-Arias, Act III, scene 5, No. 19.

¹²⁷⁰ Mozart always writes piattl for cymbals; the scribe of the Berlin copy of the score (cf. the section Sources below) names them in No. 5a Teller [plates]. DME_Mozarteum, NMA p. XIV, footnote 38; http://dme.mozarteum.at/DME/objs/pdf/nma_56_-43_-3_eng.pdf. Accessed November 18, 2018.

¹²⁷¹ IMSLP: Parts, Piccolo. Series V editors, Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.7, No.15, Breitkopf, p. 244.

Figure 299: The Abduction From The Seraglio, KV 384, Act III, Final Scene, No. 21b, Janissary Chorus, Piccolo, Triangle, Cymbals And Bass Drum, Bars 41 - 48¹²⁷²

*“But to be humane and kind
And to forgive without self-interest -
Only a great soul is capable of that.” ~ Constanza, Belmonte, Blonda, Pedrillo¹²⁷³
Long live Pasha Selim!
Let him be honoured!
Let his exalted brow be wreathed
With rejoicing and renown. ~ Chorus of Janissaries¹²⁷⁴*

Moreover, while these are just a selection from the plethora of rhetorical devices Mozart employs to convey a vibrant contribution to the *alla Turca* canvas of the opera, those above are the means of expression of which Mozart decided were most effectively articulated with the outspoken nature of the flauto piccolo. Even the juxtaposition of No. 5’s Janissary Chorus in A minor with the opera’s tonal base of C Major, as well as D Major and F Major, illustrates both an association to the *alla Turca* style of composition. Moreover, also, there is an inherent comfort afforded to military bands, which would play in such key signatures.¹²⁷⁵

Matthew Head concisely summarizes some of the prominent characteristics of the Viennese perception of Turkish music, all the while drawing direct attention to the strong correlation between this ‘oriental’ flavor to something far closer to home in the empire of the Habsburgs:

*[...] “From its inception, Viennese Turkish music was hybrid, its double inspiration lying in both Janissary music and Hungarian dance music. Janissary music contributed percussive downbeats and the topic of the military march. But, as Szabolcsi proposes, melodic and harmonic elements of the *alla turca* such as 2/4 metre, rebounding thirds, escape notes in descending semiquaver scales, circling semiquaver turns, repeated acciaccaturas and frequent repetition of stepwise figures, were drawn from the nearest far-away repertory, that of the Hungarian dance music. In addition to the *verbunkos*, a military recruiting dance performed by Hungarian gypsy musicians, Szabolcsi identifies the *törökös*, a wedding dance, as a specific model for Viennese *alla turca* style. Significantly, the *törökös* was a masked dance, itself a parodic representation of the Turkish music, as its name (literally, *alla turca*) makes explicit” [...].¹²⁷⁶*

It is also of note that not everything the character that the flauto piccolo contributes to the texture was mostly Turkish. Paying homage to a scene of comic relief that simultaneously

¹²⁷² Ibid.

¹²⁷³ Opera-Arias, Act III, Final Scene, 21a.

¹²⁷⁴ Idem., 21b.

¹²⁷⁵ Mathew Head. *Orientalism, Masquerade and Mozart's Turkish Music*, Series: Royal Musical Association Monographs, Routledge; 1 edition (November 28, 2000), p. 83.

¹²⁷⁶ Idem., p. 67.

defects to a reference to Western Europe's pillar of ancient Rome, the chirpy trio of flauto piccolo, flute, and first violins venerates Pedrillo's reverence of Bacchus, the god of wine and the center of frenzied pious worship. With this chant, he persuades Osmin to disregard his loyalty as a devout Muslim to sobriety and to join him in enjoying the pleasures of wine and intoxication. In this form, the flauto piccolo refines a humoristic jab at Turkish culture and faith, which, until this point, had remained at odds with Christendom for hundreds of years.

Comment:

In the instrumental specification at the beginning of the opera's Overture¹²⁷⁷ and No. 3¹²⁷⁸, Mozart calls for "*Flauti piccoli*," while in Act I, No. 5¹²⁷⁹, Act II, No. 14¹²⁸⁰ and Act III, No. 19¹²⁸¹ he calls for "*Flauto piccolo*" and subsequently in the Allegro assai¹²⁸² of Act III, No. 21b and Allegro vivace of *Chor der Janitscharen*¹²⁸³ explicitly for "*Flauto piccolo solo*," found in the original manuscript archived by Harvard (Figure 303).¹²⁸⁴



Figure 300: Small One-Key Transverse Piccolo in G¹²⁸⁵

¹²⁷⁷ Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serail*. [late 18th or early 19th century]. Act I, Overture, Presto, [https://iif.lib.harvard.edu/manifests/view/drs:2820649\\$5i](https://iif.lib.harvard.edu/manifests/view/drs:2820649$5i), p. 1. Accessed November 17, 2018.

¹²⁷⁸ Idem., Act I, No. 3, No. 3. Allegro con brio [Osmin]: "*Solche hergelauf'ne Laffen*", 81 - 100, pp. 81-100 (seq. 85-104).

¹²⁷⁹ Idem., Act I, No. 5. Choro. Allegro [Chor]: "*Singt dem grossen Bassa Lieder*", 120 - 134, pp. 120-134 (seq. 124-138).

¹²⁸⁰ Idem., Act II, No. 14. Duetto. Allegro [Pedrillo, Osmin]: "*Vivat Bacchus! Bacchus lebe!*", 175 - 192, pp. 175-192 (seq. 361-378).

¹²⁸¹ Idem., Act III, No. 19. Allegro Vivace [Osmin]: "*O, wie will ich triumphieren*", 37 - 70, pp. 37-70 (seq. 505-538).

¹²⁸² Idem., Act III, No. 21[a]. Vaudeville. Andante [Constanze, Blonde, Bellmond [sic], Pedrillo, Osmin]: "*Nie werd' ich deine Huld verkennen*", 119 - 139, pp. 119-139 (seq. 587-607).

¹²⁸³ Idem., Act III, [No. 21[a]. Vaudeville.] Andante sostenuto [Constanze, Blonde, Bellmond [sic], Pedrillo, Osmin]: "*Nichts ist so hässlich als die Rache*", 144 - 151, pp. 144-151 (seq. 612-619).

¹²⁸⁴ Wolfgang Amadeus Mozart. *Entführung aus dem Serail* K. 384, Editor: Series V editors, Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie V, Breitkopf, p. 302.

¹²⁸⁵ Music Instrument Museums Online (MIMO), Galleria Dell' Academia di Firenze, VINATIERI & CASTLAS, 1838 ca. documentazione, Torino, Sol; [http://www.mimo-international.com/MIMO/search.aspx?SC=DEFAULT&QUERY=+Small+Flute+Sol#/Detail/\(query:\(Id:'0_OFFSET_0',Index:1,NBResults:23,PageRange:3,SearchQuery:\(CloudTerms:!\),ForceSearch:!,Page:0,PageRange:3,QueryString:'Flute%20Cherubini',ResultSize:15,ScenarioCode:DEFAULT,ScenarioDisplayMode:display-mosaic,SearchLabel:',SearchTerms:'Flute%20Cherubini',SortField:Author_sort,SortOrder:0,TemplateParams:\(Scenario:',Scope:',Size:!,Source:',Support:'\)\)\)\)](http://www.mimo-international.com/MIMO/search.aspx?SC=DEFAULT&QUERY=+Small+Flute+Sol#/Detail/(query:(Id:'0_OFFSET_0',Index:1,NBResults:23,PageRange:3,SearchQuery:(CloudTerms:!),ForceSearch:!,Page:0,PageRange:3,QueryString:'Flute%20Cherubini',ResultSize:15,ScenarioCode:DEFAULT,ScenarioDisplayMode:display-mosaic,SearchLabel:',SearchTerms:'Flute%20Cherubini',SortField:Author_sort,SortOrder:0,TemplateParams:(Scenario:',Scope:',Size:!,Source:',Support:')))))

Groves Online Music gives the following commentary about a “Soprano Flute,” and no references or sources are provided:

[...] "Third Flute" [soprano flute, tierce flute] (Fr. flûte à tierce; Ger. Terzflöte). A soprano flute pitched a minor 3rd (Eb) above the concert flute – hence its name. Its development followed that of the concert flute through the 18th, 19th, and 20th centuries. 18th-century examples are usually in F (the lowest note of the contemporary flute was D), while later ones in Eb also served in military bands to replace or double other instruments such as the Eb clarinet. It has been used in the USA and Ireland in flute bands and choirs, together with flutes of all other sizes..... It was used by Mozart in *Entführung aus dem Serail* [sic], by Beethoven in the Ninth Symphony [sic] and by Tchaikovsky in the *Nutcracker* [sic] among others" [...].^{1286,1287}

However, the original Beethoven score in his own hand, calls for “*Flauto piccolo*,” and nothing more specific was stipulated, and the lack of transposition provides no evidence to imply the use of a third flute (see Beethoven, Ninth Symphony Summary, page 597). In Mozart’s *Die Entführung aus dem Serail* KV 384, Mozart’s manuscript prescribes the use of “*Flauto piccolo*,” but the indicated transcription requires that of a fourth, not a third, resulting in sounding pitches a twelfth higher than written.¹²⁸⁸⁻¹²⁸⁹ Tchaikovsky, in all his scores, (original) calls for piccolo - no specifics.¹²⁹⁰ G piccolos are almost unknown. In Phillip T. Young’s book, out of twenty-seven piccolo makers, there is only one listed: Manufacturer - Willems, J, and/or Jean Baptiste (f1758-p1810); Brussels #2663; G (a²) 24.46 cm long. One silver key. Boxwood & Ivory.¹²⁹¹

In discussion with one of the authors of the grove Online article, Jeremy Montagu,¹²⁹² an international authority on Early and Ancient music and Early and Ancient Music Instruments¹²⁹³ commented about the Grove Editors:

¹²⁸⁶ Montagu, Jeremy, Howard Mayer Brown, Jaap Frank, and Ardal Powell. "Flute." Grove Music Online. January 01, 2001. Oxford University Press, Date of access 6 Oct. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040569>>

¹²⁸⁷ Conservatorio Angel Barrios. www.conservatorioangelbarrios.com.
<http://www.conservatorioangelbarrios.com/index.php/descargas/category/38-departamento-de-viento-madera?download=126:la-flauta-travesera-new-grove-dictionary>

¹²⁸⁸ Wolfgang Amadeus Mozart. *Entführung aus dem Serail* K. 384, Editor: Series V editors, Publisher Info: Wolfgang Amadeus Mozarts Werke, Serie V: Opern, Bd.7, No.15 (pp.301-303), Leipzig: Breitkopf & Härtel, 1882. Plate W.A.M. 384, p. 302;
http://conquest.imslp.info/files/imglnks/usimg/a/ad/IMSLP365238-PMLP15322-WAMozart_Die_Entf%C3%BChrung_aus_dem_Serail_K.384_WAMWS5B7N15_piccolo.pdf

¹²⁸⁹ Ibid.

¹²⁹⁰ Pyotr Tchaikovsky. IMSLP: List of all works https://imslp.org/wiki/Category:Tchaikovsky,_Pyotr

¹²⁹¹ Phillip T. Young. *4900 Historical Woodwind Instruments*, Tony Bingham, London 1993. P. 257.

¹²⁹² Personal communication. Jeremy Montagu, Wadham, Oxford, UK.
jeremy.montagu@wadham.ox.ac.uk; <http://www.jeremymontagu.co.uk/index.html>

¹²⁹³ Jeremy Montagu. *The World of Medieval and Renaissance Musical Instruments* (1976); *The World of Baroque and Classical Musical Instruments* (1979); *The World of Romantic and Modern Musical Instruments* (1981). David & Charles, UK., Overlook, USA.

[...] “*The 3rd Flute: Nomenclature is confusing. In England, we usually call it an F flute, elsewhere it’s often called E flat, which is true when it has a C foot, but untrue when it hasn’t. It does appear in some scores, Handel, etc., and of course in flute bands. But surely I never said it was the flute for Seraglio etc. — if it says so it must have been bad editing which is wholly out of our control as writers for the Grove Dictionary of Instruments — whatever they do to our entries in that when pasting them up online we never see nor have any control over*”[...].¹²⁹⁴

Montagu further stated:

[...] “*I’ve not come across a G piccolo — F piccolos (octaves to 3rd flutes) were common band instruments and so were E flats (sopranos to B-flat fifes)*”[...].¹²⁹⁵

Montagu gives the following opinion regarding the Groves Online commentary mentioned above on Beethoven, Mozart, and Tchaikovsky:

[...] “*the Mozart, Beethoven, etc. piccoli were surely octave flutes. What sort of flute they were is pretty well impossible to say, and one can only guess. Transverse piccolos were available by Mozart’s time, for we have some in museums, but where, in which places, is difficult. And also who had one. Wherever an opera etc. is performed, the instruments used always depend on who has what. No manager would book an outside player if he can help it, so bass oboes get used instead of heckelphones and vice versa. If the player has a transverse piccolo, he’ll use it; if he doesn’t, he’ll use what he has, whether it’s a flageolet or sopranino recorder or whatever. So Seraglio could have been played on anything capable of sounding an octave up, and it could have been different in Prague, Vienna, or The Hague*”[...].¹²⁹⁶

In the preface of the Barenreiter Urtext of the new Mozart edition, the editor Gerhard Croll makes the following questionable statement:

[...] “*As far as we know, it is only in Die Entführung that Mozart notated the instrument he referred to as a flauto piccolo in G. Evidently[sic!] he thereby fell in line with the practical exigencies he had come to know from Gluck’s Die unvermutete Zusammenkunft, oder Die Pilgrime von Mekka, which had re-entered the repertoire of Vienna’s National Theater in summer 1780. In Die Entführung, the full ambitus of the flauto piccolo ranges in Mozart’s notation from c^1 to f^3 , and thus covers nearly two-and-a-half octaves. This part could only be performed by a duct flute (French flageolet),¹²⁹⁷ which is tuned in G and sounds a 12th higher than written. As such, an instrument has a wider bore than a recorder, it produces a more ample sound and, like the recorder, conveys the impression that it sounds an octave lower than its actual pitch. It is also less shrill and penetrating than the small transverse flute. By using a special fingering, it was capable, if the player lacked an instrument with a lower tuning, of producing the c^1 (sounding g^1) that is called for, only in No. 14”[...].¹²⁹⁸*

¹²⁹⁴ Personal communication, Jeremy Montagu.

¹²⁹⁵ Ibid.

¹²⁹⁶ Ibid.

¹²⁹⁷ Duct flute: A woodwind instrument in which the sound is produced by the flow of air from the player’s mouth through the windway to the labium lip. The air column is split causing a vibrating system within the body of the instrument.

¹²⁹⁸ Gerhard Croll, Mozart, *Die Entführung aus dem Serail*, The New Urtext, Barenreiter, Vienna, 2012, pp. xxxii-xxxiii

It is possible that the publisher made an addition, which called for a piccolo in G so that the performer could either use a flageolet if they could not manage the C¹ (in No. 14) or for when they may not have had a piccolo in G available even though they were being manufactured in Brussels.¹²⁹⁹ The existence of interchangeable headjoints for the flageolet also calls into question the idea that perhaps for those players who lacked the expertise in playing the transverse piccolo could opt instead to use the fipple headjoint instead, while retaining the remaining body of the instrument. Or, facing the C¹ predicament in No. 14, a piccolo player could convert a flageolet in G into a G piccolo with this effortless transition and proceed to play a part in its entire capacity.¹³⁰⁰

Croll uses the word “evidently” to have one believe that this is actually what Mozart did, despite no proof or evidence that this was so. On further research into Gluck’s *Die unvermutete Zusammenkunft, oder Die Pilgrime von Mekka*, and inspecting the original manuscript in Gluck’s own handwriting, he calls for a “*petite flutte col violino 1.^o [primo] 8.^a [octava]*,” a non-transposing instrument that is to play the line of the first violins an octave higher. Thus, the assertion of a “flauto piccolo in G” concerning Gluck is unsubstantiated by the existing historical evidence (Figure 301). Gluck was in Paris, and it is hard to imagine that the knowledge of all the French instruments available to him at that time, that he would have written “petite flute” when he meant a French flageolet.¹³⁰¹ In checking the Gluck (Figure 301) and both the written notes and key signature indicate that the “*petite flutte*” he specifically wrote for was a non-transposing instrument that sounded like everything else—a regular piccolo.

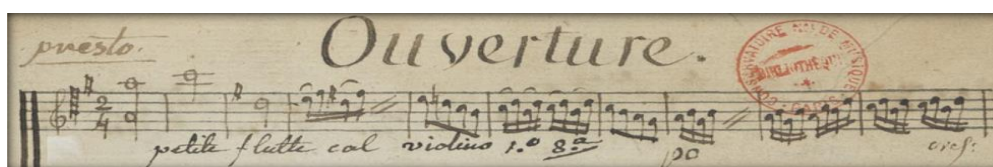


Figure 301: Gluck, *Die unvermutete Zusammenkunft, oder Die Pilgrime von Mekka*, calling for a ‘petite flutte,’ not a piccolo in G.¹³⁰²

¹²⁹⁹ Phillip T. Young, footnote 760.

¹³⁰⁰ Personal Opinion.

¹³⁰¹ Personal opinion.

¹³⁰² Gallica, French National Library: Title: *La Rencontre // imprévue // ou les Pélerins de // la // Mecque // Opéra en trois Actes. // musique* // Author: Gluck, Christoph Willibald von (1714-1787). Compositeur, 1764-1800 Contributor: Dancourt, L.-H. (1725-1801). Librettiste Subject: Opéras-comiques -- 18e siècle -- Partitions Type: manuscript music Format: 1 partition (83 f.) ; 36,5 x 23 cm Format : application/pdf Format : Nombre total de vues : 193 Description : Ancien possesseur : Regnier, Claude-Ambroise (1736-1814 ; duc de Massa). Ancien possesseur Description: Ancien possesseur: Halévy, Fromental (1799-1862). Ancien possesseur; <https://gallica.bnf.fr/ark:/12148/btv1b7400071x/f13.image>

Croll also states that the only feasible option for the instrument that Mozart specifically wrote for in his original manuscript (flauto piccolo) was a duct-flute, even though Mozart was familiar with the French flageolet¹³⁰³ and would have written that instrument in if that was what was explicitly required.¹³⁰⁴ Croll does not consider that, in fact, a G piccolo was actually being manufactured during that period as well as a C version. An extant version of a G piccolo made by J. Willems and Jean Baptiste in boxwood and ivory with a silver key in a block, and with two other main joints still exists.¹³⁰⁵

Furthermore, the implication that a virtuoso piccolo player might be incapable of producing the notes implies that most piccolo players cannot achieve them, and therefore, they would have to use a flageolet.¹³⁰⁶ Publishers of the subsequent editions following the original manuscript of *Il Seraglio* identify the presence of a transposing “*flauti piccoli*” and attempt to remain loyal to the concept through the publication of both a separate instrumental part for the sole use of a player with an instrument that could play the part in its original transcription, as well as its inclusion into the main score in its original transposition of a fourth.

However, before Bärenreiter reverted to exclusive inclusion of the transposition into the main score, publishers of the nineteenth century altered the part by lowering it a fourth to match the key signature of the strings and other non-transposing instruments. This, however, is no mystery. By the nineteenth century, the use of recorders and duct flutes in standard orchestration was utterly obsolete, and to accommodate for the fact that orchestras exclusively employed transverse flutes and piccolos by this time in history, producers had to adapt to existing demand and widely distributed this clandestine alteration for over a century.

The editorial publications of the flauto piccolo part in No. 14 *Duetto Allegro* poses an impossibility for the transverse piccolo because of the existence of several low C's in the notation, a tone too low to be accomplished on an instrument capable of only reaching low D. While this paves the way for the likelihood of the instrument in question to be that of a sort of duct-flute, Mozart's original instructions with regard to the function of the flauto piccolo in the section, as well as an admission he wrote to his father, do not necessarily make a case for a conclusive assertion.

¹³⁰³ French Flageolet: A small duct flute with four finger-holes and two thumb-holes, used in the 17th and 18th C. The English flageolet had six or seven tone-holes and was made either with or without a thumb-hole.

¹³⁰⁴ Personal opinion.

¹³⁰⁵ Phillip T. Young. *4000 Historical Woodwind Instruments*, Tony Bingham, London, 1993. P. 257.

¹³⁰⁶ Robert Spaethling. *Mozart's Letters, Mozart's Life*, W.W. Norton & Co., New York, 2000, p. 266.



Figure 302: Die Entführung aus dem Serail, Multiple different calls for the Flauto piccolo¹³⁰⁷

Mozart's manuscript's instructions for the flauto piccolo in Act II, No. 14 *Duetto Allegro* stipulates "col Viol. [Violino] Imo [primo] 5 ton[n]a [tinjai or finjai?]" [unidentified word] (Figure 302), but then proceeds to implement the shortcut of "/" in the following bar lines so as to not have to write the transposed version of the first violin part.¹³⁰⁸

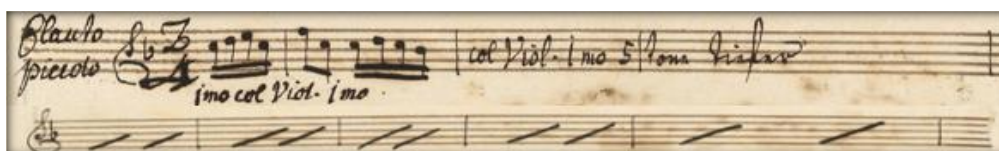


Figure 303: Mozart's manuscript's instructions for the 'flauto piccolo' in Act II, No. 14 *Duetto Allegro*:

Mozart instructs the Flauto piccolo to play together with the first violins, transposing down a fifth (5 Töne tiefer¹³⁰⁹).⁷⁹⁸

The implication is that all of the notes played violins is to be transposed in the manner prescribed by Mozart, but he does not physically write the notes he intended to be played. Thus, while logical, the written notes in the parts that include the low C's are manifestations of editorial intervention. In a letter to his father Leopold in 1787 when he was composing his Six German Dances, KV 509, Mozart admits that he does not fully understand what a "flauto piccolo" is:

[...] "NB: since I do not know what kind of instrument a flauto piccolo is here, I have set it in the natural tone, which is always easy to transpose" [...].¹³¹⁰

¹³⁰⁷ Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serail*. [late 18th or early 19th century]. Eda Kuhn Loeb Music Library Harvard University. Accessed November 09, 2018. Act I [Volume I], Overture. Presto, 1 – 17, Page 2 (seq. 6); [https://iif.lib.harvard.edu/manifests/view/drs:2820649\\$6i](https://iif.lib.harvard.edu/manifests/view/drs:2820649$6i)

¹³⁰⁸ Wolfgang Amadeus Mozart. *Die Entführung aus dem Serail*. [late 18th or early 19th century], Act II, No. 14. *Duetto. Allegro* [Pedrillo, Osmin]: "Vivat Bacchus! Bacchus lebe!", 175 - 192, pp. 175-192 (seq. 361-378); [https://iif.lib.harvard.edu/manifests/view/drs:2820649\\$361i](https://iif.lib.harvard.edu/manifests/view/drs:2820649$361i)

¹³⁰⁹ Wim Brabants, personal communication, <https://www.facebook.com/wim.brabants.1>, 11192018.

¹³¹⁰ New Mozart Edition, Work Group 5 – Vol. 12, *The Abduction for the Seraglio*, pg. XV)

Especially considering that this statement was made years after completing his work on *Il Seraglio* if Mozart could not identify what the instrument was that he wanted in his compositions, how could we possibly know with definitive conviction today? With slight and almost inaudible modification to the tied sixteenth notes of low E and low C so that they are written an octave higher, then it is unquestionable that a transverse piccolo in G could have been employed to play this instrumental part, with a convincing veracity and shrillness that would have been far more suitable for the *alla turca* effect Mozart was trying to achieve in this Turkish-themed opera than the efforts of a more docile duct flute. Mozart's statement with regard to transposition can also be applied just as easily to slight modification of notes, since this was during a time when the written note was still considered more of a starting point for the shape of musical intention and not the finite and untouchable exhibitions that composers of the nineteenth century emphasized so absolutely during the Romantic Era. If Mozart wrote for a G piccolo which was available at the time, and that precisely, is what one has to believe he wanted.^{1311, 1312}

Summary:

The narrative of Mozart's *The Abduction from the Seraglio* is the tale of his understanding that reason, rational thought, justice, and beauty are morally identical. In the hands of such an artistic genius as he, Mozart transforms his art into becoming a dominant “*cause of historical events*,”¹³¹³ to the greater good of humankind.

Addendum to the discussion on the Piccolo in G: In a dispute regarding the mystery of Mozart's specific request for a Flauto piccolo in G, the International Mozart Foundation¹³¹⁴ made the following observations:

[...]“*As far as we know, it was only in the Entführung that Mozart notated the instrument he called Flauto piccolo in G. Here he apparently adopted the local practice as he encountered it in Vienna in, for example, Gluck's Singspiel Die unvermutete Zusammenkunft, oder Die Pilgrime von Mekka, playing from the Summer of 1780 in the staging production of the National Theatre by the Fortress*”[...].¹³¹⁵

¹³¹¹ Personal opinion.

¹³¹² Volkmar Braunbehrens. *Mozart in Vienna 1781 – 1791*, transl. Timothy Bell, Harper Perennial, Munich, 1986, p. 78.

¹³¹³ Leo Tolstoy, *War and Peace*, Translated by Richard Pevear and Larissa Volokhonsky, Vintage, New York, 2008, Part Two, V, p. 1193. “*What is the cause of historical events? Power. What is power? Power is the sum total of wills transferred to one person. On what condition are the wills of the masses transferred to one person? On condition that the person express the will of the whole people. That is, power is power. That is, power is a word the meaning of which we do not understand.*”

¹³¹⁴ International Mozart Foundation, Online Publications page XV; New Mozart Edition Work Group 5 · Vol. 12 *The Abduction from the Seraglio*; http://dme.mozarteum.at/DME/objs/pdf/nma_56_-43_-3_eng.pdf

¹³¹⁵ *Ibid.*

The total range of the flauto piccolo in Mozart's notation in *Die Entführung*, is C¹-F³, in the region of two-and-one-half octaves (Table 9, page 345).¹³¹⁶

Table 9: Mozart, Original *Die Entführung aus dem Serail*, range of Piccolo parts in individual numbers¹³¹⁷

Piccolo Part	Range
Overture – Presto, Andante, Primo tempo	F ¹ —F ³
Act I, No. 3 (Bar 147) - Erst geköpft, dann gehangen. Allegro assai	A ¹ —A ³
Act I, No. 5b - Chor der Janitscharen Singt dem großen Bassa Lieder. Allegro	G ¹ —F ³
Act II, No. 14 – Duetto. Allegro	C ¹ —G ²
Act III, No. 19 - O, wie will ich triumphieren, wenn sie euch zum Richtplatz führen. Allegro vivace	G ¹ —D ³
Act III, No. 21a (Bar 74) – Vaudeville, Erst geköpft, dann gehangen. Allegro assai	A ¹ —A ²
Act III, No. 21b - Chor de Janitscharen	F ¹ —F ³

In the opinion of the International Mozart Foundation:

[...] “for No. 14 with the range of C¹—G², this part can only be performed on a Flageolet,¹³¹⁸ sounding (tuned in G) a twelfth higher. A whistle mouthpiece flute of this kind has a wider lumen than the recorder and gives the impression of sounding an octave lower than in actuality. However, it is not as penetrating and sharp in tone than the small transverse flute and could produce the C¹ demanded (only in No. 14) (sounding G²) using an unusual fingering, unless, of course, the player had a lower-pitched instrument available” [...].¹³¹⁹

As stated previously in the Six German Dances composed in Prague in 1787, and once again in the *Entführung*, Mozart [...]“adapted himself to the environment and musical modes in Vienna at that time”[...] and wrote to his father regarding his ignorance of the high flute family instruments available:

[...] “NB: since I do not know what kind of instrument a flauto piccolo is here, I have set it in the natural tone, which is always easy to transpose” [...].¹³²⁰

¹³¹⁶ Ibid.

¹³¹⁷ Wolfgang Amadeus Mozart. *Die Entführung aus dem Serail* (The Abduction from the Seraglio) K. 384, II/5/12, p. 5, *Digital Mozart Edition*, A Project of the Mozarteum Foundation Salzburg and The Packard Humanities Institute, Salzburg - Los Altos 2006 ff. https://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2

¹³¹⁸ Idem., The note c' (sounding g") on a Flageolet in G was “realized by covering all six holes and simultaneously inserting little finger of the right-hand half-way into the sound-hole”, a fingering that was “perfectly normal”. Cf. Lenz Meierott, Der “flauto piccolo” in Mozarts “EntXV; führung aus dem Serail”, in *Acta Mozartiana* XII (1965), Issue 4, pp. 83f. (Flageolet instruments in various tunings — d, f, g, a — can be seen in the Musée du Conservatoire Paris, Nr. C 377 = E 497, cf. illustration in Meierott, p. 80); id., *Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17. und 18. Jahrhunderts* (= Würzburger Musikhistorische Beiträge4), Tutzing, 1974.

¹³¹⁹ Ibid.

¹³²⁰ Idem., International Mozart Foundation and Köchel-Verzeichnis, Wiesbaden, 6/1964, p. 569. “The notation in the “natural tone” (C) used by Mozart in KV 509, suitable for every kind of transposition, was obviously also used when the parts were copied out for the *Entführung*.”

The original *Alte Mozart-Ausgabe* (AMA) is the name by which the first complete edition of the music of Wolfgang Amadeus Mozart, is known. It was published by Breitkopf & Härtel from 1877 to 1883, supplemented with publications up to 1910.¹³²¹ This edition is distinguished from the newer second Mozart complete works edition, the *Neue Mozart-Ausgabe* (NMA). Because of a belief that a transverse instrument corresponded to the “*today generally employed (small transverse flute) in C*” was envisioned, the AMA decided to notate the part in the *Entführung* a fourth lower (to sound an octave higher) to make it practical for the modern Boehm piccolo instrument. The problem which then arose, especially in No. 14, with “*low tones lying completely outside its range,*” forced a departure away from this principle of the ostensibly “simple transcription.”¹³²²

Finally, concurring “*to the experience of the conductors*” and using the same process which in reality departs from the opinion of “*in other passages as well,*” “*the original notation of the small flute in G in the Appendix...*” was added back into the score.¹³²³ The NMA chose to adopt Mozart’s original notation in the main music text of the score in its place. In their opinion, as shown by the observations above, and supported by the relevant specialist literature quoted in the footnotes:

[...]“*have the express intention of encouraging a reviving of the sound originally envisaged by Mozart in employing the Flauto piccolo in the Entführung*”[...].

To some extent, this “new” approach is naïve because to recreate the original notation, the performer would need to obtain either a flauto piccolo in G, which no longer is made or a Flageolet in G, which also is no longer manufactured. An alternative is to use a soprano recorder, but then this is still a substitution and it in no way recreates Mozart’s original intent as written, nor will it create the sound intended initially.¹³²⁴

According to Jacob Head,¹³²⁵ who runs the authoritative website on the Flageolet and questioning the opinion of the NMA:

[...] “*during the high point of French dance music in the early 19th Century, music for the French flageolet was usually written a 1/12th lower than it sounds. The lowest note is usually written as a D, one note above middle C, which sounds as an A and octave-and-a-half higher. It was also a fairly standard technique for the French flageolet to bend the lowest note down by a semitone (i.e. to a G#, written as a C#) by putting the 4th or 5th finger a little into the bottom of the instrument (and, indeed, the bottom of most French flageolets is flared into a bell to help with this). Some tutors suggest that one can bend it further down to a G (written middle C) but this is quite*

¹³²¹ Wolfgang Amadeus Mozarts Werke. Kritisch durchgesehene Gesamtausgabe or the "Mozart Gesamtausgabe."

¹³²² International Mozart Foundation.

¹³²³ Idem., AMA, Revisionsbericht zu Serie V, Opern und Ballettmusiken, no. 15, p. 74.

¹³²⁴ Personal opinion.

¹³²⁵ Jacob head. *The Pleasant Companion: The Flageolet Site*, <http://www.flageolets.com/>. Accessed November 18, 2018; and www.Jacob-Head.com. Accessed November 18, 2018.

difficult to do in tune and also it sounds quite quiet because the only sound-hole in use is mostly blocked!

When the Boehm-system flageolet was invented, it was made longer with keys to allow these two notes to be played in a normal way but, of course, this was well into the 19th Century.

“The difficulty, however, is that I am not sure that Mozart would have used the French flageolet since my impression is that the instrument was never very popular in Vienna compared to the csakan.¹³²⁶ I wonder whether that was a more appropriate instrument since it also had a lowest note of written C and transposed, albeit I think usually to a sounding lowest note of Ab, a minor sixth above:

<<https://www.csakan.de/en/fingering-chart>>. Perhaps a higher version was made sounding an octave higher?” [...].

In fact, most csakans were pitched in Ab or G,¹³²⁷ although a few were pitched in A and were played as transposing instruments in C so that the A-flat transposition makes the part a semi-tone too high for what Mozart needed in G.¹³²⁸

[...] “The description of the method for the French flageolet in NMA seems about right (although you only need to cover the bell, not insert the finger inside which would stop the sound!). I’m not sure I’d agree with the flageolet being “less penetratingly sharp in tone than the small transverse flute,” though. I think the main reason that it was so popular in dance bands was because it was extremely penetrating and so could be heard, unamplified, above the sound of the dancing. Certainly, amateur flageolet players were considered a bit of a nuisance for that reason!....

.... “I don’t think the flageolets with interchangeable flute heads (changing from a flageolet to a piccolo in the middle of a performance) have much to do with this since my impression is that they were a mid-to-late 19th Century invention and very much a cheap amateur instrument. It’s probably better to regard them as a flageolet/fife rather than a flageolet/piccolo one if that makes sense. I think often these problems are almost impossible to solve. It reminds me a bit about the debate as to what Bach meant by “fiauti d’echo” in Brandenburg 4, which I don’t think has ever reached a conclusion!” [...]¹³²⁹

¹³²⁶ Csakan: The csakan (or czakan) is a type of duct-flute popular in Vienna in the early 19th century. Originally in the shape of a walking-stick it has a new design in the 1820’s, shaped like an oboe. Betz, Marianne. 2001 "Csakan." Grove Music Online. Accessed November 19, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000006917>.

¹³²⁷ Betz, Marianne. 2001 "Csakan." Grove Music Online. Accessed November 19, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000006917>.

¹³²⁸ Personal observation.

¹³²⁹ Montagu, Personal communication, email, November 19, 2018.

Die Zauberflöte (The Magic Flute), KV 620 [1791]; Aria – Piccolo in Act II, No. 13 [Monostatos]

History

The opera by Wolfgang Amadeus Mozart, *Die Zauberflöte (The Magic Flute)*, K. 620, is a two-act opera set to a libretto in German by Emanuel Schikaneder. The opera took the form of what is known as a *Singspiel*, which in German means a "song-play." As a prime example of this operatic genre, widespread in Germany in the late eighteenth century, *The Magic Flute* was one of many such works portrayed by spoken discourse intermingled with song. As a variety of musical drama, it is also analogous to *French opéra comique* but also originated from English ballad opera, the *Lied* customs and German legends. The opening night premiere took place on September 30, 1791, at the *Freihaus-Theater auf der Wieden* in Vienna owned by Schikaneder, whom himself played the Birdman character, Papageno.¹³³⁰ Mozart conducted the orchestra, and his sister-in-law Josepha Hofer took the role of the Queen of Night.

THE MAGIC FLUTE AND FREEMASONRY

Because of pervasive Masonic overtones, *The Magic Flute* is called Mozart's "Masonic opera,"¹³³¹ and if one tries to tie the rituals of the Freemasons to the opera, it is possible to be so persuaded. Mozart and his librettist, Emanuel Schikaneder (1751-1812), as well as Ignaz Alberti (1760-1794), engraver and printer of the first libretto, were all Freemasons, and the opera is ostensibly filled with Masonic numerology, symbols, terms, beliefs, and rituals.¹³³² For example, the prominence of the *Mystic Three*¹³³³, such as the three key signature flats, Three Females, Three Males, Three Places of worship, and three tones in the major triad highlighted by Mozart in various ways throughout the opera, particularly in the middle section of the Overture.¹³³⁴ The opera also predisposes in the viewer, the understanding of the *Enlightenment*

¹³³⁰ "bei Männern, Welche Liebe Fühlen" (KV 620) For Flute, https://musescore.com/mike_magatagan/scores/367996. Accessed November 16, 2018.

¹³³¹ Peter Kalkavage. *The Musical Universe and Mozart's Magic Flute*, The Imaginative Conservative, 2018. Accessed November 15, 2018; <https://theimaginativeconservative.org/2013/10/musical-universe-mozarts-magic-flute.html>.

¹³³² Ibid.

¹³³³ Paul Weathers. *What does the number 3 mean for freemasons?* Quora, October 16, 2017; <https://www.quora.com/What-does-the-number-3-mean-for-freemasons>. Accessed November 16, 2018. The number '3' references in Freemasonry are many: For example, *The Three Great Light of Masonry* are the Holy Writings, Square and Compasses. There are *three principal officers of the Lodge*, the Worshipful Master, Senior and Junior Wardens, stationed in the East, West and South – there is no officer in the North as it represents darkness and a void of knowledge. There are the *three degrees constituting the foundation degrees for all of Freemasonry* and no degree is "higher" than *The Master Mason* (third degree); one must be a Master Mason before he can become a member of the "Rites" Scottish, York, or any other Masonic or affiliated fraternity.

¹³³⁴ Peter Kalkavage.

*philosophy*¹³³⁵ and is a metaphor for the advocacy of enlightened absolutism or despotism.¹³³⁶ The Queen of the Night ostensibly is representative of a dangerous form of liberalism and according to one opinion, Maria Theresa, the anti-Masonic Roman Catholic Empress,¹³³⁷ or, according to other views, the strongly anti-Masonic contemporary Roman Catholic Church.¹³³⁸ Her antagonist Sarastro symbolizes her husband (Archduke Francis, eventually Emperor of the Holy Roman Empire in 1745, husband of Maria Theresa), the enlightened sovereign, who rules according to the *Enlightenment* principles. The story depicts the progression of mankind's education, touching on chaos (the serpent), and moving through religious superstition (the Queen and Ladies), and on to the rationalistic view of enlightenment by Sarastro, and the Priests, and by Tamino's trial, and Papageno's error, with the ultimate purpose of making "*the Earth a heavenly kingdom, and mortals like the gods*:"¹³³⁹ the couplet "*Dann ist die Erd' ein Himmelreich, und Sterbliche den Göttern gleich*"¹³⁴⁰ ("then the earth is a heaven rich and mortals equal to the gods," was sung in the finale to Act I).

¹³³⁵ The Enlightenment, or the Age of Reason, was a philosophical movement that started in Europe and, later, North America, during the late 17th and early 18th C. Its participants believed they were illuminating human intellect and culture after the "dark" Middle Ages. Characteristics of the Enlightenment include the concepts such as reason, religious tolerance, liberty, progress, Empiricism (sensory experiences) versus Rationalism (conceiving and intuiting ideas), and the scientific method and was skeptical of religion — especially the powerful Catholic Church — monarchies and hereditary aristocracy. Enlightenment philosophy was causative in the French and American revolutions and constitutions.

¹³³⁶ Enlightened despotism or benevolent despotism was a form of government in the 18th C in which absolute monarchs attempted legal, social, and educational reforms generated by the Enlightenment. Prominent enlightened despots were Frederick II (the Great), Peter I (the Great), Catherine II (the Great), Maria Theresa, Joseph II, and Leopold II. They instituted administrative reform, religious toleration, and economic development but without proposing reforms undermining their sovereignty or disrupting the social order. The Editors of Encyclopaedia Britannica, *Enlightened despotism*, Encyclopædia Britannica Inc., August 17, 2018, <https://www.britannica.com/topic/enlightened-despotism>. Accessed November 16, 2018.

¹³³⁷ W. Bro. Martin I. McGregor. *Mozart and the Austrian Freemasons*, Pietre-Stones Review of Freemasonry, Paper presented to the Freemason Research Lodge #415, New Zealand, May 21, 2012, http://www.freemasons-freemasonry.com/mozart_freemasonry.html. Accessed November 16, 2018.

¹³³⁸ Papal Ban on Freemasonry: In 1736, the Inquisition investigated a Masonic Lodge in Florence, Italy, which it condemned in June 1737. This investigation led, in 1738, to Pope Clement XII, issuing *In Eminenti Apostolatus*, the first papal prohibition on Freemasonry under threat of excommunication. The leadership of the Roman Catholic Church is an outspoken critic of Freemasonry and the Vatican has made several pronouncements forbidding Catholics from becoming Freemasons and still prohibits membership in the Freemasons because it believes that the principles of Freemasonry and the teaching of the Catholic Church are irreconcilable. A 1983 statement from the Sacred Congregation for the Doctrine of the Faith approved by Pope John Paul II stated, "The faithful who enroll in Masonic associations are in a state of grave sin and may not receive Holy Communion." and "... membership in them (Masonic associations) remains forbidden."

¹³³⁹ Mozart: *The Magic Flute* | Music Appreciation. https://courses.lumenlearning.com/musicapp_historical/chapter/mozarts-the-magic-flute/ and *The Magic Flute* (disambiguation), Wikipedia contributors, Wikipedia, The Free Encyclopedia. Date of last revision: 27 December 2015 02:35 UTC, Date retrieved: 11/16/2018.

¹³⁴⁰ Wolfgang Amadeus Mozart, *The Magic Flute*, editor: Julius Rietz (1812-1877), Wolfgang Amadeus Mozart's Works, Series V: Operas, Vol. 12, No.20 (pp.fm, 1-26), Leipzig: Breitkopf &

Mozart had become increasingly involved in collaborative writing with the resident theatrical troupe at Schikaneder's *Theater auf der Wieden*. A singer-composer of the troupe, tenor Benedikt Schack who played the first "Tamino" in the opera, was a friend of Mozart, who had contributed to the compositions of the troupe. An example was Mozart's contribution to their 1790 cooperative fairy-tale opera *Der Stein der Weisen* (The Philosopher's Stone), as well as the duet "*Nun liebes Weibchen*," KV. 625/592a. The collaborative opera was the peak of a period of increased participation by Mozart in these endeavors and the fairy-tale opera; *Der Stein der Weisen* can be thought of as the precursor to *The Magic Flute*, employing as it does, much of the same cast in similar parts.¹³⁴¹

Analysis

Instrumentation: two flutes (2nd piccolo), two oboes, two clarinets (both G basset horns), two bassoons, two trumpets, three trombones (alto, tenor, bass), strings, timpani.¹³⁴² Also called for was a *stromento dacciaio* or instrument of steel (glass glockenspiel) and as the music is involved, it was probably played on a keyboard manipulating metal hammers on steel bars, rather than by a timpanist individually striking the notes with mallets to produce the sound of Papageno's magic bells. Sadly, this instrument is extinct¹³⁴³ and is substituted with a celesta¹³⁴⁴ in current-day performances.¹³⁴⁵

Die Zauberflöte is a tireless operatic success that resonates with many a principle so fundamental not only as of the pillars of the Enlightenment in Western Europe but also to Mozart's firm convictions as a classical liberal. However, despite the opera's meteoric rise to fame and success from its inception (two hundred performances of the work were given by the year 1800)¹³⁴⁶, the contribution of the piccolo to the overall composite of the work is alarmingly

Härtel, 1879. Plate WAM 620. IMSLP:
http://ks4.imslp.info/files/imglnks/usimg/f/fa/IMSLP25092-PMLP20137-Mozart_Zauberflote_contents.pdf, pp. 110 – 114.

¹³⁴¹ Mozart: The Magic Flute | Music Appreciation.

¹³⁴² Mozart, *The Magic Flute* KV 620, IMSLP:
[https://imslp.org/wiki/Die_Zauberfl%C3%B6te,_K.620_\(Mozart,_Wolfgang_Amadeus\)](https://imslp.org/wiki/Die_Zauberfl%C3%B6te,_K.620_(Mozart,_Wolfgang_Amadeus))

¹³⁴³ Robin Jennings, Organs: A *Keyed Glockenspiel* was commissioned For The Magic Flute. This instrument was made specifically for Sir John Eliot Gardiner's production of The Magic Flute. It is also suitable for use as a carillon in a number of Handel's oratorios and is available for hire at A415, A430 & A440Hz. <http://jennings-organs.co.uk/portfolios/keyed-glockenspiel/>

¹³⁴⁴ Celesta: Played like a piano; beneath the keyboard of a celesta are two rows of metal sound bars, and above these are rows of hammers used to strike the bars. Beneath each sound bar is a wooden box. These are the instrument's resonator boxes.
https://www.yamaha.com/en/musical_instrument_guide/celesta/mechanism/

¹³⁴⁵ *The Otherworldly Feeling Of Mozart's Magic* - Smh.com.au,
<https://www.smh.com.au/entertainment/art-and-design/the-otherworldly-feeling-of>. Accessed November 16, 2018.

¹³⁴⁶ Julian Rushton. *Die Zauberflöte*, Grove_Music_Online. January 01, 2002. Oxford University Press, Date of access 12 Nov.

underwhelming. It is only during the forty-nine bars (graciously extended by a *da capo al segno* that loops the performance back to Bar 10) of the No. 13 Aria where the piccolo makes its mark in the entire composition.

It is here where Pamina is asleep in a garden cast with moonlight, unsuspecting of the lustful Moor, Monostatos, who decries his sullied status in European society and wishes to indulge in kissing a “beautiful white woman,” even though it is without her consent. A musical monologue riddled with damning details that inevitably portray the image of a black Muslim in a derogatory light, a mechanism one believes to be an “Enlightened” confrontation by Mozart to his audience with regard to the alienation of black people in eighteenth-century Europe, even when the person in question was a freedman, Mozart incorporates the piccolo into the musical texture as an additional flare of Orientalism, since it would not be accurate to categorize this usage as one of his previously *alla Turca* form of writing.

It is one thing to merely listen to the music that is played and sung and enjoy the ostensibly cheerful-sounding tapestry that constitutes Monostatos’ aria in No. 13. However, it becomes a far more complicated matter to understand the meaning of the actual text that is sung by the character of Monostatos and to determine that there is, at least at the surface structure, contradictory forces at work. The opening nine bars, heavily distinguished by the melody that is pompously heralded by the piccolo, flute, clarinet, and first violins, as well as everything to follow if one is to disregard the text, would have the listener believe that the content of the ensuing aria would be nothing short of joyful festivity (Figure 304).

Figure 304: Die Zauberflöte, K.620, Aria, No. 13 (Monostatos), Bars 1 - 9¹³⁴⁷

Sound Files 16: Mozart, Die Zauberflöte KV 620: Aria No. 13¹³⁴⁸

2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000907810>>

¹³⁴⁷ Wolfgang Amadeus Mozart. *Die Zauberflöte*, K.620, Ed. Julius Rietz, p. 132.

¹³⁴⁸ Mozart - Die Zauberflöte, K 620: Act II, Scene VII No 13 Aria “*Alles fühlt der Liebe Freuden*” Monostatos; Philharmonia Orchestra; Otto Klemperer, conductor; <https://www.youtube.com/watch?v=RSaJdY9WFUs>

The following explanation describes the orchestral interplay Mozart employs between the orchestration and Monostatos (and Papageno in other sections of the opera):

[...] “Mozart wrote keeping in mind the skills of the singers intended for the premiere, which included both virtuosi and ordinary comic actors asked to sing for the occasion. Thus, the vocal lines for Papageno—sung by Schikaneder himself—and Monostatos (Johann Joseph Nouseul) are often stated first in the strings so the singer can find his pitch, and are frequently doubled by instruments. In contrast, Mozart’s sister-in-law Josepha Hofer, who premiered the role of the Queen of the Night, evidently needed little such help: this role is famous for its difficulty. In ensembles, Mozart skillfully combined voices of different ability levels” [...].¹³⁴⁹

One may be shocked by the realization that this “merry” scene in C Major is meretricious in the politest of terms. Throughout his entire musical monologue, Monostatos laments over the grim reality and circumstances of his life as a marginalized Moor among white Europeans and yearns for this one opportunity he has to satisfy his thirst for what he craves most—to kiss Pamina while she lies unaware of his intentions in blissful sleep:

<p><i>Everyone feels the joys of love, billing, and cooing, hugging and kissing; but I am to forswear love because a black man is ugly. Do I not then have a heart? Am I not flesh and blood? To live forever without a wife would truly be hell-fire.</i></p>	<p><i>So, because I am alive, I want to bill and coo and be amorous! Dear good moon, forgive me; a white woman has taken my fancy. White is beautiful! I must kiss her! Moon, hide your face from this! If it should offend you too much, then close your eyes! ~ Monostatos¹³⁵⁰</i></p>
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If taken at face value, it is virtually impossible to correlate this pathetic declaration of suffering and lust to the jovial tonality of C Major! However, from the vantage point of metaphorical representation, this paradox sheds its skin to reveal a nuanced paradigm: irony. An irony that is surreptitious in nature; an irony that Mozart, rooted in his liberal principles and association with Freemasonry, exposes racist injustice within the context of a situation where, while to a certain degree it can be understood as to why he desires to act the way he does, the final result of his actions would be deemed by any moral individual as reprehensible, vulgar, and racist.¹³⁵¹ Aside from semantics, what is undeniable is a clash between harmonic and literary opponents, likely at the discretion of Mozart and Schikaneder to make a moral, philosophical stand.

Almost paradoxical to his outspoken, liberating tone and emphasis on righteousness, Mozart stays true to his more conservative approach in implementing the piccolo. So much so

¹³⁴⁹ Mozart: The Magic Flute | Music Appreciation.

¹³⁵⁰ Opera Guide, The Virtual Opera House. *Die Zauberflöte*; <http://www.opera-guide.ch/opera.php?id=254&uilang=en>. Accessed November 17, 2018.

¹³⁵¹ Tim Ashley, Music Critic, Classical music, Wolfgang Amadeus Mozart, The Guardian, Wed 9 Jul 2008 10.51 EDT. Accessed November 22, 2018.

that the exclusive function of the piccolo dances back and forth between identical unison performance with the flute and playing up the octave from the first violins or fulfilling both roles simultaneously. The latter is evident from the beginning of the aria during the first nine bars. Bars 21 to 25 (Figure 305) demonstrate the allegiance of the piccolo lean to the first violins, while Bars 29 to 32 show the piccolo capitulating to the influence of the first flute (Figure 306), only to retain its more familiar position aligned with the first violins starting from Bar 32 to 35 (Figure 306, Figure 307, Figure 308).

Figure 305: Die Zauberflöte, K.620, Act II, No. 13, Aria (Monostatos), Piccolo (top), and Violin I (below), Bars 18 – 25.¹³⁵²

Figure 306: Die Zauberflöte, K.620, Act II, No. 13, Aria (Monostatos), Piccolo (top), and Flute I (below), Bars 26 – 33.¹³⁵³

Figure 307: Die Zauberflöte, K.620, Act II, No. 13, Aria (Monostatos), Piccolo (top), and Violin I (below), Bars 26 – 33.¹³⁵⁴

Figure 308: Die Zauberflöte, K.620, Act II, No. 13, Aria (Monostatos), Piccolo (top), and Violin I (below), Bars 34 – 41.¹³⁵⁵

¹³⁵² Wolfgang Amadeus Mozart. Ed. Julius Rietz, p. 132.

¹³⁵³ Idem., p. 133.

¹³⁵⁴ Idem., p. 133.

¹³⁵⁵ Idem., p. 134.

Bars 6 to 9 between the piccolo and first flute (Figure 304: Die Zauberflöte, K.620, Aria, No. 13 (Monostatos), Bars 1 - 9) also demonstrate the age-old tradition of perception for the piccolo in its function as an accommodating upper extension to the flute¹³⁵⁶, considering that the rapid execution of the sixteenth notes G-A-G in the third octave of the flute is indeed not impossible, but a reliable performance of such would depend not only on the competence of the orchestral player in question but also on the quality of the flute he would have been playing on at the time. Mozart resolves these potential issues by distributing this responsibility to the piccolo, not only creating timbral interest through the addition of the piccolo, but also to the contrapuntal contrast that, albeit, lasts virtually momentarily, but creates a necessary alteration that prevents a potential redundancy among the instrumental lines.

The image shows a musical score for Act II, No. 13, Aria, Piccolo, and counterparts react with Monostatos, Bars 26 - 33. The score is written for Flauto piccolo, Flute, Clarinet, Bassoon, Violin I, Violin II, Viola, Monostatos (singing), and Cello. The lyrics are: 'denn kein Herz geben? ich bin auch den Mädchen gut, ich bin auch den Mädchen schön, ich muss sie küssen: Mond, ver-ste-cke dich da-zu, Mond, ver-ste-cke dich da-'. The score is in G major and 2/4 time, with a mezzo-forte-piano (mfp) dynamic marking.

Figure 309: Die Zauberflöte, K.620, Act II, No. 13, Aria, Piccolo, and counterparts react with Monostatos, Bars 26 - 33.¹³⁵⁷

It must also be noted that similarly to how the piccolo will go on to interact with Clärchen in Beethoven's *Egmont* (page 518), the piccolo and its counterparts act in a responsorial fashion to the entrances of Monostatos until the clamoring unification of all the musical lines in the *mezzoforte-piano* (*mfp*) of Bar 29, where the instruments act in contrary motion to Monostatos (Figure 309).

Although it is difficult to assert with absolute certainty that Mozart used the piccolo as a befitting device of Orientalism in this aria, its lack of presence in any other section or relating to any other character in the plot suggests that there is a strong correlation between the presence

¹³⁵⁶ Arthur Elson, p. 151, 152.

¹³⁵⁷ Wolfgang Amadeus Mozart. Ed. Julius Rietz, Serie V: Opern, Bd.11, No.20 (pp.fm, 1-224), Breitkopf, p. 134.

of the Moor Monostatos and the presence of the piccolo. Drawing upon *alla Turca* influences aforementioned, potential examples of Orientalism in this particular display may include the tonality of C Major for the aria, the rustic octave jump in the piccolo and first violins of Bar 9 (Figure 304), the emphasized downbeats of Bars 29 and 32 (Figure 309), the pronounced nature of the piccolo within a general orchestral setting of *sempre pianissimo*, and the falling broken thirds of Bar 33 (Figure 309), as well as the brief allusion to A minor with leading tones in Bars 44 and 45 (Figure 310).

The image shows a musical score for the aria 'Die Zauberflöte, K.620, Act II, No. 13'. It features a vocal line at the top and several instrumental parts below, including a piccolo part. The lyrics are: 'wahrlich Höl-len - glut. mach'die Au-gen zu.' The score is numbered 42 at the beginning and 49 at the end.

Figure 310: Die Zauberflöte, K.620, Act II, No. 13, Aria, Piccolo, and counterparts react with Monostatos, Bars 42 - 49.¹³⁵⁸

¹³⁵⁸ Idem., p. 134.

10 Piccolo

Monostatos

1. Al - les fühlt der Lie-be Freuden, schnäbelt, tändelt, herzt und küsst; und ich soll die Lie-be meiden, weil ein
 2. Drum so will ich, weil ich le-bt, schnäbeln, küssen, zärtlich sein. — Lie - ber gu-ter Mond ver-ge-be, ei-ne

Figure 311: Die Zauberflöte, K.620, Act II, No. 13, Aria, Piccolo, and counterparts react with Monostatos, Bars 10 - 17.¹³⁵⁹

Even the nature of the sixteenth-note mannerisms of the theme that is stated in the opening four bars of the aria (Figure 304), confirmed by Monostatos' entrance starting from Bar 10, can be argued as reminiscent of vocal inflections sung in the Islamic tradition (Figure 303)¹³⁶⁰. It is solely in this aria that Mozart seeks to embellish the overall magical and mystical qualities of the story of *The Magic Flute* by weaving in this incredibly brief, yet the noteworthy example of exoticism, championed by the presence of the flauto piccolo.

Summary

Schikaneder's libretto for *The Magic Flute* would appear to be a multi-plagiarized story that takes its plots and characters from the Singspiel opera *Oberon*, written for the Schikaneder troupe two years earlier by Karl Ludwig Giesecke. It was set to music composed by Paul Wranitzky, and they, in turn, had adapted the story from the Singspiel opera *Hüon und Amande*¹³⁶¹ created by Friederike Sophie Seyler.^{1362 1363} On the reception of the first

¹³⁵⁹ Wolfgang Amadeus Mozart, Reitz, Serie V: Opern, Bd.11, No.20 (pp.fm, 1-224), p. 132.

¹³⁶⁰ *Theory and Practice in the Music of the Islamic World*, Chapter 3, Chapter 8 and Chapter 15, pp. 42 – 72, 146 – 170, 293 – 300.

¹³⁶¹ *Oberon*, or *The Elf King* (*Oberon oder König der Elfen*), originally known as *Huon and Amanda* (*Hüon und Amande*), is a romantic Singspiel in five acts by Friederike Sophie Seyler, based on the poem *Oberon* by Christoph Martin Wieland, which itself was based on the epic romance *Huon of Bordeaux*, a French medieval tale. It has been named for two of its central characters, the knight *Huon*, and the fairy king *Oberon*.

¹³⁶² Mozart: *The Magic Flute* | Music Appreciation.

¹³⁶³ The opera *Oberon* was published in 1789 in "Flensburg, Schleswig and Leipzig", the year Seyler died. Seyler was married to a respected theatre director Abel Seyler, of the Seyler Theatre

performances of *The Magic Flute*, Maynard Solomon writes that Mozart and Schikaneder had realized great success, with the opera drawing huge crowds.¹³⁶⁴ Mozart, by this time, was desperately ill, terminally suffering from recurrent Acute Rheumatic fever and in congestive cardiac failure.¹³⁶⁵ The success of *The Magic Flute* lifted Mozart's spirits, which are evident from his last three letters to Constanze his wife, who was with her sister Sophie in Baden.¹³⁶⁶

[...] "I have this moment returned from the opera, which was as full as ever But, what always gives me the most pleasure is silent approval! You can see how this opera is becoming more and more esteemed"[...].¹³⁶⁷

Mozart died on December 5, 1791, and did not have the joy of seeing the momentous occasion of his opera having its 100th performance in November 1792,¹³⁶⁸ and since its premiere, Mozart's legacy of *The Magic Flute* is one of the most treasured works in the opera world being currently the third most regularly performed opera worldwide.¹³⁶⁹ About a month after Mozart's death and as per his wishes, the newly widowed Constanze sent a manuscript of *The Magic Flute* to Bonn, where the first full-score edition was published by Nikolas Simrock (Bonn, 1814)¹³⁷⁰ as noted on September 13, 1815, in the *Allgemeine musikalische Zeitung*.¹³⁷¹

Company and a promoter of both German opera and William Shakespeare. The opera was dedicated to their long-time friend and collaborator, the actor Friedrich Ludwig Schröder. Seyler's opera and the plagiarized version by Karl Ludwig Giesecke were both popular from the late 18th C and had a pivotal role in the development of Emanuel Schikaneder's theatre and its focus on fairy tale operas which resulted in *The Magic Flute* and was the influence on which the latter's libretto was designed.

¹³⁶⁴ Maynard Solomon. *Mozart*, p. 487.

¹³⁶⁵ *Idem.*, p. 491.

¹³⁶⁶ Ava Opera Blog, <https://avaoperablog.typepad.com/>. Accessed November 16, 2018.

¹³⁶⁷ Mozart, *Letters*, trans. Lady Wallace, Ed. Peter Washington, Michael Rose, Everyman's Library, Alfred E. Knopf, Somerset, 2007, pp. 244 – 252, and Mozart: The Magic Flute | Music Appreciation. https://courses.lumenlearning.com/musicapp_historical/chapter/mozarts-the-magic-flute/

¹³⁶⁸ Music Appreciation, Mozart: The Magic Flute.

¹³⁶⁹ Opera Idaho Announces The Magic Flute Cast – Broadway world, <https://www.broadwayworld.com/bwwopera/article/Opera-Idaho-Announces-THE-MAGIC-F>. Accessed November 16, 2018.

¹³⁷⁰ Mozart, Wolfgang Amadeus, 1756-1791. [Zauberflöte. Full Score]. Bonn: N. Simrock, [1814]. Loeb Music: Merritt Room Mus 745.1.665.5, Page (seq. 7), Repository Eda Kuhn Loeb Music Library, Institution Harvard University; [https://iif.lib.harvard.edu/manifests/view/drs:2573661\\$7i](https://iif.lib.harvard.edu/manifests/view/drs:2573661$7i). Accessed November 16, 2018.

¹³⁷¹ The Magic Flute | Music Appreciation.

33 FRANZ ANTON HOFFMEISTER (1754-1812)

Symphony No. 4 in G major "*La Festa Della Pace 1791*" (1791) IFH 54

The piccolo is called for in the fourth movement, *Allegro molto -Turchesco*.

History

The German conductor, composer, and music publisher Franz Anton Hoffmeister (1754-1812) was recognized for an extensive list of compositions, which featured the flute prominently in at least twenty-five concertos and over fifty symphonies. As a famous musician in Vienna, Hoffmeister composed operas, string chamber music, piano music and quite a few collections of songs. Of importance is his composition of a classical symphony using a concert-pitched piccolo, known as *La Feste della Pace*, in 1791.

Hoffmeister was also well known as the Viennese music publisher responsible for founding the *Bureau de Musique* (to be bought by C.F. Peters of Leipzig), which promoted and distributed the works of names such as Jan Křitel Vaňhal (1739-1813), Ignaz Joseph Pleyel (1757-1831), Johann Georg Albrechtsberger (1736-1809), Haydn and Mozart.¹³⁷²

To celebrate the Treaty of Sistova, a peace treaty signed in 1791 after an extended period of war between Holy Roman Emperor Leopold II (1747-1792) and Selim III, Sultan of the Ottoman Empire (1761-1808), Hoffmeister composed his substantial Fourth Symphony in G Major, "*La festa della Pace 1791*," IFH 54. Because of the local Turkish influence, Hoffmeister included the same Janissary-influenced ("*Turkish*") percussion, cymbals, triangle, and bass drum used in the vividly scored work by Mozart, *Die Entführung aus dem Serail* (1781/82).

The movements of the Fourth Symphony consist of: [1.] Allegro molto, [2.] Poco adagio, [3.] Menuet & Trio, [4.] Allegro molto, Turchesco. In the *Turchesco* section of the fourth movement, the piccolo emerges prominently with the "Turkish percussion instruments" of cymbals, bass drum, and triangle, perhaps as Mozart intended (see *Die Entführung aus dem Serail*, in the Mozart section of this thesis) as a substitute for the shawm.

¹³⁷² Ardal Powell (2002), *The Flute*, Yale University Press, 2002, p. 115.

Analysis

The examination of this final movement of Hoffmeister's Fourth Symphony yielded valuable information and insight into the state of the piccolo within the symphonic repertory of the eighteenth century. Although Telemann's three-movement *Grillen-Symphonie* already claimed the incorporation of the piccolo by around 1765 a few decades prior (with a rather bizarre assortment of instruments), Hoffmeister's "*La festa della Pace*" is undoubtedly among the first of the more familiar four-movement, larger orchestrations of the Classical era, upon which the future composers of the nineteenth and twentieth centuries based their grandiose models. While confined to the fourth movement, the piccolo is used extensively throughout in functions of melodic doubling, harmonic pedals, and even in semi-soloistic roles during several occasions later in the movement. Bars 13 through 24 show the first entry of the piccolo, accompanied by the crashing of its martial partners of the cymbals, triangle and bass drum within the general eruption of sound from the orchestra during this initial statement of the movement's main theme. Riding high upon the melodic texture and easily cutting through the dense wall of sound, the piccolo merely parallels the violins up the octave and continues to do so for much of this first part of the movement. Hoffmeister also tastefully rears back the piccolo for it to cleverly interjects in syncopated *forzando* entrances, particularly in Bars 34 and 36, to make these sonic punches far more impactful (Figure 312). From its third line to past the middle of its fourth, the piccolo once again joins the violins in what is now an inverted version of the first subject in D minor, and afterward engages in harmonic activity of chords and pedals, most notably and audibly on its D³ (representing the dominant) for over six bars at *forte* on the fifth line of its part. After remaining tacet during the entire course of the G minor key change, the piccolo and oboes, marked "SOLO." in each of their respective parts, cheerfully awakens the texture in a C Major rendition of the main subject after a fermata of orchestral silence. While technically a trio, the piccolo dominates the melody with its projecting second- and third-octave range. Previously denied the opportunity, the piccolo gets to climb to nearly the top of its range over the course of a final bout of G minor and D minor, starting from the last three bars of the eighth line in the part and ending at the beginning of the eleventh line, featuring piercing third-octave F's over the course of the tenth line. Featuring the final statement of the movement's primary subject, the first bar of the twelfth line features the piccolo, marked *dolce*, smoothly ascending a Mixolydian scale to greet the theme. Albeit in a completely different character, one cannot help but recall a similar scalic ascent being employed by Beethoven in the first flute part during one of its main solos in the *Leonore* Overture No. 3. Within the final phrase of the symphony, the piccolo's D³ and E³ notes naturally bring out edgy syncopations before the final half notes of the last two bars.

Sound Files 17: Hoffmeister, Symphony No. 4, mvt. 4¹³⁷³

Figure 312: Hoffmeister, Symphony No.4 in G major, "La Festa Della Pace 1791," Flauto piccolo¹³⁷⁴

¹³⁷³ Work: Symphony in G-major "La festa della Pace 1791"; Mov.IV: Allegro molto "Turchesco" 18:51; Orchestra: London Mozart Players; Conductor: Matthias Bamert.
<https://www.youtube.com/watch?v=AtBOBoyCxmW>.

¹³⁷⁴ *Symphony No.4 in G major* (Hoffmeister, Franz Anton). Publisher: Vienna: Artaria Comp.(1791), p. 35/55 single parts, Plate 584. Frankfurt: Gayl & Hedler; IMSLP:
[https://imslp.org/wiki/Symphony_No.4_in_G_major_\(Hoffmeister%2C_Franz_Anton\)](https://imslp.org/wiki/Symphony_No.4_in_G_major_(Hoffmeister%2C_Franz_Anton)).

Summary

It is unfortunate that this symphony of Hoffmeister has been relegated to an almost unknown status, at least in comparison to the works of his more famous contemporaries of Mozart and Haydn, because this work displays a comparable maturity and mastery of orchestration. Even more important is the fact that this is a composition of a large symphonic caliber outside of the operatic mainstream that provides a sizable and impactful piccolo part, and also predates Beethoven's iconic "introduction" of the piccolo into the symphonic repertory via his Fifth Symphony by over a decade. Whether this piece was ever heard by Beethoven may never be determined, however, it indeed contained all the necessary tools for Beethoven to ultimately implement in his works during his Heroic Period.

THE FLAUTO PICCOLO AND THE MUSIC OF THE FRENCH REVOLUTION

When the Bastille was stormed on July 14, 1789, it permanently changed French history. Maximilien Robespierre (1758-1794), leading the most militant group of the Revolution (the *sans-culottes*), searched for an emotional catalyst to unite the ordinary people congregating in outdoor mass assemblies under a banner of nationalistic pride. As music is frequently an active instigator of arousing emotions and reactions during times of revolution, the wind and brass were essential to the struggle, evolving eventually into what we know as the contemporary concert band. Newly recognized instruments, such as the piccolo and trombone, helped to add a new and glorious page to the history of cultural and artistic achievement, the former playing an indispensable role.

The music of the French Revolution can be viewed in terms of three in its broad characteristics: [1.] the popular folk-songs sung by street buskers, soldiers maintaining cadence during their marches, and in theatre performances; only the *Marseillaise* composed as the *Chant de guerre pour l'armée du Rhin* by Rouget de Lisle (1760-1836) on the night of April 24, 1792, has survived to this day to attest to that group of musicians. [2.] From circa 1793, plays of spectacular and dramatic performance such as Jean-Jacques Rousseau (1712-1778), the Swiss writer, philosopher, and musician, which moved from the traditional Greco-Roman heroes to specifically French Republican performances that portrayed contemporary happenings. [3.] Thirdly, and most important in the history of the orchestral piccolo, was the music composed to honor and celebrate the victories and the famous men and women of the Revolution, which were held at outdoor Republican festivals. The concept of open-aired music attended by thousands of people, and sometimes hundreds of performers, was itself a “revolutionary” concept. It was an incomparable advance in music, simple and understandable in its presentation, and loud, resonant, deep, and echoing in its splendid and magnificent consequences on the masses of people.¹³⁷⁵

Well-known composers also added to the genre of popular song and were unusual in that these trained musicians were writing patriotic songs for the common folk of the nation. To some extent, this was supported and encouraged by the new revolutionary government to stir and unify the people to concentrate their attention on the tremendous Revolutionary events. In September 1789, a captain in the National Guard, Bernard Sarrette (1765-1858), himself not a musician, formed a forty-five-member band to play in civic festivals, protests, and demonstrations. The strings could not cope with this demand for outside events due to the size

¹³⁷⁵ Charles Hughes. *Music of the French Revolution*, Science & Society, Vol. 4, No. 2 (Spring, 1940), Guilford Press, pp. 193-210. Accessed July 17, 2019; <https://www.jstor.org/stable/40399324>.

of the event, the open-air environment weather inclemency, and intonation issues, so a brass and wind band was the only option. The musical responsibility was taken on by François-Joseph Gossec (1734-1829), a well-known symphonic composer in France, and with the aid of his student, Charles-Simon Catel (1773-1830), the duo became the musical directors of the *Corps De Musique de la Garde Nationale*, with the responsibility of directing the band and composing music suitable for special occasions. This band eventually developed into the *Conservatoire de musique* (or Paris Conservatory) in 1795. Over five times the size of the standard military wind octets in Europe, the band was itself a profound entity, and by 1789 the size of the ensemble had grown to seventy-eight members.¹³⁷⁶ National songs and songs of patriotism were, for example, *Chant du 14 Juillet* (Song of July 14) of Gossec, written for the *Hymne pour la fete de la Federation* of the poet André Chénier (1762-1794), the former's *Military Symphony in F* (1793) and *Overture in C—Le Triomphe de la République*—with the piccolo called for in the *Allegro moderato*; and the *Chant du Depart* (Song of Departure) of Étienne Nicolas Méhul (1763-1817), the text also by Chenier, for the concert celebrating the fourth anniversary of the fall of the Bastille, as well as his *Overture in F* (1793) that incorporates two piccolos.

Relevant to the history of the piccolo, the great spectacles of the Revolution were presented outdoors for the masses, and not indoors on an artificially illuminated stage. At that time, there was still no public address system, so the requirement for the music was to be loud, and brass band instruments were ideal for this music. It is here that the piccolo was recognized and came into its own.

Theatre productions of this revolutionary period echoed popular musical trends, and the people were admitted without charge on numerous occasions. Opera and ballet were still extremely popular with the French, and Gossec's production of *Le Triomphe de la République, ou le Camp de Grandpre* (1794) blended dance with patriotic fervor is such an example, with twin piccolos adding volume and a martial quality to the music (Figure 313).¹³⁷⁷

¹³⁷⁶ Stephen L. Rhodes, *A History of the Wind Band*, Professor of Music and Director of Bands, Lipscomb University, Nashville, Tennessee.

https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_05_19thcenturyeurope.htm

¹³⁷⁷ *Le triomphe de la République ou le Camp de Grand Pré*, RH 618 (Gossec, François Joseph). Editor: Huguet, Publisher: Paris: Naderman, 1794, pp. 10, 46, 91, 92, 133, 153, 165, 197; IMSLP: http://ks.imslp.net/files/imglnks/usimg/3/33/IMSLP291220-PMLP211135-Gossec_Tr_la_R_ed.pdf.

The image shows a page of a musical score for an orchestra. At the top, it is titled "Allegro Moderato". The instruments listed on the left are: Timbales, Trompettes, Cors in C, Clarinettes, Oboe, Petites Flûtes, Violons, 1er Trombone, 2e Trompe, and 3e Trompe. The score is written in 6/8 time. The bottom of the page is marked "Al.º Moderato".

Figure 313: Gossec, *Le triomphe de la République, ou le Camp de Grand Pré, Overture, allegro moderato*.¹³⁷⁸

The development of huge pageants and open-air spectacles that presented hundreds of actors and dancers gained enormous popularity with only a few indoor replicas, such as Gossec's *Le Triomphe*, of which the people of the French Revolution were so fond. Requiring

¹³⁷⁸ *Le triomphe de la République*, RH 618 (Gossec, François Joseph). Editor: Huguet, Publisher: Paris: Naderman, (1794), p. 133; IMSLP: [https://imslp.org/wiki/Le_triomphe_de_la_R%C3%A9publique%2C_RH_618_\(Gossec%2C_Fran%C3%A7ois_Josep\)](https://imslp.org/wiki/Le_triomphe_de_la_R%C3%A9publique%2C_RH_618_(Gossec%2C_Fran%C3%A7ois_Josep)).

the instruments of the large brass bands, which now demanded numbers of piccolos to generate the necessary volume needed for the music, the great outdoor pageants of the Revolution constituted possibly its most striking artistic manifestation, with performances in which people appeared as both actors and spectators.

The idea was generated by Rousseau, who had written in a letter to the French mathematician and philosopher Jean le Rond d'Alembert (1717-1783):

[...] "What? Are there no festivals necessary in a republic? On the contrary, many are necessary. It is in a republic that they are born; under such protection, they seem to gleam with a truly festive air. We have had several public festivals... Let us have still more... It is in the open air, under the sky that we must assemble. But what will be the subject of these spectacles? What will one show there? Nothing, if that seems desirable. Set in the middle of an open space a pole crowned with flowers, assemble there the people, and you will have a festival. Do better still, present the spectators as a spectacle; make them the actors themselves; let each one see himself in the others that all may be better united" [...].¹³⁷⁹

An example of the established out-of-door festivals was the first National Celebration of July 14, the *Fête de la Fédération* of 1790, in a large amphitheater. Gossec as the composer, stationed a military band on one side and, on the other, three hundred drummers. The general features of the music of the festivals of the French Revolution were conspicuous by the use of immense orchestral and choral crowds.

Sound Files 18: Gossec, *Le Triomphe de la République*, Overture, Allegro moderato¹³⁸⁰

Towards the end of the revolution, composers wrote music for three or even four massed choral groups. Notable names of these composers already mentioned are Gossec and Mehul, but those who should also be recognized include Catel (writing for the piccolo in his *Overture for Winds [Overture in C, 1793]*), as well as Berlioz' teacher Jean-François Le Sueur (1760-1837). While they composed in the "Gluckian" manner of severity and grand gesture, they resided in circumstances that held no precedent and were ultimately forced to adapt to their new environment by issuing performances that comprised of radical instrumentation, such as in the use of up to four piccolos at a time. In 1989 the French Musical Confederation published the most important works composed by French

¹³⁷⁹ Charles Hughes. *Music of the French Revolution*, Science & Society, Vol. 4, No. 2 (Spring, 1940), Guilford Press, pp. 193-210. Accessed July 17, 2019; <https://www.jstor.org/stable/40399324>.

¹³⁸⁰ Gossec: *Le Triomphe De La Republique Ou Le Camp De Grand Pre*; Haller, Salome; Alessandro Stradella (Artist); Conductor, Fontana, Mario; Coro Della Radio Svizzera, Lugano; Coro Calicantus; Original Release Date: April 1, 2006; Label: Chandos; Copyright: ©© 2006 Chandos; <https://music.amazon.com/albums/B00118FB3G>.

composers of the Revolutionary Period (1789-1799), which included the *First Military March*, *Symphony in C*, and *The Battle of Fleurus*, where Catel called for the use of the piccolo.

The popularity of these giant outdoor festivals inevitably waned, but once introduced via the thriving repertory for bands, particularly the wind symphonies, these exotic instruments had established themselves in the minds of composers to the degree that they were from then onwards to be regularly incorporated into symphonic orchestras.

Evolving from that time is an important work called the *Commemoration Symphony* (1808) by Anton Reicha (1770-1836), a flutist, composer, and teacher (of Berlioz, Liszt, and Gounod) who moved to Paris after the invasion of Napoleon. During the rule of Napoleon, military band size was limited by law, so Reicha skirted the rules by writing this particular symphony for three individual bands, totaling forty-six musicians (among whom were three piccolo players), that played synchronously.¹³⁸¹

¹³⁸¹ *A History of the Wind Band: Revolution and Nineteenth ...*
https://www.lipscomb.edu/windbandhistory/rhodeswindband_05_19thcenturyeurope.htm

34 FRANZ XAVER SÜSSMAYR (1766-1803) [FRANZ XAVER SÜBMAJR]

"Sinfonia Turchesca" in C Major (ca. 1790)

Movements

Allegro; Adagio; Menuetto; Finale

History

A student of Salieri and Mozart, Franz Xavier Süßmayr, consolidated his professional efforts upon the production of theatrical music. As he was one of Mozart's copyists for the scores of *La clemenza di Tito* and *Die Zauberflöte*, Süßmayr was entreated by Constanze Mozart to finish her husband's *Requiem* upon his untimely death in 1791, a task for which he is most recognized nowadays. Süßmayr wrote several operas during his tenure as composer and conductor of the Kärntnertheater in Vienna, including *Il Turco in Italia* (1794) and *Soliman der Zweite* (1799), both of which feature a Turkish theme. Just before these productions, around the year 1790, Süßmayr diverged from his opera writing and created the four-movement *Sinfonia Turchesca* in C Major.

Analysis

It is undeniable that this symphony contains the most extensive and inclusive role for the piccolo in any of the early symphonies before Berlioz's *Symphonie fantastique*. Typically showcased only within the parameters of an enthralling *Finale* of a symphony, Süßmayr replaces the customary position of the flute with a piccolo and positions it as if it were a regular member of the symphonic orchestra in three out of the four movements.

During the first movement, *Allegro*, the piccolo is mostly tied to either the first oboe or first violin in a doubling function that elevates the main subject and other melodic content up an octave. However, there are two distinct areas where the piccolo enjoys more autonomy than its generally joint function. The first exists from Bars 117 to 123 (Figure 314), which features a lone piccolo in an ornamented rendition of the main subject, accompanied by an often-passive string quartet. While not explicitly designated as a "solo," as Süßmayr so frequently labels it in other parts throughout the symphony, this cheerful moment is unquestionably one of soloistic importance for the piccolo. The other brief moment of motivic divergence of the piccolo from the rest of its counterparts occurs from Bars 128 to 131, where the piccolo plays its rhythms of

an eighth note and two sixteenth notes above the homophonic eighth notes of the woodwinds, within the general alternating gestures between the woodwinds, strings, and percussion (Figure 315). Overall, Süßmayr cleverly utilizes the piccolo mainly in its second-octave range, never allowing it to be buried within the tutti texture.

The image displays three systems of handwritten musical notation for Süssmayr's *Sinfonia Turchesca*. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics such as *p* (piano) and *f* (forte) are clearly marked throughout the score. The notation includes various articulations and phrasing slurs, characteristic of the Classical period manuscript style.

Figure 314: Süßmayr, *Sinfonia Turchesca* in C Major, Allegro, Bars 117 - 123¹³⁸²

The only movement not to include the piccolo, the *Adagio*, requests the player to switch to the “*flauto traverso*,” therefore establishing that while Süßmayr favored an expanded

¹³⁸² Inwood, Mary B. B., ed. *Sinfonia Turchesca*, C Major. New York, NY: Garland Science, 1985, pp. 16(227) – 17(228); https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cscore%7C1756592

implementation of the piccolo in a general sense, he could not come to terms in justifying its existence in a far softer, tranquil setting necessary for the *Adagio*.

*M. 127, beat 1, ob II: Quarter note in source

Figure 315: Süssmayr, *Sinfonia Turchesca* in C Major, Allegro, Bars 128 - 131¹³⁸³

Revived in the *Menuetto* third movement, the piccolo is tied to the main eight-bar subject, as well as certain parts of the dance's twenty-four-bar development and resolution, in constant alignment with the first violins. Unlike the orchestral Minuets of Mozart and Beethoven, who often favored the employment of the piccolo only during the Trio section, Süssmayr believes the inverse is more appropriate. In the minuet, where he marks *dolce* from Bars 15 through 19 (Figure 316), only the piccolo and percussion remain silent, implying that Süssmayr's piccolo was not considered a *dolce* instrument, and throughout the Trio section, the

¹³⁸³ Idem., pp. 18(228) – 19(229).

piccolo only appears during the loud convergences of the tutti orchestra that interrupted the more serene plodding of the solo woodwinds (Figure 317).

Figure 316: Süssmayr, *Sinfonia Turchesca* in C Major, Menuetto, Bars 13 - 18¹³⁸⁴

Figure 317: Süssmayr, *Sinfonia Turchesca* in C Major, Menuetto, Bars 41 - 44¹³⁸⁵

The brisk *Finale* in rondo form, while fundamentally basic in its eight-bar and sixteen-bar phrases, playfully features most of the characteristics that define this composition as a *sinfonia turchesca*. Most notable is the sudden modulation into A minor from Bars 47 through 62, as A minor was the associated tonality for much of the predominant Turkish-themed repertory throughout the eighteenth and early nineteenth centuries. Here, the piccolo is heard

¹³⁸⁴ Idem., p. 34(244).

¹³⁸⁵ Ibid.

most clearly as it frantically rushes up and down scales between its second and third octaves with the violins, outlining either the tonic or the dominant in the form of melodic minor scales (Bars 52 to 54 show the scalic resolution from dominant to tonic in the piccolo line). From Bars 55 through 58, during a pedal of the dominant in the bass, the piccolo accentuates the second beat of each bar with another characteristic of the Turkish theme: the repetition of a semitonal interval between D-sharp³ and E³. Bar 62 is a combination of this second Turkish principle with yet a third, which is the semitone in the form of a jolting grace-note appoggiatura. Apart from these moments, the piccolo remains loyal to the jovial festivities common to the other instruments for the rest of the movement (Figure 318).

Figure 318: Süssmayr, *Sinfonia Turchesca* in C Major, Finale, Bars 52 - 64¹³⁸⁶

¹³⁸⁶ Idem., pp. 42 (252), 43(253).

Summary

A truly expansionary gesture by Süssmayr, the piccolo enjoys a large amount of involvement throughout this symphony in terms of its melodic and programmatic presentations. Despite this revolutionary advancement for the piccolo, which remains to be seen again until many decades later in the nineteenth century, the perception of the piccolo during this time around 1790 is still one primarily of militaristic association. While he had the incredible and ground-breaking opportunity to use the piccolo as a melodic significant in his *Adagio* movement, Süssmayr refuses to take this daring leap and capitulates to the norm. Had he done so, Süssmayr would have been responsible for the elevation of the piccolo's orchestral capabilities to the *cantabile* form Berlioz would later exalt so vehemently in his 1843 treatise. However, this symphony pushed enough boundaries for the times during which it was composed and nevertheless served as an early example of what lay in store for the piccolo to aspire to in the coming revolutionary trends to follow throughout the rest of the eighteenth and nineteenth centuries.

35 FRIEDRICH JEREMIAS WITT (1770-1836)

Symphony No. 6 in A minor, “*Sinfonie turque*” (1809)¹³⁸⁷

The piccolo is called for in Movement I: *Allegro molto* and Movement III: *Menuetto*.

History

Friedrich Witt was a German composer from Niederstetten in Württemberg. Aged nineteen, he was given a position as a cellist in the court orchestra of the Prince of Oettingen-Wallerstein, where he also studied composition with Antonio Rosetti.¹³⁸⁸ Witt’s oratorio, *Der leidende Heiland* (The Suffering Savior), was such a defining work in his career that as a result, he was appointed *Kapellmeister* for the Prince of Würzburg. He later served as *Kapellmeister* at the theater in Würzburg from 1814 until his death.¹³⁸⁹ A prolific and successful composer of a variety of symphonies, concerti (one of which was a flute concerto), operas, oratorios, and other examples of sacred music, Witt’s contemporaneous reputation was ultimately buried into anonymity through the passage of time. Witt is now recognized for his “Jena” Symphony, a symphony in C Major initially thought to be one of Beethoven’s earlier unpublished works that attracted much scholarly controversy from the discovery that much of the work is that of plagiarism, drawing from Joseph Haydn’s Symphony No. 97.¹³⁹⁰

Analysis

Written circa 1808-09, certainly within proximity of the premiere of Beethoven's Fifth and Sixth Symphonies in 1808, was Witt’s Symphony No. 6 in A minor, “*Sinfonie turque*.”¹³⁹¹ Considering that only neatly printed first edition instrumental parts are readily available for analysis (lacking a score), comparison of these individual parts is nonetheless possible. Clearly distinguished in the published instructions of “*Flauto piccolo*” that head the *Allegro molto* section of Movement I and the *Minuetto Allegretto* of Movement III in the first flute part (in curious opposition to the task conventionally placed upon the second flutist), the piccolo is

¹³⁸⁷ *Turkish music* (style) - Wikipedia. [https://en.wikipedia.org/wiki/Turkish_music_\(style\)](https://en.wikipedia.org/wiki/Turkish_music_(style))

¹³⁸⁸ Greene, David Mason. *Greene's Biographical Encyclopedia of Composers*, Reproducing Piano Roll Fnd., (1985) ISBN 0-385-14278-1, p. 442

¹³⁸⁹ Leavis, Ralph. 2001 “Witt, Friedrich.” *Grove Music Online*. 27 Jul. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000030453>.

¹³⁹⁰ Marston, Nicholas. “Symphonies” in *The Beethoven Compendium*, ed. Barry Cooper. Ann Arbor: Borders Group (1995): pg. 214

¹³⁹¹ Nourse, “The Symphonic Debutante Piccolo Was it Really Beethoven’s Fifth?”, p. 28.

featured in only two of the four movements. One movement less than Süssmayr's contribution to the piccolo in his "*Sinfonia turchesca*," it is somewhat surprising that this symphony by Witt does not incorporate the piccolo into the invigorated workings of its *Finale*.

In a similar fashion to Süssmayr's weaving of the piccolo line into the greater symphonic tapestry, the piccolo is mainly present for the main melodic iterations of the first movement's *Allegro molto* but is always accompanied by other instrumental groups that play the same line. Mostly parallel with the first violins, for example, the statement of the first subject (with an initial scalar bar of transition) from Bar 8 to 14, the piccolo has varied exposure to other combinations throughout the movement (Figure 319).



Figure 319: Witt, *Sinfonie turque*, *Allegro molto*, Bars 1 – 37.¹³⁹²

Within the exposition, this includes Bars 20 to 23 (Figure 319), featuring an emphasis of the semitone relationship between D-sharp³ and E³ alongside the proud second horn and bombastic crashing of cymbals, as well as the exotic “Janissary” passage of the piccolo, first violins and sparkling ringing of the triangle of Bars 117 to 125 (Figure 319). The triangle already so reminiscent of the Ottoman “Jingling Johnny,” the outlining of tonic and dominant in A minor through the incessant and hasty grace-note appoggiaturas in the piccolo and violins are the defining signature of the fashionable *alla turca* style of the Germanic world throughout the Classical and early Romantic eras. Highly worthy of note is a melodic motif between the piccolo and first violins 87 through 90 (Figure 320) which, suspiciously, is the identical thematic material played by the piccolo, flute, and first violins during Monostatos’ aria, “*Alles Fühlt der Liebe Freuden*” from Act II, Scene III of Mozart’s *Die Zauberflöte*. Although Monostatos was the lustful Moor in this storyline, Mozart nevertheless employed particular examples of musical exoticism to depict his character within the *Singspiel*, including those

¹³⁹² *Symphony No.6 'Turque' in A minor* (Witt, Friedrich), Editor: First edition, Publisher: Offenbach: Johann André, n.d.(1809). Plate 2639. Flauto Primo, p. 3; IMSLP: [https://imslp.org/wiki/Symphony_No.6_'Turque'_in_A_minor_\(Witt%2C_Friedrich\)](https://imslp.org/wiki/Symphony_No.6_'Turque'_in_A_minor_(Witt%2C_Friedrich))

closely intertwined with the *alla turca* model, with a strong influence on Witt that he copied it directly into his own subject material of his *Sinfonie turque*. During the movement's development, the piccolo partakes in a supportive role, jumping in and out of melodic explorations undertaken by the violins, as well as long, harmonic pedals.

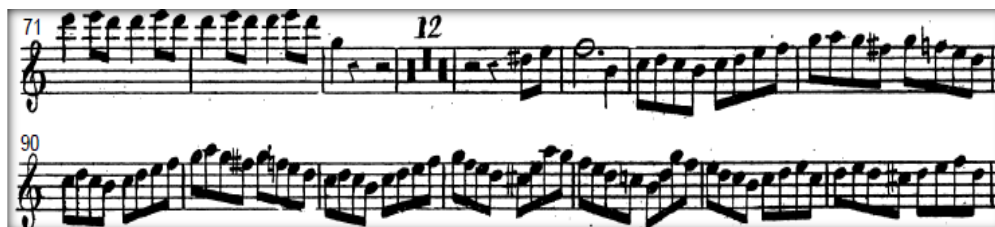


Figure 320: Witt, *Sinfonie turque*, *Allegro molto*, Bars 71 – 97.¹³⁹³

The piccolo comes to prominence once more during the movement's recapitulation, however, after the identical repetition of the *Allegro molto*'s first twenty-four bars, Witt takes an entirely different turn harmonically and modulates to the parallel tonality of A Major, remaining there for the remainder of the movement. Hearing the rest of the movement's exposition material repeated under the uplifting guise of A Major is particularly noticeable whenever the piccolo is present in its comfortable register of the second octave.

As for the *Minuetto*, itself mostly only inspired by the form of the Minuet dance as a result of its atypical number of bars within the A and B sections (except for the Trio, which conforms to a more traditional eight and sixteen bars, respectively), the piccolo serves two purposes: both of which involve doubling the second flute (assigned as a "solo" instrument by Witt during this movement) and violins. Firstly, after the first six bars of solo second flute and first violins playing the melody, the piccolo joins into their developing line from Bars 7 to 14, (Figure 321) characterized by the dynamic instruction "*Cresc: poco a poco*," and through its higher register helps keep the resolution of the phrase prominent through the clanging of cymbals and other raucous actions of the orchestra during Bars 11 to 14 (Figure 321). The other involves the piccolo softly introducing the B section of the minuet, from Bar 15 to 23 (Figure 321), above the second flute in a rare duet. For the remainder of the section, the piccolo joins in the general texture, usually following the first violins and second flute. Just as the case with Süssmayr, Witt did not feel that the piccolo was a suitable instrument to feature during the Trio section and asks the player to switch to their "*Traverso*," eventually switching back once more to the piccolo for the *da capo* recapitulation of the minuet.

¹³⁹³ Idem., p. 3.

The image shows a musical score for the Flauto piccolo part of the Minuetto Allegretto from Witt's Sinfonie turque. The score is written in 3/4 time and consists of four staves. The first staff begins with the title 'Flauto piccolo' and 'Minuetto Allegretto'. The music starts with a sixteenth-note figure and includes dynamic markings such as 'Cres.', 'poco a poco', 'p', 'sf', and 'p'. There are also articulation marks like '6' and '3' indicating sixteenth and triplet notes respectively. The score ends with a double bar line and repeat dots.

Figure 321: Witt, *Sinfonie turque*, Minuetto allegretto, Bars 1 – 49.¹³⁹⁴

Summary

In the words of Nancy Nourse, this symphony is:

*“[...] a sparkling jewel of strong orchestral writing and dearly an important instance of piccolo writing in a symphony[...].”*¹³⁹⁵

While undoubtedly crucial in the overall process of establishing the piccolo firmly within the symphonic repertory, fulfilling the first and second criteria points of the piccolo’s three-stage evolution, Witt’s *Sinfonie turque* is more of a perpetuation and continuation of the precedent established by Süssmayr’s *Sinfonia turchesca*, as opposed to Beethoven’s bolder, flashier, and more individualistic debut of his piccolo during the Fifth Symphony.

¹³⁹⁴ Idem., p. 3.

¹³⁹⁵ Nourse, “The Symphonic Debutante Piccolo Was it Really Beethoven’s Fifth?”, p. 28.

36 JOSEPH HAYDN (1732-1809)

***Die Jahreszeiten* (The Seasons), Hob. XXI: 3; in 4 Acts, I. Piccolo in Der Fruhling (Spring), Aria No. 4 “*Schon eilet froh der Akkermann*” (With Joy the Impatient Husbandman)**

History

Franz Joseph Haydn was an Austrian composer born to an artisanal family in Rohrau. Initially, a choirboy and later a chorister, the extent of his theoretical knowledge stemmed from his tutelage under Georg Reutter, *Kapellmeister* of St. Stephen’s Cathedral in Vienna, as well as his diligent studies of Johann Joseph Fux’s *Gradus ad Parnassum* (1725) and Johann Mattheson’s *Der vollkommene Capellmeister* (1739).¹³⁹⁶ However, towards the end of his teenage years, his voice broke, and he was soon forced onto the streets by around the year 1749. In a true “rags to riches” tale, it was only after the struggling freelancer was able to secure a grounded education in composition, singing, and Italian in exchange for his valet services to the Italian composer Nicola Porpora (1686-1768) when Haydn could finally advance his career to far greater heights.¹³⁹⁷ Ultimately appointed as *Vice-Kapellmeister* to the Esterházy court in 1761 and later as the executive *Kapellmeister* from 1766-90, Haydn’s marked isolation during his residence at the remote estate served as both a vice and virtue. Although for some time he was removed from his Viennese social circles and occasionally dealt with loneliness (later remedied by a revision to his contract that allowed him to travel extensively), Haydn was granted great license by the Esterházy to engage in experimentation and innovation of his musical output to the degree that would culminate in his celebrity throughout Europe by the turn of the nineteenth century. His prolific and often daring outpour, as well as his consolidation of aesthetic principles to establish ever-lasting musical forms, led to his association as a founding father of the symphony, as well as of the string quartet. He was a mentor and close friend of Wolfgang Amadeus Mozart, as well as the teacher of Ludwig van Beethoven for a brief time.¹³⁹⁸

¹³⁹⁶ Georg Feder, and James Webster. 2001 “*Haydn, (Franz) Joseph.*” *Grove Music Online*. 28 Jul. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000044593>.

¹³⁹⁷ *Ibid.*

¹³⁹⁸ Franz Joseph Haydn. *Greene’s Biographical Encyclopedia of Composers*, David Mason Greene, Doubleday & Co., Inc., New York, 1985, p. 392.

Analysis

Based on an English poem of the same title by James Thomson, which was published in 1730 and had over the decades become widely embraced throughout Europe, *The Seasons* is the second of two secular oratorios from the collaboration of Joseph Haydn and Austrian diplomat, Gottfried van Swieten (1733-1803). Following the wildly successful reception of *The Creation* (1798), *The Seasons* was premiered twice in 1801, but its reception at the time was less than enthusiastic. The work is divided into four parts, each representing one of the four seasons, and is portrayed through the song of various countryfolk. The creative process of the piece proved to be exhausting for Haydn, as his health was in decline, he maintained individual reservations over irksome decisions made by Swieten in his libretto, as well as Swieten's rough translation of the text back into English from German. Haydn was dismayed by the idea that he had to set music to an "*O noble toil*" in one of his choruses, and at one point Haydn referred to a particular section of "*Summer*," which portrayed the croaking of frogs, as "*Frenchified trash*."¹³⁹⁹

Featured only in Aria No. 4 "*Schon eilet froh der Akkermann*," where Simon details the daily life of an impatient farmer in "*Spring*," the piccolo's moments are generally fleeting and fused to the first violins and oboes during instrumental exchanges back and forth with Simon. The example of Bars 17 through 20 (Figure 322) defines much of the chirpy, yet passive character the piccolo plays throughout the aria in C Major. One may very well attribute its role to the farmer's "whistling" in the fields. Although it ventures into its third octave earlier in the aria, the piccolo does see one profound opportunity to stand out from the rest of the texture during its last "*Solo*," playing in parallel sixths and sounding in thirteenthths with the first oboe.

¹³⁹⁹ Brian Robins. *Haydn's Late Oratorios: The Creation and The Seasons*. Originally published in Goldberg Early Music Magazine, 2016. Early Music World: <https://www.earlymusicworld.com/3-haydn>

The image shows a page of a musical score for Haydn's 'The Seasons, I. The Spring, No. 4, Aria: Schon eilet froh der Akkermann (Simon), Bars 14 – 20. The score is written for a full orchestra and a soloist. The instruments shown are Violin 1, Violin 2, Viola, Piccolo, Oboe, Bassoon, Horn, Simon (soprano), and Bass. The lyrics are: 'schrei-tet er dem Pfla-ge flö-tend nach. Schon Rem- longs sil-lons, et gai-ment siffle un air.' The score is in a major key and 3/4 time. The tempo is marked 'Allegretto'. The dynamics are marked 'f' (forte) and 'f' (forte). The score is numbered 14 at the beginning of the first staff.

Figure 322: Haydn, *The Seasons, I. The Spring, No. 4, Aria: Schon eilet froh der Akkermann (Simon)*, Bars 14 – 20.¹⁴⁰⁰

Sound Files 19: Haydn, *The Seasons, I. The Spring, No. 4, Aria: Schon eilet froh der Akkermann (Simon)*¹⁴⁰¹

From Bars 124 to 131 (Figure 323), the more autonomous piccolo plays a sparkling melody in its upper registers, both smooth with slurs and peckish with *striche*, over and in contrast to Simon's line that presents resolution and triggers the winding down of the aria. Although in *pianissimo*, the piccolo remains audible during the last four bars (Figure 324), as its C¹ emerges from the much lower textures of the strings and horns.

Summary

A work not of hugely defining stature concerning the piccolo and its growing acceptance into the orchestral mainstream, it is still of importance that Haydn even considered

¹⁴⁰⁰ *Die Jahreszeiten*, Hob.XXI:3 (Haydn, Joseph), Editor: First edition, Publisher: Leipzig: Breitkopf und Härtel, n.d. (1801), p. 55, IMSLP: [https://imslp.org/wiki/Die_Jahreszeiten%2C_Hob.XXI:3_\(Haydn%2C_Joseph\)](https://imslp.org/wiki/Die_Jahreszeiten%2C_Hob.XXI:3_(Haydn%2C_Joseph))

¹⁴⁰¹ *Joseph Haydn: The Seasons* - Nikolaus Harnoncourt (Salzburg 2013, HD 1080p); *Die Jahreszeiten / The Seasons*, Hob. XXI:3 (1799-1801); Oratorio in four parts; Text by Gottfried van Swieten; 4. Arie: Schon eilet froh der Akkermann (Simon); Hanne.....Dorothea Röschmann, soprano; Lukas.....Michael Schade, tenor; Simon.....Florian Boesch, baritone; Konzertvereinigung Wiener Staatsopernchor; Ernst Raffelsberger, chorus master; Wiener Philharmoniker; Conductor: Nikolaus Harnoncourt; Video Director: Michael Beyer; Großes Festspielhaus, Salzburg Festival 2013; <https://www.youtube.com/watch?v=l3O2K-LyJ9o>

incorporating it into one of the pieces that have garnered a position among his celebrated masterpieces. If anything, within just over a handful of bars, Haydn assured the assignment of yet another programmatic element to the piccolo's expanding character: one of pastoral bliss.

124

Solo.
Pic.

Solo.

p

lan-gou Furchen schreiet er dem Pflu-ge flo-tend nach, in lan-gou Furchen schreiet er dem Pflu-ge flo-tend.
feud la gle-be en longs sil-lous, et gai-ment sif-fe un air, il fend la gle-be en longs sil-lous, et gai-ment sif-fe un

Figure 323: Haydn, *The Seasons, I. The Spring, No. 3, Aria: Schon eilet froh der Akkermann (Simon) (The Impatient Farmer)*, Bars 124 - 130.¹⁴⁰²

139

pp

pp

nach.
air.

Figure 324: Haydn, *The Seasons, I. The Spring, No. 3, Aria: Schon eilet froh der Akkermann (Simon) (The Impatient Farmer)*, Bars 139 - 142.¹⁴⁰³

¹⁴⁰² Die Jahreszeiten, Hob.XXI:3 (Haydn, Joseph), Breitkopf, p. 63.

¹⁴⁰³ Idem., p. 64.

37 GASPARE SPONTINI (1774-1851)

Fernand Cortez, ou La conquête du Mexique (1809), 3 Acts (Librettists: Etienne de Jouy; Joseph-Alphonse Esmenard - after Alexis Piron)¹⁴⁰⁴

The Piccolo part(s) in the Overture are found: [pg. 12/678], Act I: Scene 6 (No. 5)[144], Ballets (No. 9, 12, 13, 14, 15, 16)[215, 261, 270, 284, 309, 313]; Act II: Scene 1 (No. 1)[324], Scene 8[462], Scene 9[480]; Act III: Scene 1 (No. 1)[492], Scene 2 (No. 3, 5)[538, 546], Scene 3 (No. 6)[566], Scene 5 (No. 7, 8)[584, 591], Scene 6 (No. 9)[602], Ballets (No. 12, 13)[639, 666]¹⁴⁰⁵.

Bacchanale et Choeur des Danaïdes (1817) - Composed by Spontini for 1817 revival of Antonio Salieri's Les Danaïdes (1784), End of Act III.

History

Gaspare Spontini was an Italian composer from the town of Maiolati in the Papal States. At the age of nineteen, he began his studies at the Conservatorio di S Maria della Pietà dei Turchini in Naples, where he began to forge his career as an opera composer. His initial works ran along the vein of *opera buffa*, but within a few years, after he moved to Paris in 1803 (the last of these works, *Julie, ou Le pot de fleurs*, was produced in 1805), a new chapter in his life began upon the ecstatic reception of his first *tragédie lyrique*, *La vestale* (1807), which proved to be Spontini's most defining work throughout his entire career and long after his death.¹⁴⁰⁶ In 1810, he made *directeur de la musique de l'opéra buffa* at the Théâtre de l'Impératrice and was later naturalized as a French citizen in 1817 under Bourbon rule. Fleeing the wrath of harsh reviewers as a result of his opera, *Olimpie* (1819), he moved to Berlin in 1820 and became the *Generalmusikdirektor* to the court of King Friedrich Wilhelm III of Prussia. He soon realized

¹⁴⁰⁴ *Fernand Cortez; ou, La conquête du Mexique, tragédie lyrique en 3 actes*, de Jouy et Esmenard. Mise en musique par Gasparo Spontini. Représentée pour la première fois, sur le théâtre de l'Académie royale de musique, le 15, 28 novembre 1809. Paris : Imbault [1809?]. Mus 813.2.622; Newly Digitized: Spontini's Fernand Cortez, in 2 versions; <https://blogs.harvard.edu/loebmusic/2013/10/30/newly-digitized-spontinis-fernand-cortez-in-2-versions/>

¹⁴⁰⁵ Idem., Harvard University, Eda Kuhn Loeb Music Library. Accessed July 29, 2019: [https://iif.lib.harvard.edu/manifests/view/drs:42822576\\$7i](https://iif.lib.harvard.edu/manifests/view/drs:42822576$7i).

¹⁴⁰⁶ Anselm Gerhard. 2001 "*Spontini, Gaspare*." Grove Music Online. 29 Jul. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000026454>.

that his reputation as a foreigner was not taken lightly by his Germanic audiences, who encouraged German Romanticism, and his conflicts with critics only escalated over the coming decades. Accused of insulting the crown as a result of the misunderstanding of his broken German, he was sentenced to prison for nine months. Although Friedrich Wilhelm IV pardoned Spontini in 1842, the composer knew that his days as a composer in both Berlin and Paris had come to an end and he decided to move back to his hometown in Italy. Towards the end of his life, his success was so recognizable that Pope Gregory XVI bestowed upon him the title of Count of San Andrea in 1845, and much later in 1939, his birthplace was renamed Maiolati Spontini.¹⁴⁰⁷

Fernand Cortez

Analysis

As Spontini was viewed as one of the most prominent composers in Paris during the first decade of the nineteenth century, Napoleon personally commissioned Spontini to create *Fernand Cortez*, an opera of highly propagandized utility, to support in winning over public opinion concerning Napoleon's campaign of Spain in 1808.¹⁴⁰⁸ The story itself is based upon the historical events of Hernán Cortés' conquest of the Aztec Empire from 1519-1521, the result of which established the territory of what is now Mexico as the Spanish Empire's colony, New Spain.¹⁴⁰⁹ A work of spectacular entertainment value, including the incorporation of seventeen live horses onstage,¹⁴¹⁰ enormous volume, and audacious exploration of harmonies, *Fernand Cortez* was revered by Berlioz and is widely accepted as the antecedent to the grand opera genre.¹⁴¹¹

As this operatic spectacle was one of military conquest and triumph, it was inevitable to find the warmongering piccolo posted throughout the entire length of the work. Analysis of every call to arms heeded by the piccolo in *Fernand Cortez* warrants a study of its own, hence for this thesis, observation of the Overture will suffice as the role of the piccolo in a majority of the material to follow runs along virtually the same vein as the Overture. What is meant by this is the understanding that Spontini viewed the piccolo as he would the timpani or other percussion instruments: for bombastic, dramatic effect. In fact, certain moments within the

¹⁴⁰⁷ Ibid.

¹⁴⁰⁸ Ibid.

¹⁴⁰⁹ Wikipedia contributors, "Hernán Cortés," *Wikipedia, The Free Encyclopedia*, https://en.wikipedia.org/w/index.php?title=Hern%C3%A1n_Cort%C3%A9s&oldid=905744786. Accessed August 01, 2019.

¹⁴¹⁰ Anselm Gerhard. 2001 "*Spontini, Gaspare*." Grove Music Online. 29 Jul. 2019.

¹⁴¹¹ Ibid.

drama prompted Spontini to summon yet a second piccolo, particularly during the finale of the second act during the “March of the Mexicans.”¹⁴¹² These moments, naturally, lie within the grand tutti moments of main subjects or themes, which are by far the most important times within a given section of a work. However, what comes with this association is the debilitating qualities of predictability and predestined utility. While crucial to the overall structure of the work, this affords very little chance for mobility and flexibility for the piccolo, itself a highly dynamic character when careful understanding and consideration is applied to its incorporation.

An apt representation of the work, the Overture displays the piccolo as a descant doubler of the first violins, whether it be in a slightly augmented form that is identifiable right from the start during the first orchestral eruption from Bar 5 to 12 (Figure 325), and in identical form from Bar 45 to 52 (Figure 326).

The image shows a page of a musical score for the Overture of *Fernand Cortez* by Spontini. The tempo is marked 'Allegro vivace'. The score is for Violins (1st and 2nd), Petite Flute, and grandes Flutes. The piccolo part is marked 'avec le 1er Violon' and 'unisi'. The score shows the piccolo playing a descant of the first violin line, with dynamics ranging from sf to sfz. The piccolo part is marked 'avec le 1er Violon' and 'unisi'. The score shows the piccolo playing a descant of the first violin line, with dynamics ranging from sf to sfz. The piccolo part is marked 'avec le 1er Violon' and 'unisi'.

Figure 325: Spontini, *Fernand Cortez*, Overture, Violins, Piccolo and Flute, Bars 1 – 19.¹⁴¹³

¹⁴¹² Ebenezer Prout. *The Orchestra. Volume I. Technique of the Instruments*. Augener, Ltd. (London, 1897), pg. 111.

¹⁴¹³ Harvard University - Eda Kuhn Loeb Music Library / Spontini, Gaspard, Mus 813.2.622, pp. 1,2.

Figure 326: Spontini, *Fernand Cortez*, Overture, Violins, Piccolo and Flute, Bars 45 – 59.¹⁴¹⁴

During softer and reflective moments of the woodwind troupe, as well as new material presented after the thematic content to be explored during various sections of the overture's development, the piccolo is nowhere to be seen. Bars 258 through 267 (Figure 327) finally show acceptance of the piccolo into the winds and brass during *sforzando* chords of whole notes and half notes during a prolonged resolution of $vii^{\dim 4/2}$ – I in D Major.

Figure 327: Spontini, *Fernand Cortez*, Overture, Violins, Piccolo and Flute, Bars 260 - 270.¹⁴¹⁵

While clearly audible as a result of its range in the second and third octaves during prior material, the piccolo is most penetrating within the last six bars of the overture, pounding out D^3 – $F\text{-sharp}^3$ intervals (Bars 317-19), before settling down inside the texture during the final establishment of the cadence.

¹⁴¹⁴ Idem., pp. 7, 8.

¹⁴¹⁵ Idem., p. 32.



Figure 328: Spontini, *Fernand Cortez*, Overture, Violins, Piccolo and Flute, Bars 312 - 322.¹⁴¹⁶

Bacchanale et Choeur des Danaïdes

While a score was not readily accessible for Spontini's *Bacchanale et Choeur des Danaïdes*, relevant information may still be extracted from the individual parts¹⁴¹⁷. The sheets containing the piccolo and flute parts have them neatly split into systems of two lines, whereby the piccolo occupies the top and the flute the bottom. One may assume that the piccolo is doubling the first violins up either one or two octaves throughout its involvement in the section; the only exception to this is during the last bar of the fourth system until the end of the phrase (Bar 4 of the fifth system), whereby the piccolo plays in unison (sounding up the octave) with the flute solo (Figure 329).

Figure 329: Spontini, *Bacchanale Et Choeur Des Danaïdes*, Piccolo and Flute, system 4 and 5.¹⁴¹⁸

¹⁴¹⁶ Idem., p. 38.

¹⁴¹⁷ Gaspare Spontini. *Bacchanale et Choeur des Danaïdes*. Paris, Boieldieu jeune, n.d. (ca. 1817). Plate #653. IMSLP: [https://imslp.org/wiki/Bacchanale_des_Dana%C3%AFdes_\(Spontini,_Gaspare\)](https://imslp.org/wiki/Bacchanale_des_Dana%C3%AFdes_(Spontini,_Gaspare)).

¹⁴¹⁸ *Bacchanale des Danaïdes* (Spontini, Gaspare). Publisher: Paris, Boieldieu jeune, n.d. (ca.1817). Plate #653, p. 1; IMSLP: <http://ks.imslp.info/files/imglnks/usimg/5/56/IMSLP405030-PMLP655913-1118-Spontini-BacchanaleDanaïdes-01-Flutes.pdf>.

Subsequently, during very brief, syncopated interjections (Bars 1, 3, 5 of System 6 - Figure 330) or longer, chordal *sforzando* quarter notes (last bar of System 12 and Bar 4 of System 13 - Figure 331), the piccolo dazzles the texture by adding grace-note anticipations to the existing chordal structures that are typically defined in the violin part. Spontini utilized the piccolo, in this context, as more of an extension of the flute and first violin line, as opposed to an independent entity.



Figure 330: Spontini, *Bacchanale Et Choeur Des Danaïdes*, Piccolo and Flute, system 6.¹⁴¹⁹

Figure 331: Spontini, *Bacchanale Et Choeur Des Danaïdes*, Piccolo and Flute, system 12, 13.¹⁴²⁰

Summary

What the piccolo lacks in individuality throughout these works is made up for by the sheer brilliance of its register and nimble movement, acting as a fundamental polishing agent that elevates the melodic line of the leading voices to martial grandeur, particularly in *Fernand Cortez*. It is also notable that the piccolo's military function was not purely confined to the stereotypical Ottoman theme, but could also effectively for other historic occasions. Thus, this works serves a fundamentally important role of inspiration for future works of commemoration, such as the immortal musical tapestry of *Wellingtons Sieg* by Beethoven.

¹⁴¹⁹ Idem., p. 1.

¹⁴²⁰ Idem., p. 2.

SUMMARY OF THE FLAUTO PICCOLO STATUS IN THE PRE-BEETHOVEN PERIOD

Before the piccolo was introduced into the symphony orchestra, the instrument was not frequently used in this role. The piccolo's unique range and tone qualities were not needed in instrumental ensembles before the orchestra's growth. As will be seen, in comparison, Beethoven's use of the piccolo for range and dynamic extension is entirely novel. In opera, the piccolo's high pitch and dynamics had been appreciated early on for its sheer ability to speak clearly from the pit, as well as in adding sparkle to substantial overtures.¹⁴²¹ The instrument had come into everyday use in opera orchestras perhaps as early as at the turn of the eighteenth century and was registered as part of the Paris Opera orchestra by 1781.¹⁴²² Outside of the opera orchestra pit, however, the piccolo's volume was less of an asset. The instrument was utilized merely as a smaller-sized flute and was expected to adjust dynamics accordingly for a given chamber piece, such as can be heard in Jacob van Eyck's *Der Fluyten Lust-Hof* duets (1646)¹⁴²³ or Mozart's lightly-orchestrated contredanses (1788, 1791).

Furthermore, while the piccolo was recognized as the "octave flute," it appears that it was not immediately used as an octave extender of either the flute individually or of the large ensemble. Before the nineteenth century, the piccolo had found favor due to its other unique qualities rather than for its range and dynamics. These qualities included its bright tone, its facility with "rapid and complicated" music, and its programmatic implications.¹⁴²⁴ Beethoven's use of the piccolo to extend the pitch and dynamics of the symphony orchestra was unprecedented and opened listeners' ears to the instrument's most fundamental role.

Before its introduction in the symphony orchestra, the piccolo had, to a large extent, been treated more as an ornamental rather than a solo voice. As the popularity of the piccolo increased, and the recorder went into a decline, the piccolo gradually inherited the exposed chamber group position that the similarly voiced recorders had enjoyed, for example, the flauto piccolo obbligato part in Handel's aria "*Hush, Ye Pretty Warbling Choir*" is equal to or even more dynamic than any of the other accompaniment instruments.¹⁴²⁵ Another example is found near the end of "*With Joy the Impatient Husbandman*" in *The Seasons* by Haydn, who uses the

¹⁴²¹ Jan Gippo, foreword to *Orchestral Excerpts for Piccolo with Piano Accompaniment*, by Jack Wellbaum, ed. Daniel Dorf, King of Prussia, PA: Theodore Presser Co., 1999, p. 3.

¹⁴²² Nourse, Thesis, p. 32.

¹⁴²³ *Idem.*, p. 37.

¹⁴²⁴ Ulric Daubeny, *Orchestral Wind Instruments: Ancient and Modern*, London: New Temple, 1920, pp. 30-31.

¹⁴²⁵ Frederick Corder, *The Orchestra: And How to Write for It; A Practical Guide*, 6th edition, London: J. Curwen & Sons, 1896, p. 38.

piccolo as a musical portrayal of birdsong, although the remainder of the aria, the piccolo has a conventional obbligato part and is obliging in its pleasing diversity of color.¹⁴²⁶ As another example, it can be noted that all of Vivaldi's three piccolo Concertos, RV 443-445, have a vibrant and confident quality and take advantage of just how simplistic the management of the piccolo can successfully manipulate large intervals with virtuosic speed. As discussed, Mozart used piccolo in much of his dance music found in eight of his ten sets of *Ländler* (German dances), four of his Minuets, and *La Bataille* (1788), all of which feature the piccolo without requiring many other woodwinds of the same range.¹⁴²⁷ It will be evident in comparison from even these few examples that more than a few pre-nineteenth century composers went beyond Beethoven's adventure in his compositions to develop and utilize the piccolo's soloistic and thematically showy abilities.

¹⁴²⁶ Arthur Elson. *Orchestral Instruments and Their Use*. Whitefish, Montana: Kessinger Publishing, 2010. Classic Reprint Facsimile, p. 151.

¹⁴²⁷ Nourse, Thesis, p. 44.

38 LUDWIG VAN BEETHOVEN (1770 – 1827): COMPOSITIONS FOR THE PICCOLO (1770-1827)

Specific Analysis of the Music

Beethoven's orchestration technique in utilizing the piccolo is specific to individual pieces or groupings of pieces and includes a comparison of the evolution from the Baroque piccolo toward the modern one as it affects his compositions. The assessment consists of a personalized structural harmonic analysis, range, balance, instrumental pairing, and melodic organization, and a study of current literature.¹⁴²⁸ Through these analyses, four elements specific to Beethoven and his use of the piccolo emerge¹⁴²⁹ and will be discussed in the individual compositions and as appropriate when playing a role in that composition, as well as two other non-specific generalized elements which appear:

Piccolo-Specific Elements:

1. Joyous mode (see page 439).
2. The Range used in the discovery of the piccolo as a tool.
3. The balance of piccolo's usage in comparing its usage paired to other instruments.
4. The melodic organization of the piccolo relative to expanding its use from an accompanying instrument to have a presence in solo form.

Non-piccolo Elements:

1. Programmaticism¹⁴³⁰
2. Catharticism¹⁴³¹

Beethoven's Three Periods

Beethoven's music is by convention, divided into three main creative periods:

¹⁴²⁸ Author's personal analysis and interpretation.

¹⁴²⁹ Kuo-Jen Teng, Thesis, p. 82.

¹⁴³⁰ Program Music: depicting extra-musical material, for example, Beethoven Symphony #6, Berlioz Symphony Fantastique, Tchaikovsky Symphony #4.

¹⁴³¹ Catharsis: an emotional discharge in which a state of moral or spiritual renewal can be achieved, or a state of liberation from anxiety and stress can be achieved. From the Greek meaning "cleansing," and in literature, is used for the "cleansing of emotions of the characters," and can be any other "radical change that leads to emotional rejuvenation of a person." First used metaphorically in *Poetics* by Aristotle, to explain the impact of tragedy on the audiences believing that catharsis was the "ultimate end of a tragic artistic work, marking its quality." "Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; ... through pity [eleos] and fear [phobos] effecting the proper purgation [catharsis] of these emotions" (Aristotle, *Poetics*, c.350 BCE, Book 6.2). Musical examples are Beethoven Symphony #5, Brahms Symphony #1, and Tchaikovsky Symphony #4.

First Period

The first or early period extends to about 1802. Beethoven referred to a “*new manner*” or “*new way*” in connection with his art during this time.¹⁴³²

Second Period

The second or middle period has a range to about 1812, after completing his Seventh and Eighth symphonies and during this “second period” sometimes called his “Heroic Period,” Beethoven travels beyond conventions of classicism. His writing presents itself with a bolder, more individualistic tone. On analysis, pieces from this period, such as the Fifth Symphony, seem to go beyond the purely musical, to contend with human themes such as struggle, assertion, or celebration¹⁴³³. These new pieces are longer, with Beethoven developing his technique of taking a simple idea and using its inferences to create a maximum effect. During this period, Beethoven is also resolving his personal approach to the “symphony,” which results in exerting enormous influence on future composers.¹⁴³⁴

Third Period

The third, or late, period developed progressively; Beethoven’s pivotal work from this period, the *Hammerklavier* Sonata, was composed in 1818. Beethoven’s late style is particularly ground-breaking, especially represented by his gargantuan Ninth Symphony (1824), as well as his last five quartets, written between 1824 and 1826, may be regarded as the onset of a fourth creative period¹⁴³⁵.

The Organological Development of Musical Instruments During Beethoven’s Career

Beethoven’s career coincided with a dynamic period in the history of musical instruments during a time of remarkable change in woodwind and brass instruments through the fifty years following the death of Mozart.¹⁴³⁶ Regarding wind and brass instruments, Beethoven underwent a steep learning curve in the development of his technique using wind

¹⁴³² *Essay on the biography of Ludwig van Beethoven*. <http://www.shareyouressays.com/college-essay-writing/essay-on-the-biography-of-ludwig-van-beethoven/317>

¹⁴³³ Rex Levang, Music Director, Minnesota Classical Music, St. Paul, Minn., Dec 16, 2013. <https://www.classicalmpr.org/story/2011/12/16/beethovens-birthday>, rlevang@mpr.org.

¹⁴³⁴ *Ibid.*

¹⁴³⁵ William Kinderman, *Beethoven, Ludwig van, German Composer (1770-1827)*, The School of Music at California State University, Sacramento. <http://www.csus.edu/indiv/c/craftg/hrs135/beethoven.doc>

¹⁴³⁶ *Performing Beethoven*. Robin Stowell, Ed., Cambridge Studies in Performance Practice 4, Cambridge University Press, 1994. Colin Lawson, Beethoven and the Development of Wind Instruments, p. 70.

and brass instruments from the Fifth Symphony to the Ninth Symphony.¹⁴³⁷ The instruments were unfamiliar, they were primitive, and in transitional development compared to those we know today. Difficulties lay in executing Beethoven's revolutionary and demanding solos, as well as in coping with an unfamiliar, wide-ranging tonal rhythm and variable rhythms in recitative style. Increasingly, Beethoven's choice of keys evolved by considering the capabilities and characteristics of wind instruments. Beethoven established the use of the piccolo as a penetrating, and at the same time a joyous, instrument, and although the piccolo is often simultaneously used with other loud, piercing and pulsating instruments, the delicate effect from its soft capabilities cannot be overlooked in being able to produce a lighthearted effect.¹⁴³⁸ Beethoven often discussed instrumental skills with players and was taught the mechanics of the clarinet by Joseph Friedlowsky and the flute and piccolo by Carl Scholl.¹⁴³⁹

Table 10: Beethoven's 19 works (32 individual pieces) studied that included piccolo.¹⁴⁴⁰

DATE	COMPOSITION
1790	Musik zu Einem Ritterballett (Music for a ballet on horseback); No.1 Marche, No.2 Jagdlied & Trio, No.6 Trinklied, No. 8 Coda. WoO 1 ¹⁴⁴¹
1795	Menuetten (Twelve Minuets for Orchestra); No.1, No.9, No.11, No.12, Trio. WoO 7
1795	Deutsche Tänze (Twelve German Dances for Orchestra); No.6, No.10, No.11, No. 12, Coda. WoO 8
1804,'05,'14	Fidelio, Op. 72. (Leonore, oder Der Triumph der ehelichen Liebe)
1804-1808	Symphony No. 5, Op. 67 in C minor (The Destiny Symphony / "Fate") - 4th mvt.
1804-1808	Symphony No. 6, Op. 68 in F major ("Pastoral"); 4th mvt.
1808	Märsche für Militärmusik, WoO 18 (Two Marches for Military Band (Dedicated to Maria Ludovika)
1808	Märsche für Militärmusik, WoO 19 (Two Marches for Military Band (Dedicated to Maria Ludovika)
1810 & '22	March for Military Band in C Major - Marsch (Zapfensrtreich), WoO 20; Written for Trio 1822
1810	Polonaise for Military Band in D Major. WoO 21
1810	Ecossaise für Militarmusik (D Major). WoO 22
1810	Ecossaise (G major). WoO 23
1810	Egmont, overture, and incidental music, Op. 84
1811 & '22	Die Ruinen von Athen (Ruins of Athens) – No. 4, Marcia alla Turca, Op. 113 & Op. 114; Revised 1822

¹⁴³⁷ Forsyth, *Orchestration*, Pp. 198 – 203.

¹⁴³⁸ Personal Experience.

¹⁴³⁹ *Performing Beethoven*. Robin Stowell, p. 74, as quoted from Anton Schindler, *Biographie von Ludwig van Beethoven* (Munster 1860), trans. Donald W. MacArdle as *Beethoven as I knew him* (London 1966), p. 39.

¹⁴⁴⁰ Personal Category Search, IMSLP. https://imslp.org/wiki/Category:Beethoven,_Ludwig_Van.

¹⁴⁴¹ WoO: *Werke ohne Opuszahl* ("Works without opus number") (WoO), also known as Kinsky-Halm Catalogue, is a German musical catalogue prepared in 1955 by Georg Kinsky and Hans Halm, which listed all of Ludwig van Beethoven's compositions not originally published with an opus number or survived only as fragments: as cited from Dahlhaus, Carl (1991). *Ludwig Van Beethoven: Approaches to His Music*. Oxford University Press. p. 241. ISBN 0198163991; Found in Georg Kinsky and Hans Halm, *Das Werk Beethovens* (Munich and Duisburg: G. Henle Verlag, 1955). p. 462.

DATE (cont.)	COMPOSITION (cont.)
1811	König Stephan / Konig Stephan/ Musik zu August von Kotzebues Festspiel "Konig Stephan oder Ungans erster Wohltater"– 3rd mvt., Siegesmarsch. Op. 117
1813	Wellingtons Sieg, oder Die Schlacht bei Vittoria – Menuet. (Dedicated to Georg August Friedrich & Johann Nepomuk Mälzel). Op. 91
1814	Der glorreiche Augenblick (Preis der Tonkunst). Op. 136
1816	Militär-Marsch (March for Military Band) (D Major). WoO 24 – Trio all'ongarere
1824	Symphony No. 9 in D minor, Op. 125 ("Choral"); 4th mvt, Turkish Marsch, Prestissimo

Beethoven's Ottavino / Piccolo

According to Dombourian-Eby, “While Beethoven used the piccolo in many different ways, there are similarities amongst his piccolo parts. Almost all of the works are in keys that are easy to play on the one-keyed piccolo, the instrument which was most likely the piccolo in general use throughout the majority of Beethoven’s career,”¹⁴⁴² which had been in use and improvement since circa 1660 (1600-1750: Development of the One-Key Flauto Piccolo (ca. 1660-1680): see page 71). According to Gippo, “the scope and sheer power of Beethoven’s music was in many cases beyond the capacity of the instruments of his day as the piccolo was an open-holed, one-key instrument with a tiny embouchure hole with Beethoven miscalculating the piccolo’s potential in his Symphony #5” (see page 439).¹⁴⁴³ Early on, Beethoven’s experimented with the one-keyed piccolo in various combinations of ensembles such as in the Musik zu Einem Ritterballett, WoO 1 (1790), and the piccolo did not appear in his first to fourth symphonies before using it (possibly in its four-keyed form) in his Fifth Symphony.¹⁴⁴⁴ The four-keyed piccolo appeared after 1760, much improving the intonation of the one-keyed instrument (The Four-keyed Piccolo: page 80). The four keys were the E-flat/D-sharp key, an F-natural for the right hand, and the G-sharp/A-flat key and the B-flat key for the left hand.¹⁴⁴⁵ According to Dombourian-Eby: “These three notes previously had the worst intonation and tone quality of any notes on the one-key piccolo.”¹⁴⁴⁶ The six-keyed piccolo made its appearance after the 1782-86 period when the additional two keys were added to the flute and were incorporated in a practical sense only from around 1824 onwards (see page 81). In his article “Beethoven’s Mistakes,” Gippo talks of Beethoven’s piccolo was “an open-holed, ring-

¹⁴⁴² Dombourian-Eby, Thesis.

¹⁴⁴³ Gippo. *Beethoven's Mistake*, pp. 31,32.

¹⁴⁴⁴ Dombourian-Eby, Thesis, p. 13.

¹⁴⁴⁵ Montagu, p. 9.

¹⁴⁴⁶ Dombourian-Eby, Thesis, p. 5.

keyed Meyer system instrument with a tiny embouchure hole,¹⁴⁴⁷ but as H.F. Meyer produced his six-key piccolo circa 1848, by dates this attribution is incorrect.¹⁴⁴⁸

The balance of piccolo usage is shown in the table comparing Beethoven's Piccolo's usage paired to other instruments (Table 12, page 395), from a comparison of the Fifth and Sixth Symphonies to the *Egmont Overture* and finally the Ninth Symphony; Beethoven learned from and developed his style of piccolo usage related to his experiences gained both as composer and orchestrator.

Showing a cleverness and understanding of the instrument, Beethoven used the piccolo in at least eleven of the nineteen compositions, primarily with the function of extending the range and increasing the dynamic capability of the full orchestra, mainly fulfilling the first criteria as described in "Classifying Roles" below. However, moving cautiously, in none of the works, was the full range of the instrument used, staying within the comfort zone range of just over an octave, but he did eventually use the scope of the instruments range in some of the compositions.¹⁴⁴⁹ Most commonly, the piccolo was employed in the loudest tutti passages, occasionally but effectively, significantly increasing the volume of the group.¹⁴⁵⁰ By doing so, a "special effect" was produced by taking advantage of the piccolo's inherent power,¹⁴⁵¹ giving the piccolo passages from the flute, to reinforce the height of a tutti by doubling the upper strings.¹⁴⁵²

Range

On first observation, the range used in the Fifth Symphony gives the impression to be broad; however, the actual playing range is C²-E³ (Table 11). The E¹ and G³ occur once only, leaving one to conclude that Beethoven is still in an experimental stage of writing for piccolo within large-scale symphonic works.

Table 11: Range covered by Piccolo in Beethoven's Symphonies & Egmont¹⁴⁵³

Symphony/Overture	No. 5	No. 6	Egmont	No. 9
Movement	Finale	4th mvt.		Finale
Range Covered	D ¹ -G ³	F ² -G ³	A ¹ -G ³	F# ¹ -A ³

¹⁴⁴⁷ Gippo, *Beethoven's Mistake*, pp. 31, 32.

¹⁴⁴⁸ Heinrich Friedrich Meyer / Piccolo in E-flat Piccolo (1848), Library of Congress. DCM 0924; <https://www.loc.gov/item/dcmflute.0924/>.

¹⁴⁴⁹ Teng, p. 74.

¹⁴⁵⁰ Dombourian-Eby, Thesis, p. 15.

¹⁴⁵¹ Nourse, Thesis, p. 45.

¹⁴⁵² Alexandra Urfer, *The Beethoven Journal*, p. 2.

¹⁴⁵³ Jennifer Kuo-Jen Teng, DMA Thesis, p. 74.

Beethoven avoids the use of the lower piccolo register in the Sixth Symphony, with the high register appearing more often despite the limited piccolo use in the fourth movement, with sustained long notes reinforcing the “thunderstorm effect.” As noted in the chart, in the *Egmont Overture*, Beethoven uses the written range for the piccolo with increased frequency.¹⁴⁵⁴

Pairing the piccolo with other instruments

In a comparison of Beethoven’s piccolo usage paired to other instruments, as seen in Table 12 below, Kuo-Jen Teng calculated Beethoven’s use of the piccolo in his major symphonic works ¹⁴⁵⁵ and divided them into five categories:

1. orchestral tutti.
2. solo or solo with other instruments.
3. in unison with flute.
4. an octave higher than flute.
5. total measures using piccolo.¹⁴⁵⁶

While from a technical standpoint, Beethoven’s symphonies were playable by the Classical woodwinds, but the delicacy of the instruments rendered them increasingly inappropriate, and woodwind makers such as the Grenser family and H. F. Meyer designed instruments that were essentially more powerful regardless of the complexity of their keywork.¹⁴⁵⁷

Flutes and flauto piccolos built by H.F. Meyer of Hamburg after about 1850 responded to the demand of German orchestral flutists to balance against larger string sections and to play in the extreme high and low registers. They were said to be the only instruments capable of managing Beethoven’s symphonies.¹⁴⁵⁸

¹⁴⁵⁴ Ibid.

¹⁴⁵⁵ Idem., p. 75.

¹⁴⁵⁶ Ibid.

¹⁴⁵⁷ Performing Beethoven. Robin Stowell, Ed., Cambridge Studies in Performance Practice 4, Cambridge University Press, 1994. Colin Lawson, Beethoven and the Development of Wind Instruments, p. 70-88.

¹⁴⁵⁸ Ardal Powell, Heinrich Friedrich Meyer (1814-97), FluteHistory.com.
<http://www.flutehistory.com/Instrument/Makers/Heinrich%20Friedrich%20Meyer/index.php3>

Table 12: The statistics of the comparison of Beethoven's Piccolo's usage in Symphonies and Overture.¹⁴⁵⁹

Symphony / Overture	No. 5		No. 6		Egmont		No. 9	
Movement	Finale		4th mvt.				Finale	
Piccolo Usage	Measures	%	Measures	%	Measures	%	Measures	%
Orchestral Tutti	60	26	17	65	27	43	92	51
Solo + other instruments	2	1		0	19	30	90	49
Unison with Flute	65	28	7	28	4	6		0
Octave higher than Flute	104	45	3	7	13	21		0
Total measures using Piccolo	231	100	27	100	63	100	182	100
Total Measures in the Movement	444		155		347		733	



Figure 332: 1800s Piccolo Flute H.F. Meyer "Nach Meyer" Rosewood & Silver German Six Key Piccolo¹⁴⁶⁰

Modeled on the Viennese-type flutes favored by German orchestral musicians of the nineteenth century, the Meyer-type flutes and piccolos were widely imitated by Viennese makers, as well as by other German, Austrian, and Italian woodturners. In Paris, London, Boston, New York, and Berlin the Boehm flute displaced the traditional keyed flute relatively early (see Cylindrical Boehm Flute and Piccolo; the Mollenhauer Piccolo, page 69), and from about 1870, modified Boehm flutes by French and English makers came into more widespread use, more so in orchestras than in bands. However, as noted in the chapter on the development of the piccolo (page 83), Boehm failed to produce a reliable piccolo until his protégé Mollenhauer took over its development.

Classifying Roles:

1. Does the piccolo extend the range and dynamics of the piece?
2. Did the piccolo produce any special programmatic effects, and what are they?
3. Did the piccolo qualify to be called a solo instrument in that piece?

¹⁴⁵⁹ Ibid.

¹⁴⁶⁰ Personal collection.

The First Role:

Does the piccolo extend the range and dynamics of the piece? In his own signature style, Beethoven used the piccolo for range and dynamic extension. Before the piccolo was regularly introduced into the symphony orchestra, the instrument was not frequently used in this role. The piccolo's unique range and tone qualities were simply not needed in instrumental ensembles prior to the orchestra's growth.¹⁴⁶¹ In opera, the piccolo's high pitch and dynamics had been early on appreciated for its sheer ability to speak clearly from the pit, as well as in adding sparkle to large overtures.¹⁴⁶² The instrument had come into common use in opera orchestras perhaps as early as at the turn of the eighteenth century and was definitely registered as part of the Paris Opera orchestra by 1781.¹⁴⁶³ Outside of the opera orchestra pit, however, the piccolo's volume was less of an asset. The instrument was utilized merely as a smaller-sized flute and was expected to adjust dynamics accordingly for a given chamber piece.

Furthermore, while the piccolo was recognized as the "octave flute," it appears that it was not immediately used as an octave extender of either the flute individually or of the greater ensemble. Prior to the nineteenth century, the piccolo had found favor due to its other unique qualities rather than for its range and dynamics. These qualities included its bright tone, its facility with "rapid and complicated" music, and its programmatic implications.¹⁴⁶⁴ Beethoven's use of the piccolo to extend the pitch and dynamics of the symphony orchestra was unprecedented and exposed listeners to the instrument's most fundamental role. Before its introduction in the symphony orchestra, the piccolo had, in many ways, been treated more as an ornamental or even solo voice.

The Second Role:

Did the piccolo produce any special programmatic effects, and what are they? Of these categories, Beethoven used the piccolos programmatic associations and features, but in a somewhat limited way. A good proportion of his orchestral compositions use the piccolo for its characterization, but mostly these programmatic uses conjure up the piccolos military or war-like quality. This can be heard for examples in the overture and incidental music of *Egmont*, *Wellingtons Sieg*, and the Ninth Symphony featuring the piccolo in the "*Turkish March*" of the finale. Similar "martial" themes are found in the *Zwei Märsche fier Militärmusik*,

¹⁴⁶¹ Gippo, foreword, Wellbaum, p. 3.

¹⁴⁶² Nourse, Thesis, p. 32.

¹⁴⁶³ Idem, p. 37.

¹⁴⁶⁴ Ulric Daubeny, *Orchestral Wind Instruments: Ancient and Modern* (London: New Temple, 1920), p. 30-31.

Zapfenstreich, *Militär-Marsch*, and in the marches of *Die Ruinen von Athen* and *König Stephan* the piccolo aids in providing a “Turkish” or *Janissary* band impression.¹⁴⁶⁵

Beethoven utilized a second programmatic association of a storm with thunder and lightning in the fourth movement of the Pastoral Symphony. It is an entrance that is short-lived (see page 469) and it “*does little to help elevate the piccolo's programmatic capabilities.*”¹⁴⁶⁶ These examples show that Beethoven used only two of the above criteria of categorizing the pieces: [1.] a military band imitation, at the same time scoring other martial instruments like the “heroic” brass¹⁴⁶⁷ accompaniment; and [2.] the one-time storm effect of the Sixth Symphony which according to Berlioz “*already had been built by the orchestra*”¹⁴⁶⁸ although the “lightning effect” could not have been produced by any other instrument.¹⁴⁶⁹

The Third Role:

Did the piccolo qualify to be called a solo instrument in that piece? The third requirement for the critical analysis, that of being a fully-fledged solo instrument was not totally achieved, implying that the Beethoven’s limited use of character parts did not entirely launch the programmatic role of the orchestral piccolo in the next stages; hence the concept of the *Pre-* and *Post-Beethoven* piccolo. When one considers the reason for Beethoven not using the piccolo as a solo instrument, the answer, perhaps, is with the opinion of a contemporary of Beethoven, the composer and critic Ernst Theodor Wilhelm Hoffmann (1776-1822, commonly abbreviated as E. T. A. Hoffmann), who wrote: “*Beethoven is extraordinarily thoughtful in his composition, making very heavy demands on the orchestra, but making no individual part...especially taxing,*”¹⁴⁷⁰ Here, Hoffman establishes the fact that Beethoven did not have writing for the solo piccolo as one of his goals, although he did come close to using the piccolo in its third role as an orchestral soloist. He did this by giving the piccolo a particularly attractive, almost soloistic part in the Sixth Symphony, as observed by the author (see page 474). But, for

¹⁴⁶⁵ Dombourian-Eby, Thesis, pp. 25, 32 – 34.

¹⁴⁶⁶ Teng, p. 36.

¹⁴⁶⁷ Ibid.

¹⁴⁶⁸ Berlioz, p. 121; Berlioz & Strauss, p. 236.

¹⁴⁶⁹ Personal opinion.

¹⁴⁷⁰ Paul Mathews. *Orchestration. An Anthology of Writings* (New York). Routledge, 2006. Quoting E.T.A. Hoffmann. *Review of Beethoven's Overture to Coriolan*, Musical Writings: Kreisleriana, The Poet and the Composer, *Music Criticism*, ed. David Charlton, trans. Martyn Clark, Cambridge University Press, 1989, p. 29. Google EBooks, <https://books.google.com/books?id=veggosGTu98C&pg=PA43&dq=Paul+Mathews,+ed,+Orchestration,+Hoffmann&hl=en&sa=X&ved=0ahUKEwjnkYGfnq7cAhVBRK0KHQefAmIQ6AEIKTA#v=onepage&q=Paul%20Mathews%20ed%20Orchestration%20Hoffmann&f=false>

the piccolo part to be accepted as an authentic, prima facie, genuine soloist, all three criteria should be met:¹⁴⁷¹

1. It should go beyond the role of merely extending the range or dynamics.
2. It should have no obligated direct programmatic function.
3. It should demonstrate the instrument's unique virtuosic or lyrical capabilities.¹⁴⁷²

In the few other occasions that Beethoven gave the piccolo a brilliant ornamental passage, he concealed the part within a *grand tutti fortissimo*, even though “the effect of the Piccolo here is marvelous; it is like golden braid in a tapestry, lending a dazzling glitter to the design”¹⁴⁷³ (Figure 333).

Figure 333: Beethoven: Piccolo and the Tutti in the Finale of Symphony No. 5 in C minor, Op. 67¹⁴⁷⁴

Another “almost made it” example is where one finds the two measures in the Ninth Symphony’s final *Maestoso* when the piccolo glows from the orchestra as the only wind instrument to play a downward gesture with the strings. The piccolo’s achievement here is to add a little vivacity to the passage, because it is only doubling, although fleetingly, the same passage found in the strings (Figure 334).¹⁴⁷⁵

Figure 334: Beethoven: Maestoso in Finale of the 9th Symphony Op. 125¹⁴⁷⁶

¹⁴⁷¹ Alexandra Urfer, p. 4.

¹⁴⁷² Personal definition.

¹⁴⁷³ Frederick Corder. *The Orchestra and how to Write for it: A Practical Guide*. Robert Cocks & Co., London, 1895. The Piccolo or Octave Flute, p. 38. Google Books, <https://books.google.com/books?id=RsQQAAAAYAAJ&pg=PP9&dq=F+Corder,+The+Orchestra+&hl=en&sa=X&ved=0ahUKEwiKIPOatK7cAhU17IMKHe5vBIOQ6AEIKTAA#v=onepage&q=F%20Corder%20The%20Orchestra&f=false>

¹⁴⁷⁴ Idem., p. 38.

¹⁴⁷⁵ Dombourian-Eby, Thesis, p. 48.

¹⁴⁷⁶ Ludwig van Beethoven. *Symphony No. 9 in D minor Op. 125*, CCARH Team, Palo Alto: CCARH, 2008, p. 294

BEETHOVEN'S 19 WORKS (32 INDIVIDUAL PIECES) WHICH INCLUDED PICCOLO¹⁴⁷⁷

Pre-Beethoven and Post-Beethoven Composers

Credited for introducing the piccolo into the symphonic mainstream,¹⁴⁷⁸ Beethoven incorporated the piccolo into the orchestra by calling it the “octave flute” or “*Ottavino*” because of extending the range of the flute up an octave. In order to appreciate Beethoven’s role in the piccolos development, the concept of *Pre-Beethoven* and *Post-Beethoven Composers* will be used as the approach to the overall analysis of Beethoven’s pieces using the piccolo and consolidating them into groups.¹⁴⁷⁹ These groups are based on the review of the *piccolo’s three primary roles from a functional point of view*, as would be assessed by a modern music critic.¹⁴⁸⁰

History

Beethoven’s first compositional uses of piccolo came fifteen years before the release of the Fifth Symphony in his *Muzik zu einem Ritterballett* (1790), followed by the *Menuetten* (1795), and *deutsche Tänze* (also 1795). Premiered in Bonn on March 6, 1791, *Musik zu einem Ritterballett* was commissioned by Count Ferdinand Ernst von Waldstein (1762-1823), a member of the Bohemian House of Waldstein and devoted patron of the arts.^{1481, 1482} He praised the young Beethoven for his musical prowess and was one of the most influential figures in the young composer’s life, as the count provided the scholarship necessary for Beethoven to study with Joseph Haydn in Vienna.¹⁴⁸³ He was also instrumental in Beethoven’s acceptance into the spheres of the Viennese aristocracy through letters of introduction. A proficient amateur musician himself, Waldstein hired Beethoven to ghostwrite the music to the eight numbers, but he alone produced and co-choreographed the “*Knight’s Ballet.*” The program for the first performance, given on March 6, 1791, in Bonn, makes no mention of the composer’s name, and the *Bonn Theaterkalender* credited Waldstein with the conception of both the scenario as well as the music for this “*characteristic ballet in old German costume.*”¹⁴⁸⁴ Unfortunately, with

¹⁴⁷⁷ Personal Category Search, IMSLP. https://imslp.org/wiki/Category:Beethoven,_Ludwig_Van.

¹⁴⁷⁸ Nourse. The Symphonic Debutante Piccolo: was it Really Beethoven's Fifth? p. 26 – 29.

¹⁴⁷⁹ Personal Classification

¹⁴⁸⁰ Alexandra Urfer, p. 2

¹⁴⁸¹ Suchet, John. “*Beethoven's patrons - Count Waldstein*”. Archived from the original on 16 April 2007. Retrieved 21 April 2007.

¹⁴⁸² Wikipedia contributors. “*Count Ferdinand Ernst Gabriel von Waldstein.*” Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 3 Jul. 2018. Web. 25 Jul. 2018.

¹⁴⁸³ John Palmer, *Ludwig van Beethoven: Musik zu einem Ritterballett* (Music for a ballet of knights), WoO1. <https://www.allmusic.com/composition/musik-zu-einem-ritterballett-music-for-a-ballet-of-knights-woo-1-mc0002401145>

¹⁴⁸⁴ Ibid.

exception to Beethoven's music, the playbill for the first performance, and words of praise for Waldstein from a reporter of the Bonn Theaterkalender, no evidence remains of the actual choreography or content of the ballet fashioned by Waldstein. However, it soon became known that Beethoven, the young court musician, and Count Waldstein's protégé, had written the score.¹⁴⁸⁵ Although a transcription for piano of Beethoven's Knight's Ballet was printed in Leipzig (1872), the original complete score was not available until it was published in 1888 as part of the complete edition of Beethoven's works published by Breitkopf & Härtel in Leipzig.¹⁴⁸⁶

Musik zu einem Ritterballett (Music for a Knight's Ballet), WoO 1 (1790)

Analysis

In his youth in Bonn, the term, "German Dance" meant a simple, triple-meter dance for couples (German Dances Analysis, page 411). The underlying structure of the country dances are similar, ranging from the Minuet, the German Dance, and the Ländler or other country dances and had yet to develop the "lilt" associated with the nineteenth-century *walzer*.

Waldstein's ballet depicts the medieval combinations of German enthusiasm for the assortments of war, hunting, love, and drinking. The ballet was produced and categorized into eight short farces, depicting the various facets of Medieval German knighthood in the form of songs and dances (piccolo appears in bold movements 1, 3, 6, 8):

1. **Marsch**, (March). In the opening March, there is an early indication of Beethoven's later personality which emerges. In characteristic ABA form, the first section includes a varied, not exact, a repeat of its melody while in the return of part A Beethoven moves fleetingly to the minor mode.
2. **Deutscher Gesang**. Allegro moderato. (German Song). The following "German Song" is rondo-like with a portion of its rising & falling, eight-measure string theme alternating with different melodies and closing out the segment.
3. **Jagdlied**. Allegretto. (Hunting Song). Predictably, a horn opens the 'hunt,' followed by a second section featuring strings alternating with woodwinds and brass.
4. **Romanze**. Andantino. (Romance). In this movement, the "Love Song," as a return of the "German Song" central theme, is played on pizzicato strings in a piano dynamic and is harmoniously like the "German Song," after which, a repeat of the "German Song" makes an appearance between each of the parts.
5. **Kriegslied**. Allegro assai con brio. (War Song). The "War Song" is an opportunity for a violent outburst from the brass and timpani.
6. **Trinklied**. Allegro con brio. (Drinking Song). The subsequent "Drinking Song" after

¹⁴⁸⁵ Ibid.

¹⁴⁸⁶ Ludwig van Beethovens Werke, Serie 25: Supplement, Nr.286, Leipzig: Breitkopf und Härtel, n.d. [1862-90]. Plate B.286. IMSLP:
[https://imslp.org/wiki/Musik_zu_einem_Ritterballet%2C_WoO_1_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Musik_zu_einem_Ritterballet%2C_WoO_1_(Beethoven%2C_Ludwig_van))

hunting, romancing, and warring is an opportunity to go drinking to celebrate these manly events is a rowdy piece highlighting simple, four-measure repeated melodies.

7. Deutscher Tanz. Walzer. (German Dance)
8. **Coda.** Allegro vivace.

One of the first points of interest relates to Beethoven's instrumentation for this work. While he includes flutes and oboes typically as the top voices of the woodwinds and bassoons as the section's basses almost ritualistically, Beethoven refrains from doing so throughout the entire composition, instead of placing the burden exclusively on the unusual combination of piccolo, clarinets in A, horns in D and trumpets in D.

Aged twenty, Beethoven was still highly influenced by the established Classical traditions of Mozart and Haydn, as well as predisposed to the *Empfindsamkeit* sentiment of Carl Philipp Emanuel Bach. Therefore, the form of the ballet is woven into a simple, yet cleverly paced *rondo* setting, and after the *Deutscher Gesang* is played for the first time, Beethoven reintroduces it *da capo* after every other subsequent vignette, establishing it as the underlying principle theme for the entire ballet. It continues in this manner until the final Coda, where it is restated at a slower tempo, *Andantino*, but only for the first eight bars of the usual sixteen-bar song, and cadences not in the typical key of B minor, but rather in B Major and under a fermata. With the rare exception of a few passages scattered throughout the ballet, most of the sections are dominated by comforting eight-bar phrases, as was familiar and custom to the usual dancing practices of the Germanic states of the late-eighteenth century. The idea thus alludes to that much of the ballet routines exhibited in the now-lost ballet could have been closely related to the rustic duple and triple meter dance forms familiar and perhaps even practiced by those members of society who would have been present at the premiere of the *Ritterballet*. The clear indications of *Deutscher Tanz* and *Walzer* are examples that confirm this speculation.

Much of Beethoven's understanding regarding the piccolo, as well as the full potential of the other various instruments, relied upon experimentation and familiarization in this period of the composer's life. He felt at this point that the range of the piccolo's first and second octave would suffice as a competent substitute for the flute's equivalent second and third octaves and was appropriate for the composer's imaginative blend of tonal colors to extrapolate the scenes demonstrated by Waldstein's dancers.

In stark contrast to the soloistic opportunities given to other members of the orchestra, the piccolo retains a predominantly supportive role, providing coloring and texture through its implementation of doubling and sustained pedal notes throughout all its entries in the ballet. The examples of which are found in the following:

No. 1: Marsch – Piccolo in Bars 5 to 11, then sporadically in Bars 15, 19, 22 to 24, and 26 to 27 (Figure 335)

Figure 335: WoO 1 Musik zu einem Ritterballet No. 1 Marsch Bars 1 - 27¹⁴⁸⁷

No. 3: Jagdlied – Piccolo in eight-bar phrases, pickup to Bar 105 to 112, and again from pickup to Bar 121 to 128 (Figure 336)

Figure 336: WoO 1 No. 3 Jagdlied Bars 104 - 128¹⁴⁸⁸

However humble it may appear in the *Marsch* and *Jagdlied*, it is incontrovertible that the piccolo pays its dues to the first inklings of Beethoven's militaristic and rebellious spirit, upon which he will go on to embellish with greater finesse and authority in the upcoming decades of political turmoil that inundated Beethoven's emotional state and the Continent at large.

The Coda, itself formulaic in what Beethoven will return to in his construction of the *deutsche Tänze* (WoO 8) five years later, oversees the piccolo rhythmic and motivic emphases,

¹⁴⁸⁷ Ludwig van Beethovens Werke, Serie 25: Supplement, Nr.286, pp. 2 – 4.

¹⁴⁸⁸ Idem., p. 8.

as well as harmonic pedals when needed to bolster a happy conclusion to a brief, yet captivating ballet production. As with the *Marsch* and *Jagdlied*, the piccolo will be featured again and again during the finales of future performances, the presence of which ultimately becomes synonymous with the definition of Beethoven's "victory."

No. 8: Coda – Pickup to Bar 1 to 12, 30 to 37, 59 to 62, 67 to 70, and pickup to Bar 83 until the end at 94 (Figure 337).

Figure 337: WoO 1 No. 8 CODA Bars 1 - 94¹⁴⁸⁹

No.6: Trinklied

While in principle, its role varies differently to those displayed in the other sections, Beethoven allows the piccolo to emerge from the orchestral blend during the Trio of the *Trinklied*. The piccolo provides a tinkling quality, allowing it to give to the charming, simplistic melody in G Major of the first violins that it doubles up the octave, first for a full eight-bar phrase from Bar 17 to 24, then intermittently as gently emphatic interjections in Bars 27 to 28 and 31 to 32 (Figure 338). It provides an adorable relief from the lofty and proud drinking that is swelling the morale of the knights and their pot-bellied companions during the primary A section, characterized by the entrance of the hollering trumpets and the thrumming of the timpani.

¹⁴⁸⁹ Idem., pp. 14 – 19.

Nº 6. Trinklied.

Allegro con brio.

Flauto piccolo.

Figure 338: WoO 1 No. 6 Trinklied Bars 1 - 40¹⁴⁹⁰

Flauto Piccolo.

Marsch. Allegro.

1. Trümpfer Orchest. Pace.

Andante allegretto.

2. Trümpfer Orchest. Pace.

3. Trümpfer Orchest. Pace.

4. Trümpfer Orchest. Pace.

5. Trümpfer Orchest. Pace.

6. Trümpfer Orchest. Pace.

7. Trümpfer Orchest. Pace.

8. Coda. Allegro vivace.

Andantino. Compositivo.

9. Trümpfer Orchest. Pace.

Figure 339: Original: Ritterballet.

1. Marsch; 3. Jagdlied; 6. Trinklied; 8. Coda; Beethoven's first-ever use of the piccolo

¹⁴⁹⁰ Idem., p. 10.

Sound Files 20: Beethoven, WoO 1, Ritterballet, No. 6, Trinklied¹⁴⁹¹

Summary

While modest in value and contribution in comparison to what audiences are customarily acquainted, the role of the piccolo is nonetheless prevalent and respected by Beethoven in his earliest work to incorporate such an instrument. *Musik zu einem Ritterballet* provided an excellent starting point for the composer to launch from regarding his exploration and discovery of the multi-faceted talents the piccolo has to offer, contributing as a stable foundation upon which Beethoven erected his status as the cornerstone for the piccolo's acceptance and infiltration into mainstream orchestral writing. It is of interest to be aware of Beethoven's use of the piccolo so early on in his career in these compositions mentioned, the *Musik zu einem Ritterballett*, the *Menuetten*, and *deutsche Tänze*, but apart from being fascinating, these pieces do not have much in common with the typical use of the symphonic orchestral piccolo, as they are all dances and in no small degree involve less than full orchestration (Figure 339).

Although the piccolo is not present in the Ritterballett's German Dance (movements 2 and 7), Beethoven echoes its country origins with the moderate tempo and in the opening melody with a triple meter expression before going to an eighth-note rhythm followed by a duple-meter coda but shortly melds into the final repetition of the "German Song" before closing the ballet. It is stunning to note here that Beethoven called this movement a "Waltz" forty or more years before Strauss and Schumann popularized the later generation of the Minuet and the German Dance.

¹⁴⁹¹ Ludwig Van Beethoven - Complete Ritterballet WoO 1; Orchesterwerke Bühnenmusik; Vol. 3, Complete Beethoven Edition, Orchestral Works, Music for the Stage; Deutsche Grammophon; Auger · Crass · Finley · Gedda, Gritton · McNair · Studer, Fischer-Dieskau · Ganz · Abbado, Chung · Davis · Järvi · Karajan, Maazel · Marriner; Download 00028945371320; Int. Release 15 Sep. 1997; <https://www.youtube.com/watch?v=YpDSuu0VwkI>.

The Zwölf Menuetten [Twelve Minuets for Orchestra], WoO 7 (1795)

The Zwölf Deutsche Tänze [Twelve German Dances for Orchestra], WoO 8 (1795)

History

As were his contemporaries, Beethoven was influenced by the popular folk music of his day. Thus, we find Rhineland dance rhythms as well as assimilated Italian, French, Slavic, and even Celtic idioms in his compositions. Beethoven was not a significant folk composer in the sense we understand it today, but in his dance music, he followed the folk melody, allowing it to steer him away from his unique harmonic techniques. French music imposed on him from different directions. Firstly, from Mannheim, whose artistic links with Paris were always active, and also from the Bonn Nationaltheater, which depended on comic operas translated from French for its repertory. Beethoven was weaned on the sonatas and teachings of Carl Philipp Emanuel Bach, the chief proponent of “expressive” music when music was viewed as the art of pleasing sounds—*Empfindsamkeit*. In Beethoven, this music evoked a response for reasons of personality but also because of the intellectual climate prevalent at the time. The favorite literary fare of his best friends, Stephan von Breuning and his family and their friends, were associated with the *Sturm und Drang*, their rejection of the rationalism of the early eighteenth century and acclamation of feeling and instinct over reason.¹⁴⁹² In such a movement, music took on new importance as an art of empathetic feeling of the soul. To Beethoven, “feeling” was as important in practice as it was in theory. Beethoven was welcomed by the Viennese aristocracy from the time of his first arrival in Vienna. In the Vienna of the 1790s, music, dance and all forms of social activities had become the favorite pastime of a cultured aristocracy, who were tired of the wars and wanted to relax, have a good time and enjoy and appreciate all or any of the other fine arts. According to David Neumeyer:

*“after the end of the Napoleonic wars a new era began in the history of the concert world, one in which the middle class began taking on dramatic new roles. . . [By] the early 1830s the concert life of [London, Paris, and Vienna] exhibited similar dramatic growth, and by 1848 a commercial concert world had emerged in each city, over which the middle class exerted powerful, if not dominant, control”.*¹⁴⁹³

¹⁴⁹² Minuet. Encyclopædia Britannica Publisher: Encyclopædia Britannica, Inc. Date Published: August 18, 2011 URL: <https://www.britannica.com/art/minuet>: Access Date: July 24, 2018.

¹⁴⁹³ David Neumeyer. *Schubert, Dance, and Dancing in Vienna, 1815-1840*, The University of Texas at Austin, 11 August 2012; updated 21 March 2015, p. 9. https://repositories.lib.utexas.edu/bitstream/handle/2152/29532/Neumeyer_Schubert--dance_and_dancing.pdf?sequence=3&isAllowed=y; from: Weber, William. Music and the Middle

Many were advanced amateur musicians, themselves playing instruments well enough to perform beside professionals. Perhaps at no other time and in no other city was there such a high standard of amateur and semiprofessional music-making as in Beethoven's Vienna. Dance assumed importance socially in Vienna,¹⁴⁹⁴ with court dances dominated by the elegant form of the minuet in the later part of the eighteenthth century. Dance music for balls in Vienna was provided by composers of great contemporary distinction, including Haydn writing for the Artists' Pension Society Ball. The seventeenth-century introduced one of the most illustrious dances in history: The Minuet (also known as Menuet [Fr.]; Menuett [Ger.]; Minuetto [Ital.]) is a piece of music written in dance rhythm and is of French origin. The name derivative is from the French “*menu*” (meaning small), which comes from the province of Branle of Poitou, France, and denotes the short steps taken while dancing. The Minuet was the replacement of the Courante. Dances of that time demonstrated exaggerated steps and actions, but the introduced movement of a more on the graceful and dignified nature.

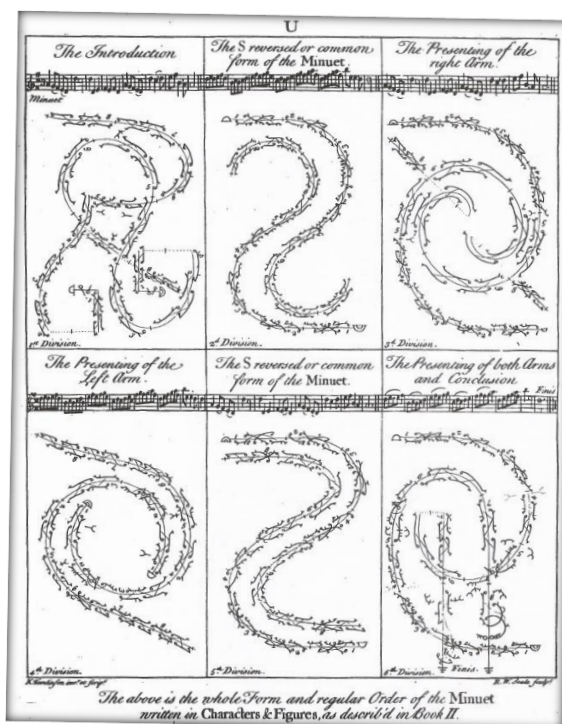


Figure 340: Kellom Tomlinson. The Art of Dancing (1735) - the Minuet. ¹⁴⁹⁵

Class: The Social Structure of Concert Life in London, Paris, and Vienna. London: Croom Helm, 1975. Hearing Schubert D779n13: Dance in Vienna circa 1820, part 4.

<https://hearingschubert.blogspot.com/2010/01/dance-in-vienna-circa-1820-part-4.html>

¹⁴⁹⁴ Ebenezer Prout (1835–1909), Minuet. A Dictionary of Music and Musicians 1900 George Grove, Ed. Wikisource. Date retrieved: 24 July 2018 13:13 UTC:

https://en.wikisource.org/w/index.php?title=A_Dictionary_of_Music_and_Musicians/Minuet&oldid=4996067

¹⁴⁹⁵ Kellom Tomlinson. *The Art of Dancing (1735)*. Moira Goff. The minuet versus the waltz. Dance in History, Dance in Western Europe, from the 17th to the 19th century, Wordpress Blog: <https://danceinhistory.com/>

Initially, the Minuet was a sparkling, animated dance, dancing around the room in the shape of an “S” or a “Z (Figure 340).”¹⁴⁹⁶ Later still, it developed into a slow and stately dance, extremely elegant and with a simplicity not shared by other dances and became identified as the "Walking Dance." Kissing was encouraged as a big part of the enjoyment of the dance, making the minuet rather seductive. The Minuet danced as duets, opened formal balls of the eighteenth century. Dancing one couple at a time, inspected and scrutinized by all the other guests, it was, in effect, an exhibition ballroom dance by way of an “introduction.” It had specific steps and floor patterns that had to be performed in an established order (Figure 340), with controlled and elegant carriage being critical.¹⁴⁹⁷ State balls at the time of King Louis XIV (1638-1715) were elegant affairs with the Minuet being termed the "Queen of Dances." It was more of an attitude and social mixer than a real dance. Proper dress and courtesy was highly encouraged and was seen as a way to show off one’s courtesy and etiquette skills.¹⁴⁹⁸ In 1795 Beethoven produced a set of twelve Minuets and twelve German dances, later to be listed as WoO 7 and WoO 8, for the Artists' Pension Society Ball^{1499, 1500}, intended for the smaller of the ball-rooms available.¹⁵⁰¹ Haydn’s and Beethoven’s involvement with the society continued as

¹⁴⁹⁶ Ibid.

¹⁴⁹⁷ Moira Goff. The minuet versus the waltz. Dance in History, Dance in Western Europe, from the 17th to the 19th century, Wordpress Blog: <https://danceinhistory.com/>

¹⁴⁹⁸ Dance History Archives. <http://www.Streetswing.com/histmain/index.htm>. Nov 12, 2004A

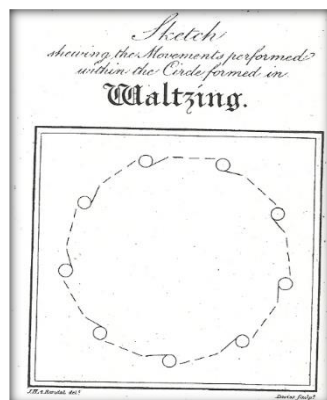
¹⁴⁹⁹ Grosses, Kleines Hoftheater (now the Grosser, Kleiner Redoutensaal) Giovanni Batista Carione constructed this room, called Neue Saal oder Danz Plaz zu Hqff, along with a smaller hall in 1629-30. It was renovated several times (e.g. by Francesco Galli Bibiena in 1698) and after 1720 was called Grosses Hoftheater. The large hall (51.3 x 19m.) was used for opera performances until 1744. In 1747 Antonio Calli-Bibiena converted it into a ballroom (called the Redoutensaal). The large room (now called Grosser Redoutensaal) seats about 1500 (with a reverberation of 1.4 seconds). Until 1870 this was the largest concert hall in Vienna. The small room (now called Kleiner Redoutensaal) seats about 400. Baroque operas presented here included the premieres of Antonio Draghi's *Alceste* (1700), Fux's *It fato monachico* (1700), and G.B. Bononcini's // *natale di Giunone* (1708). Haydn, Mozart, and Beethoven wrote dances for social occasions such as balls taking place in these rooms. The large hall was frequently utilized for concerts (prior to 1870), including the first performances of Haydn's *The Seasons* (1801), of Beethoven's *Symphony no. 8* (1814), and of Brahms's *Requiem* (1867). Other notable events were Paganini's first concert in Vienna (1828) and Brahms's conducting of Bach's *Christmas Oratorio* (1864, the first time in Vienna). From: Ingeborg Harer. *Musical Venues in Vienna, Seventeenth Century to the Present*, Performance Practice Review Volume 8 Number 1 Spring Article 8, 1995. Article 8. DOI: 10.5642/perfpr.199508.01.08 Available at: <http://scholarship.claremont.edu/ppr/vol8/iss1/8>

¹⁵⁰⁰ Pensionsgesellschaft bildender Künstler in the 1790s. The society held an annual charity masked ball in the imperial ballrooms on the Sunday before St. Catherine’s Day (25 November) every year between 1792 and 1870, and in the early years it was customary for new minuets and German dances to be donated by a local composer. Haydn composed the Minuets Hob. IX: 11 and German Dances Hob. IX:12 for the inaugural ball shortly after returning from his first extraordinarily successful visit to London, and Beethoven composed his dances WoO 7 and WoO 8 for the 1795 ball at the age of only 24: Erica Buurman, Canterbury Christ Church University; <http://music.ua.edu/wp-content/uploads/2016/09/NBR-6-Buurman-revised-HaydnBeeth.pdf>

¹⁵⁰¹ *Werke ohne Opuszahl* ("Works without opus number") (WoO), also Kinsky–Halm Catalogue, is a German musical catalogue prepared in 1955 by Georg Kinsky and Hans Halm, listing all of the compositions of Ludwig van Beethoven not originally published with an opus number, or survived only as fragments; Found in Found in Georg Kinsky and Hans Halm, *Das Werk Beethovens* (Munich and Duisburg: G. Henle Verlag, 1955). p. 462.

long as 1818, “when his 1795 dances were revived, and he was allocated six free tickets for that year’s ball.”¹⁵⁰²

In the context of understanding Beethoven’s Minuets, German Dances (Deutscher), and Ländler as compositions, according to Neumeyer, “it is necessary to understand that there is



no such thing as a single, fixed form for the performance of a series of dances, indeed, not even a fixed context or environment. This fluidity or variability is reflected in the history and analyses that follow.”¹⁵⁰³ From a compositional point of view, there is a gradation in the underlying structure that is minimal from the Minuet to the German Dance, Ländler, and ending with the Waltz.

Figure 341: Thomas Wilson. A Description of the Correct Method of German or French Waltzing (1816), plate¹⁵⁰⁴

Functionally, and from the perspective of the dancers, it was mainly a change in tempo. Therefore, a tacit agreement is suggested that history, which combines two art forms, music, and dance, will be complicated; in this case even more so, because of changing dance fashions which were transformed by social demands throughout a period roughly between 1760-1840. To further qualify the point, histories of dance music can never be written adequately or with any reasonable form of plausibility in isolation from the dance.

The enjoyment and permissiveness of dancing as a part of evening entertainment both in and outside the home, was pervasive as it crossed the lines of class status. By the 1790s, a cultural and social shift away from the Minuet and the Deutscher German Dance had gravitated towards the *waltzer* (the embryonic form of the Waltz - Figure 341) and began to merge with the prevailing middle and lower-class dances. In Vienna and all over the Austro-Hungarian Empire, this path to far-reaching popularity at all levels of society was undeniably sponsored by the Emperor's opening of halls, which he controlled to public dances after 1772. The progression of dance style from the German Dance to the Ländler was already seen in Viennese

¹⁵⁰² Erica Buurman. See ref. “Pensionsgesellschaft bildender Künstler in the 1790s”.

¹⁵⁰³ David Neumeyer. performance designs for dances, p. 9.

¹⁵⁰⁴ Moira Goff. The minuet versus the waltz. Dance in History, Dance in Western Europe, from the 17th to the 19th century, Wordpress Blog: <https://danceinhistory.com/>; also see Thomas Wilson. A Description of the Correct Method of Waltzing (1816), plate and The Waltz - From Outrageous to Acceptable in Six Years? <https://historicalromanceuk.blogspot.com/2011/06/waltz-from-outrageous-to-acceptable-in.html>

society as early as 1790, and Beethoven composed two, WoO 11¹⁵⁰⁵ in 1799 and WoO 15 in 1802, with an overlap between the functionality of the dances, despite the similarity in their composition. The differences between Ländler and German Dances (Deutscher) were always unclear in musical style in the various dance cultures, whether changes called for a quieter, slower Ländler, as opposed to a more formal, louder, and faster German Dance. And from a purely practical view, when dancing, German Dances and Ländler were often intermingled between couple and group dancing.

Figure 342: Early 19th-century German waltz showing varieties of the “hold.”¹⁵⁰⁶



However, in the face of the growing popularity of the newer forms of the dances, they were not readily approved of in the upper-class, because they were perceived as being sexually permissive. Breaking from the rigid etiquette of the carriage of one's person in the

Minuet, the German and waltzing dances were ground-breaking in the development of partner or couple dances. Although the usual form of the Minuet was also a couple dance, the partners rarely touched one another. Opposition to changing from the stately minuet to the "uncivilized" bourgeois German Dances or the newer developing "Waltz" was fundamental to its criticism (Figure 342).¹⁵⁰⁷

Also, the German Dance and its variant, the Ländler, with its restrained tempo and often intricate body movements with linking arms, had customarily been regarded as a "lovers' dance" was deemed inappropriate for public display. Furthermore, with the more rapid tempos associated with the Deutscher (German Dances), the two dancers were required to hold on to each other all the time to execute the whirling movements that were fundamental to these new dances, reaching a point of appealingly linking [...] "*social dance and folk dance as had never before happened in the history of European dance culture*" [...]. With the Minuet becoming

¹⁵⁰⁵ WoO 11 was said to be Beethoven's first attempt at a Waltz but this is incorrect. See Ritterballet WoO 1, No. 7, "Deutscher Tanz" (tempo = Walzer) in which Beethoven wrote a Waltz for this ballet in 1790. Personal research.

¹⁵⁰⁶ Thomas Wilson. *A Description of the Correct Method of Waltzing (1816)* quoted in Moira Goff. The minuet versus the waltz. *Dance in History, Dance in Western Europe, from the 17th to the 19th century*, Wordpress Blog: <https://danceinhistory.com/>.

¹⁵⁰⁷ Moira Goff.

extinct as a dance, the Deutscher, Ländler, Polonaise, Mazurka, and the Waltz are some of the dance categories that contributed to this “*folkloristically vibrant era.*”¹⁵⁰⁸

The vast public dance halls of Vienna could hold over a thousand people at a time and became important gathering places for middle-class citizens, and sometimes for the aristocracy as well. Additionally, house balls and a wide variety of private gatherings and dance parties were frequent and just as important to dance culture as they were to music. As Donald Tovey puts it, “*Let us not forget that this dance music is no dream of Utopia but was a bourgeois reality in Vienna.*”¹⁵⁰⁹

Analysis

Table 13: Movements utilizing the piccolo in the Minuet’s WoO 7 & German Dances WoO 8

MINUETS WoO 7	GERMAN DANCES WoO 8
No. 1 (Publisher error. Piccolo indicated but no music written on the staves). D Major	No. 6 in G Major
No. 9 in G Major	No. 10 in D Major
No. 11 in C Major	No. 11 in G Major
No. 12 in F Major	No. 12 in C Major
	Coda in C Major

Table 14: The instrumentation that Beethoven utilizes with the piccolo in his Minuet’s WoO 7 and German Dances WoO 8

WoO 7 Instrumentation		WoO 8 Instrumentation	
Movement Number			
1	piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, violins, cellos, basses	6	piccolo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, violins, cellos, basses
9	piccolo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, violins, cellos, basses,	10	piccolo, flute, 2 oboes, 2 bassoons, 2 horns, trumpet, timpani, triangle, tambourine, bass drum, violins, cellos, basses
11	piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, violins, cellos, basses	11	piccolo, 2 oboes, 2 bassoons, 2 horns, violins, cellos, basses
12	piccolo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, violins, cellos, basses	12	piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, posthorn, 2 trumpets, timpani, violins, cellos, basses

¹⁵⁰⁸ Ibid.

¹⁵⁰⁹ Donald Francis Tovey. *Chamber Music. Selections from Essays in Musical Analysis*. Dover Publications, Inc., New York, 2015, p. 453; retrieved from Google Books, https://books.google.com/books?id=RICRBQAAQBAJ&pg=PA453&lpg=PA453&dq=Let+us+no+t+forget+that+this+dance+music+is+no+dream+of+Utopia+but+was+a+bourgeois+reality+in+Vienna&source=bl&ots=yEJLPXgpe0&sig=OawJVJYhz37jqjjk8_OqQj_dwvM&hl=en&sa=X&ved=2ahUKEwj7LnRufXdAhUH4YMKHdwRA6MQ6AEwAHoECAgQAQ#v=onepage&q=Let%20us%20not%20forget%20that%20this%20dance%20music%20is%20no%20dream%20of%20Utopia%20but%20was%20a%20bourgeois%20reality%20in%20Vienna&f=false. Accessed July 10, 2018.

In 1795, Beethoven composed the two sets of dances, *Zwölf Menuetten* and *Zwölf deutsche Tänze* for the annual occasion of the *Pensionsgesellschaft bildender Künstler* (Artists' Pension Society Ball) in Vienna, following in the footsteps of distinguished composers such as Franz Joseph Haydn (1732-1809), Leopold Koželuch (1747-1818), Carl Ditters von Dittersdorf (1739-1799), and Joseph Leopold Eybler (1765-1846). However, his works were not prominently premiered to the degree they might have been; Franz Xaver Süssmayr (1766-1803), Wolfgang Amadeus Mozart's pupil, was given the honor of having his work featured in the grand ballroom, while Beethoven's dances were intended for the smaller ballrooms.

Beethoven's two sets appear identical in their underlying form, adhering almost strictly to the conventionally accepted structural integrity of the century-old formal Minuet. Every dance is in a 3/4-time signature; except for Minuet No. 6 that begins directly on the downbeat of the bar, every other movement in both the Minuets and German Dances starts on a quarter-note anacrusis before the commencement of the dance. Almost religiously, the dances obey two eight-bar phrases in the Minuet (with each group of eight bars repeated), followed by another two eight-bar phrases of contrasting character in the Trio section (again, the phrases repeated in the manner of those of the Minuet). Subsequently, this is resolved by playing the minuet once again *da capo* (the repeats of the minuet now annulled), forming the ternary structure A-B-A. Not all the Minuets and German Dances remain legitimate in form, however: the eleventh Minuet includes an additional eight bars of new material, counting twenty-four bars before the Trio, as opposed to the orthodox sixteen; the first German Dance eliminates its Trio section, and the final German Dance is structurally extended by a startling symphonic Coda that extends the dance by 137 bars! It was during this time at the turn of the nineteenth century where the definitions of these dances blurred, the names *Menuetten* and *Deutsche Tänze* used almost synonymously, with the more folksy *Ländler* also blending into the realm of these dances. Ultimately, this laid the foundation for the *Waltz* to blossom under the tender care of such musicians as Franz Schubert throughout the first few decades of the nineteenth century.

Beethoven, the young prodigy from Bonn, was increasingly revolutionary in his cultivation of the Minuet. He compounded upon developments made by his predecessors, Haydn and Mozart, who elevated the dance from a once-stately, slower, and formal procession to that of light-hearted wit and sophisticated, elegant grace. Beethoven breathed new life into the Minuet, and that sowed the seeds for what would become the creation of the *Scherzo*. While not necessarily implementing or referring to this jovial and fast-spirited compositional style in his dance works of WoO 7 and WoO 8, there is an inherent contrast in the very natures of the respective works. While the dances remain virtually identical to the naked eye conceptually, circumstantial and societal demands prevalent in Vienna during the 1790s pitted the dances of these two compositions into aesthetically distinctive corners. Beethoven's Minuets of WoO 7

retain their traditional majestic air, often rotund and grandiose when emphasizing its more homogenous chordal textures, easily felt in a pulse of three. It also explores the major-minor tonal relationships between sections with far more curiosity.

On the other hand, his German Dances of WoO 8 explore Beethoven's cunning regarding rhythmic variations in syncopated figures and counter-accents, as well as a youthful vitality represented by a fervent reliance upon predominately major tonalities. Also, they were presented with a pulse more appropriately suited in one that leans towards a more contemporary and informal approach to the dance. There is also a glaring phenomenon prevalent among both dances: the lack of any tempo indications, which was almost alien to a man who eventually became one of the world's most avid advocates of Johann Maelzel's metronome. There is an indication by this action of the possibility that Beethoven was driven by the social functions for which these dances were composed which deliberately required that there be no established tempo. The forces behind his deliberate non-intervention with tempo markings were the contextual boundaries regarding the kinds of dancers in attendance to these various dances, the social circumstances taking place, and even the tastes of the musicians performing these dances were all mercurial factors that entirely relied on almost unlimited flexibility in the music.

The piccolo is implemented in only three dances of Beethoven's Minuets of WoO 7, fairing not much better with appearances in only four of the twelve German dances of WoO 8 (Table 13, Table 14). However, this petite member of the orchestra enjoys certain moments that remain rare throughout the rest of Beethoven's extensive writing. Whenever allowed to join the orchestral texture, the piccolo appears in either the Minuet itself or the complementary Trio, but never during both in the same number. The reason for this segregation is not apparent, but it does demonstrate Beethoven's discretion with the instrument and carefully weaves his textures in such a way to prevent the piccolo from becoming mainstream as a regular among its counterparts.

Classification of the roles played by the piccolo:

Depending on the part number, the piccolo assumes one or a combination of several roles¹⁵¹⁰:

- 1a.** as a doubling agent up the octave or
- 1b.** the extreme octave or
- 1c.** in unison.
- 2.** fulfilling a programmatic character, or
- 3.** exhibiting itself as a soloist.

¹⁵¹⁰ Modification by the classification from Alexandra Urfer, *A Legacy Revealed: Beethoven and the Orchestral Piccolo*, *The Beethoven Journal*, Vol. 28., Issue 2, Winter 2013.

[1A.] THE PICCOLO AS A DOUBLING AGENT UP THE OCTAVE:

- Minuets WoO 7 Nos. 9 and 11, as well as German dances WoO 8 Nos. 6, 11 and 12, exemplify the piccolo in its most passive state of doubling other voices.
- It does so up the octave during the Minuet/Trio WoO 7 No. 9 with the 1st flute, pickup to Bar 21 to 24, and pickup to Bar 25 to 32 (Figure 343).

Minuet WoO7 No. 9 with the 1st flute, Bars 17 to 24
(Figure 343)

The image shows a musical score for Minuet WoO7 No. 9, Trio section, bars 17 to 24. The score is written for Piccolo (Pic) and Flute (Fl). The Piccolo part is an octave higher than the Flute part. The Flute part has a pickup to Bar 21 to 24, and the Piccolo part has a pickup to Bar 25 to 32. The score is in 3/4 time and G major. The Flute part has a pickup to Bar 21 to 24, and the Piccolo part has a pickup to Bar 25 to 32.

Figure 343: WoO 7 No. 9 Trio Bars 17 – 32, Piccolo + Flute¹⁵¹¹

Minuet WoO7 No. 11 with the 1st flute, Bars 1 to 8, 13
to 16, 21 to 24 (Figure 344).

The image shows a musical score for Minuet WoO7 No. 11, bars 1 to 24. The score is written for Flauto piccolo (Piccolo) and Flauti (Flutes). The Flauto piccolo part is an octave higher than the Flauti part. The Flauti part has a pickup to Bar 21 to 24, and the Flauto piccolo part has a pickup to Bar 25 to 32. The score is in 3/4 time and G major. The Flauti part has a pickup to Bar 21 to 24, and the Flauto piccolo part has a pickup to Bar 25 to 32.

Figure 344: WoO 7 No. 11 Bars 1 – 24, Piccolo + Flutes¹⁵¹²

¹⁵¹¹ Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.16, Leipzig: Breitkopf und Härtel, n.d. [1864]. Plate B.16. p. 16. IMSLP:

[https://imslp.org/wiki/12_Minuets%2C_WoO_7_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/12_Minuets%2C_WoO_7_(Beethoven%2C_Ludwig_van))

¹⁵¹² Idem., p. 19.

German Dance WoO 8 No. 6 with 1st violins, pickup to Bar 17 to 24, and pickup to Bar 29 to 32 (Figure 345).

Figure 345: WoO 8 No. 6 Trio Bars 17 – 32, Piccolo + Violins¹⁵¹³

German Dance WoO 8 No. 11 with 1st violin, Bars 3 to 4, 7 to 8 (Figure 346).

Figure 346: WoO 8 No. 11 Bars 1 – 8, Piccolo + Violins¹⁵¹⁴

¹⁵¹³ Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.17. Leipzig: Breitkopf und Härtel, n.d. [1864]. Plate B.17. p. 6.

[https://imslp.org/wiki/12_German_Dances%2C_WoO_8_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/12_German_Dances%2C_WoO_8_(Beethoven%2C_Ludwig_van))

¹⁵¹⁴ Idem., p. 17.

German Dance WoO 8 No. 12 with 1st violin, pickup to Bar 1 to 8, with flutes Bar 12 to 16, throughout most of the Coda with the 1st flute and a post-horn is heard in the coda, signaling the end of the set (Figure 347).

Figure 347: WoO 8 No. 12 Bars 1 – 16, Piccolo + Violins¹⁵¹⁵

[1B.] THE PICCOLO DOUBLES UP THE EXTREME OCTAVE, TWO OR MORE OCTAVES ABOVE

- The extreme octave during the Trio of Minuet WoO 7 No. 9 above 1st violin, pickup to Bar 21 to 24, pickup to Bar 25 to 32 (Figure 348).

Figure 348: WoO 7 No. 9 Trio Bars 17 – 32, Piccolo + Violins¹⁵¹⁶

¹⁵¹⁵ Idem., p. 19.

¹⁵¹⁶ Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.16, p. 16.

Minuet WoO 7 No. 11 with 1st violins Bar 2 to 4, 14 to 16, 22 to 23 (Figure 349)

The image shows a musical score for Minuet WoO 7 No. 11, bars 1 to 24. The score is in 3/4 time and features four parts: Flauto piccolo, Violino I, Violino II, and Violoncello e Basso. The music is marked with dynamics such as *ff*, *p*, *pp*, and *sf*. The score ends with "Fine." The number "11." is written above the first staff.

Figure 349: WoO 7 No. 11 Bars 1 – 24 – Piccolo + Violins¹⁵¹⁷

German Dance WoO 8 No. 6 with 1st bassoon, pickup to Bar 17 to 24, pickup to Bar 29 to 32 (Figure 350)

The image shows a musical score for German Dance WoO 8 No. 6, Trio section, bars 17 to 32. The score is in 3/4 time and features two parts: Piccolo and Bassoon. The music is marked with dynamics such as *p*. The score is labeled "TRIO. 17" and "WoO 8 No. 6". The score ends with "29".

Figure 350: WoO 8 No. 6 Trio Bars 17 – 32, Piccolo + Bassoon

¹⁵¹⁷ Idem., Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.16, p. 8.

German Dance WoO 8 No. 11 with 1st bassoon, Bars 3 to 4, 7 to 8, and two octaves above 1st violins and three octaves above bassoons from pickup to Bar 15 to 16 (Figure 351).

Figure 351: WoO 8 No. 11 Bars 1 – 16, Piccolo + Bassoon, and Piccolo + Bassoon + Violins¹⁵¹⁸

German Dance WoO 8 No. 12 with 1st violins Bar 12 to 16 (Figure 352)

Figure 352: WoO 8 No. 12 Bars 12-16, Piccolo + Violins¹⁵¹⁹

[1C.] THE PICCOLO IN UNISON WITH FLUTE 1 AND SOMETIMES FLUTE 2

- In unison during German Dance WoO 8 No. 12 with the 1st flute, pickup to Bar 1 to 8 (Figure 353) and various bars in the Coda with 1st and sometimes 2nd flute (Figure 353: WoO 8 No. 12 Bars 1 - 8, Piccolo + Flute).

¹⁵¹⁸ Idem., p. 17.

¹⁵¹⁹ Idem., p. 19.

Figure 353: WoO 8 No. 12 Bars 1 - 8, Piccolo + Flute¹⁵²⁰

Sound Files 21: Beethoven, German Dance, WoO 8, No. 12¹⁵²¹

[2.] FULFILLING A PROGRAMMATIC CHARACTER

- The Trio of German Dance WoO 8 No. 10 witnesses the piccolo double the first flute, first violins and first bassoon in unison, up the octave and extreme octave, respectively, but also achieves an exotic blending of programmatic material at the same time (Figure 354: WoO 8, No. 10 Trio Bars 17 – 24, Piccolo + Flute + Timpani + Violins + Bass).

Figure 354: WoO 8, No. 10 Trio Bars 17 – 24, Piccolo + Flute + Timpani + Violins + Bass¹⁵²²

Beethoven's dances make use of the traditional small orchestra, and he dazzles the listener with a dance glistening with the brief appearance of a fashionable “Turkish” music flare in the tenth of the Minuets, intensified by the presence of the piccolo and pounding timpani, as well as the flavorful introduction of the triangle, small and large drums (*Tamburino e Gran Tamburo*) from pickup to Bar 17 to 24 and Bars 25 to 32 (Figure 354 and Figure 355).

¹⁵²⁰ Idem., p. 19.

¹⁵²¹ 12 German Dances, WoO 8: X. German Dance in D Major; Artist, Kammerorchester Berlin & Helmut Koch; Album, Beethoven Edition, Vol. 1; Licensed to YouTube by Kontor New Media Music (on behalf of Brilliant Classics); https://www.youtube.com/watch?v=w1_zK9o5qPE

¹⁵²² Ludwig van Beethoven's Werke, Serie 2: Orchester-Werke, Nr.16, p. 16.

While the piccolo does not explore its most splendid use of its range, its color does come across as a crisp sheen adorning the flute and provides a modest starting point for Beethoven to continuously incorporate the piccolo into his many Turkish-themed marches and other militarized compositions throughout the rest of his life.

[3.] EXHIBITING ITSELF AS A SOLOIST

In its one shining moment of glory as a true soloist in the sense of the word, the piccolo emerges from the orchestra with its own independent material during the Trio of Minuet No. 12, WoO 7. Because of the lighter, thinner texture that the configuration of the Trio affords to its members, the piccolo enjoys the ideal platform to speak freely in its ornamental obbligato part that graciously glides over the other woodwinds, horns, and strings. In its unexpected entrances in the middle of bars, the piccolo sings like a chirping bird, guiding the ear towards cadences in A minor from Bars 21 to 24, C Major from Bars 25 to 28 with an exhilarating trill on its second-octave C in Bar 27, and finally soaring in a scalic modus to the peaks of the number's tonic, F Major, from Bars 29 to 32 (Figure 355).



Figure 355: WoO 7 No. 12, Trio Bars 21 – 32 – Piccolo¹⁵²³

The astonishing Coda of the last German Dance WoO 8 is a show-stopping example of Beethoven craving for exploration into symphonic depths; it is perhaps a derivative from the same spark that ignited his ambition to composing his First Symphony, which his sketchbooks show him to have begun his work on it in 1795, the year of presentation for these two dance sets. The piccolo flaunts its capabilities of expanding the upper limits of the orchestra through its use of arpeggiation and scalic flight patterns, its chromatic twiddles, and sustained pedal notes in its piercing third octave. By doing so in this undeniably familiar texture, it supports the orchestra in painting a tapestry all too redolent of the triumphant fanfare of his Fifth Symphony, which coincidentally is also in the key of C Major. Hence, we see the embryonic stage of the composer's potential that ultimately germinates into becoming one of history's unique musical geniuses.

¹⁵²³ Idem., p. 22.

The image shows a page of a musical score for the CODA of WoO 8. It features six staves: Piccolo (Pic), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bas), and Violin (Violin). The Piccolo part is written in a high register and often plays in unison with the other instruments, particularly the Flute and Clarinet. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 356: WoO 8 CODA, Examples of the Piccolo in unison with other instruments, Bars 79 - 89¹⁵²⁴

The piccolo does not enjoy this sense of autonomy and freedom in Beethoven's compositions until it breathes emancipated life again decades later in minor soloistic roles in the Fifth and Ninth Symphonies. This exposition demonstrates that Beethoven was fully aware and apt in implementing the piccolo in a soloistic manner (the third requirement for an instrument's autonomy within the orchestra (see page 395) contrary to other published opinions.¹⁵²⁵ However, for reasons that will forever remain inexplicable, Beethoven decided to keep this tiny titan harnessed until his whim could no longer afford to stand without it (Figure 356).

Summary

Beethoven did not quite produce the third requirement of a mature instrument, which requires an instrument to take the part of a soloist in a piece (see page 395). However, Beethoven almost achieved such writing in his compositions such as the last of his Twelve Minuets, WoO 7, his second work to employ piccolo. Although such settings are rare in Beethoven's writings, the dances which include the piccolo show off the instrument in a

¹⁵²⁴ Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.17, p. 24.

[https://imslp.org/wiki/12_German_Dances%2C_WoO_8_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/12_German_Dances%2C_WoO_8_(Beethoven%2C_Ludwig_van))

¹⁵²⁵ Alexandra Urfer, p. 2.

sparkling, ornamental obbligato, able to speak freely through the lightly orchestrated ensemble.¹⁵²⁶

In the nineteenth century, the Minuet was displaced by the Waltz, because the “socially conscious” population desired more opportunities for brief dance partner intimacy. The changing format had definite appeal to the middle-class, with the newer dance steps and tempo changes originating from the German Dance out of the villages of Bavaria and Austria, ultimately providing the basis of the Waltz itself.

We find, indeed, that the Minuet changes materially in tone with the passing of the years, reflecting the temper of the times in which it was produced, and the personality of the different composers. The original dance, particularly in the compositions of Bach and Handel, was dignified, stately, and almost “imperial” in character, albeit somewhat slow. In the hands of Haydn, its principal tone became more light-hearted and graceful, and the tempo quickened. In general, the old form of the minuet was retained, but the “spirit” started to change, and this is where Beethoven found himself. Beethoven, in several of his Minuets, made fun of the moralistic, straight-laced formation of the past, providing them with a definite essence of coarse and rough humor. These minuets are his practice ground, and with his sense of fun, become the forerunner, ultimately evolving into the Beethovenian *Scherzo*.¹⁵²⁷ The Minuet, as a dance, for practical ballroom use, went out of vogue and is no longer performed except for staged productions; but as a musical performance, unlike most of the obsolete dances, it still is regularly performed, and is everlastingly retained as a musical form as part of many symphonies and sonatas.

The heir to the Minuet dance form, the Deutscher Tanz (German Dance), or as it was known, the Deutscher, is not as easy to define as its cousin, the Ländler. It was a generic term for all of the “German dancing styles” at the close of the 18th century. For example, Mozart's sets of *Deutsche Tänze*, K. 509, 600, 602, 605, and 606 include music that sounds in some cases like Minuets, in others like Ländler, and in still others like 3/4-meter versions of contredanses. By Beethoven's last decade, there was little if any difference in composition between the Minuet and Deutscher, and a decade or more after Beethoven's death, the familiar, stereotypical form of the Waltz arose. In this timeframe of the 1830s and 1840s, the title of *German Dance* disappeared in favor of the *Walzer*.¹⁵²⁸

¹⁵²⁶ Edward Baxter Perry. *The Story of the Minuet*, Music of Yesterday, Music History, 2018.
<http://musicofyesterday.com/history/the-story-of-the-minuet/>.

¹⁵²⁷ Ibid.

¹⁵²⁸ David Neumeyer, p. 16.

Fidelio (Leonore, oder Der Triumph der ehelichen Liebe - Leonore, or The Triumph of Marital Love), Op. 72c (1814)

History

“Of all my children, this is the one that caused me the most painful birth pangs and the most sorrows.” –Ludwig van Beethoven¹⁵²⁹

In 1803, Beethoven was asked by Emanuel Schikaneder (1751-1812), the builder and director of the *Theater an der Wien* who had produced *The Magic Flute* with Mozart twelve years earlier, to compose an opera. Beethoven began work on Schikaneder's libretto for *Vestas Feuer*, which was set in ancient Rome, but after a short struggle, he discarded it for being childish and poorly written. He became attracted to the translated and adapted opera from the libretto *Léonore ou l'Amour conjugal* by Jean-Nicolas Bouilly, and suggested by Joseph von Sonnleithner (1766-1835), Secretary to the Court Theatres. Beethoven's opera was the fourth written on the famous Leonore story, having been first produced by Pierre Gaveaux (1761-1825), as well as two Italian operas, by Ferdinando Paër (1771-1839) and Johann Simon Mayr (1763-1845). Another similar opera *Les deux journées* was created using the music of a man Beethoven very much admired, Luigi Cherubini (1760-1842).¹⁵³⁰ Because of all the versions, to avoid confusion, and to the dismay of Beethoven, the *Theater an der Wien* changed the name of the opera from *Leonore* to *Fidelio* for the premiere.¹⁵³¹

Leonore is regarded as a "rescue opera," a popular genre in France during the time of the Revolution. The rescue opera is defined, according to Grove Music Online, "as a climax, a leading character is delivered by another, or by several others, from moral and/or physical danger."¹⁵³² *Fidelio* trades in political principles: oppression, courage, and freedom. The story revolves around Leonore, disguised as the male prison guard Fidelio, who intends to rescue her husband Florestan, a political prisoner, from being executed.

The opera's history consists of three versions and four overtures with the version I finished by the end of the summer of 1805. The premiere took place on November 20 at the

¹⁵²⁹ AZQuotes. *Beethoven*; <https://www.azquotes.com/quote/702872>.

¹⁵³⁰ Amanda Holden (Ed.), *The New Penguin Opera Guide*, New York: Penguin Putnam, 2001, p. 174.

¹⁵³¹ Martin Pearlman. *Beethoven's Fidelio*, Boston Baroque, Program Notes, April 12, 2018; <http://www.bostonbaroque.org/news-posts/program-notes-beethovens-fidelio>.

¹⁵³² David Charlton, *Rescue Opera*, Groves Music Online; <https://doi.org/10.1093/gmo/9781561592630.article.23227>.

Theater an der Wien. With Napoleon's army occupying Vienna, most of Beethoven's patrons had fled, so the theater was full of French officers; the theater was empty for the next two shows and was consequently shut down. As a result of this poorly-received first version of the opera, Beethoven shortened and revised both the music and the libretto, and the opera reopened in this second version on March 29, 1806. The critic's reaction was more positive, but the cast of singers had trouble with the vocal score. Because of the inadequate choral singing, which ignored his dynamics because they could not cope with the difficulties of their parts, Beethoven withdrew the work after only two performances.

Eight years later, in 1814, the opera star Anna Milder-Hauptmann (1785-1838) asked Beethoven to revive his opera for a benefit concert. Using the librettist Georg Friedrich Treitschke (1776-1842), the libretto was revised. Beethoven wrote: "*I have read your amendments to the opera with great pleasure and determine me the more to rebuild the desolate ruins of an old castle.*"¹⁵³³ Beethoven rewrote the music in the finales, which include the piccolo, revised the opera, and simplified the vocals. In fact, he hated doing so, writing: "*I could write something new more quickly than add new things to old as now.*"

This version was a great success. In the third version, *Fidelio* begins with a light and simplistic tone of a comedy of the time, but then dramatically delves deeply into courage and universal freedom, like the "*Ode to Joy*" in the Ninth Symphony rather than a typical opera. Following the defeat of Napoleon, *Fidelio* was performed before dignitaries at the Congress of Vienna in 1814 as a celebration of freedom.

The overture, *Leonore*, was composed four times. The *Leonore Overture No. 1*, only discovered after Beethoven's death is a simple, early sketch and adapted in 1808 that failed to eventuate. *Leonore Overture No. 2* was played at the 1805 premiere, then rewritten for the production in 1806 and called the *Leonore Overture No. 3*. It was poorly received.¹⁵³⁴

The fourth and final *Leonore* of 1814, was written as an entirely new lighter and shorter overture. The night before the 1814 opening, he worked all night, but because it could not be rehearsed, it was only introduced at the second performance and passionately received.¹⁵³⁵

Gustav Mahler (1860-1911) popularized the notion of inserting the *Leonore* No. 3 during the scene change before the finale of the second act, and henceforth became a tradition for some conductors like Arturo Toscanini (1867-1957) and Otto Klemperer (1875-1973) in the twentieth century.¹⁵³⁶

¹⁵³³ Martin Pearlman. *Beethoven's Fidelio*, Boston Baroque, Program Notes, April 12, 2018

¹⁵³⁴ *Ibid.*

¹⁵³⁵ *Ibid.*

¹⁵³⁶ *Ibid.*

Instrumentation: voices, mixed chorus, orchestra.

Orchestra: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, timpani, strings, trumpet¹⁵³⁷

Analysis

For work as monumental and historically significant as Beethoven's only opera, the role of which the piccolo plays within the general scheme of the production is surprisingly underwhelming. Even though the original opera was reduced from three acts to two with only two scenes in each half, the production still amounts to a runtime of over two hours. Within this scope, the piccolo appears in only two numbers: during a brief instrumental interlude during the second scene of Act I (Act II of the 1805 version), and sporadically throughout the Finale of Act II.¹⁵³⁸

No. 6: Marsch

Pizarro enters with the prison guard. The orchestration has been refined, and the harmonic progressions are delicate, which makes this fleeting movement very different from a typical military march. The piccolo's only obligation within the confines of Act I is to contribute in emphasizing the melody and supplementing the harmony of the thirty-eight-bar march that heralds the arrival of soldiers and the plot's callous antagonist, Pizarro, into the courtyard of the clandestine Spanish prison where Florestan has been held captive for two years.¹⁵³⁹

Marked *Vivace*, after the first eight bars—Beethoven's ostensibly favorite number when it comes to the bar structure of his marches and dances—of the oboes, clarinets, and bassoons stating the melody, the piccolo joins the reprise of the concerning occurring in the middle of Bar 9. Doubling up the octave from the first oboe line, it builds crescendo from piano to fortissimo at the melody's zenith in Bar 13 (Figure 357). It helps to outline the ascent up the B-flat Major scale, transitioning to the secondary dominant C Major at the top and resolves climbing down to the section's dominant, F Major.

¹⁵³⁷ Ludwig van Beethovens Werke, Serie 20: Dramatische Werke, Nr.206, Leipzig: Breitkopf und Härtel, n.d. [1864]. Plate B.206:
[https://imslp.org/wiki/Fidelio%2C_Op.72_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Fidelio%2C_Op.72_(Beethoven%2C_Ludwig_van))

¹⁵³⁸ Ludwig van Beethoven. *Fidelio*, Op. 72. Ludwig van Beethovens Werke, Serie 20: Dramatische Werke, Nr.206. Leipzig: Breitkopf und Härtel, n.d.[1864].

¹⁵³⁹ Johnson, Douglas. "*Fidelio*." Grove Music Online. January 01, 2002. Oxford University Press, Date of access 30 Jul. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000005704>>

Figure 355: Fidelio Opus 72c, No. 6 Marsch, Bars 1 – 24 (cont.)

At Bar 21 (Figure 358), the piccolo plays in unison with the first flute for two bars and switches to the octave above from Bars 23 and 24. It then serves as playing in thirds above the first flute from Bars 25 to 27. After assuming its unison role again with the first flute, it starts behaving as a harmonic pedal point, first with the horns from Bars 33 to 34, (Figure 359) resolves the leading tone of a German sixth (Ger 6/5) chord from the fourth beat of Bar 34 to the second inversion of the march's tonic, B-flat, on the downbeat of bar 35. It holds the dominant tone (F) over a *fortepiano* (*fp*) and crescendo from Bar 35 to 37, then proceeds in sixths above the first flute and octaves above the first oboe until the march finishes in Bar 38.

Figure 358: Fidelio, Bars 20 - 32¹⁵⁴¹

¹⁵⁴¹ Idem., p. 88.

The image shows a musical score for Fidelio, bars 33 to 38. The score is for a woodwind section, including Flute (Fl), Piccolo (Pic), Oboe (Ob), Clarinet (Cl), Bass (Bas), and Horns (Hn3&4). The music is in 3/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The dynamics range from *ff* (fortissimo) to *f* (forte), with a *cresc.* (crescendo) marking. The score is numbered 33 and 38 at the beginning and end of the section.

Figure 359: Fidelio, Bars 33 - 38¹⁵⁴²

No. 16: Finale

In a large courtyard in front of the prison, soldiers, prisoners, and the townspeople meet to receive Don Fernando, the minister of state. He gives a short speech praising liberty, equality, and brotherhood and hears Florestan's case who is then freed. Leonore, the heroine, removes her husband's chains, Pizarro is led away, and all celebrate the restoration of justice.

While considering the realization that the piccolo is so sparsely distributed in the scoring concerning the opera in its aggregate, the instrument's saving grace manifests itself as the "*Finale*," aligning with Beethoven's signature of featuring the piccolo most prominently during his climactic and victorious endings. This, it does not cease to do in the case of championing Leonore's rescue of her husband from the murderous clutches of Pizarro and the villain's ensuing arrest.¹⁵⁴³

As was the case of the Fifth Symphony's *Allegro* Finale, the *Allegro con brio* of the *Egmont* Overture, and ultimately the *Prestissimo* (*Presto*) of the Ninth Symphony, the piccolo primarily amplifies the homophonic subject matter that most often consolidates the rest of the orchestra.

The image shows a musical score for Fidelio Opus 72c: Finale Bars 1-5. The score is for Flauto piccolo (Piccolo) and Flauti (Flutes). The tempo is marked *Allegro vivace*. The music is in 3/4 time and features a rhythmic pattern with many sixteenth and thirty-second notes. The dynamics range from *f* (forte) to *ff* (fortissimo). The score is numbered 1 and 5 at the beginning and end of the section.

Figure 360: Fidelio Opus 72c: Finale Bars 1 - 5¹⁵⁴⁴

¹⁵⁴² Idem., p. 89.

¹⁵⁴³ Wikipedia contributors. "*Fidelio*." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 22 Jul. 2018. Web. 31 Jul. 2018.

¹⁵⁴⁴ *Fidelio*, p. 236.

The clearest example of such is in the first two bars of the Finale (Figure 360), where the piccolo marches onward an octave above the first flute in chirpy phrasing starting in Bar 15 that prepares the listener for what is about to come in the middle of Bar 23 (Figure 361).

The image shows a musical score for the Flute piccolo part of the Fidelio Finale, covering bars 15 to 26. The score is written in a single system with two staves. The top staff is for the Flute piccolo, and the bottom staff is for the Flute. The music is in 2/4 time and features a chirpy, rhythmic pattern. Dynamics include *piu f* and *ff*. The score is marked with a '15' at the beginning and a '21' at the start of the second system.

Figure 361: Fidelio Finale Bars 15 - 26¹⁵⁴⁵

Continuing Beethoven's tradition of robbing melodies and short tunes from his own smaller works, one can hear a rendition of the happy tune from his *Zapfenstreich*, WoO 20, from Bars 23 to 26 (as compared to WoO 20's Bars 33 to 40, see page 500)! Skipping along merrily in its third octave, yelling out fragments of phrases with the rest of the winds, it rests from Bar 89 of the *Poco maestoso* until Bar 239 of the *Allegro ma non troppo* section. Here, it performs an articulated sixteenth-note flourish with the first and second violins and leads to a trill on its middle-range G from Bar 240 to the middle of 241 (Figure 362), a figure that is all too familiar from the piccolo trill in the Finale of the Fifth Symphony (starting in Bar 340 of the Fifth Symphony's Finale - Figure 391: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 333 - 341.).

The image shows a musical score for the Fidelio Finale, covering bars 237 to 243. The score is for Piccolo, Violin I, and Violin II. The Piccolo part is in the top staff, Violin I in the middle staff, and Violin II in the bottom staff. The music is in 2/4 time and features a sixteenth-note flourish. Dynamics include *ff*. The score is marked with a '237' at the beginning.

Figure 362: Fidelio Finale, Piccolo with Violins I and II, Bars 237 - 243¹⁵⁴⁶

Upon completion of this four-bar phrase in Bar 243, the piccolo remains silent once more until called to arms in Bar 293 of the *Presto molto*, where its significance lies in matching the force of the soprano's line by playing up the extreme octave to her until Bar 304 (Figure 363). This combination happens again from Bars 309 to 314.

¹⁵⁴⁵ Idem., p. 238, 239.

¹⁵⁴⁶ Idem., p. 264.

Figure 363: Fidelio Finale, Piccolo + Soprano, Bars 293 - 317¹⁵⁴⁷

Starting in Bar 318, the orchestra exchanges responsory declamations with the solo vocal quartet's four-bar phrases, with the soprano supported by a descant line of the piccolo alternating with the solo by Leonore. The two forces merge with a syncopated *sforzando* in Bar 337, the piccolo and woodwinds rising with the soprano Leonore's "Retterin,"¹⁵⁴⁸ and the piccolo shrieking from the heavens with its third-octave A-flat and A-natural pedal notes (Figure 363).

Figure 364: Fidelio Finale, Piccolo + Leonore _ Soprano, Bars 318 - 344¹⁵⁴⁹

¹⁵⁴⁷ Idem., pp. 272 – 276.

¹⁵⁴⁸ Retterin {f, German} – savior, rescuer, heroine {English}; Online dict.cc, English-German Dictionary: <https://www.dict.cc/german-english/Retter.html>.

¹⁵⁴⁹ Fidelio, pp. 276 – 278.

From the middle of Bar 345, the singers and orchestra play a game of tug-of-war in syncopated quarter-note exchanges like that between the strings and winds during the Fifth Symphony, during the *sempre più Allegro* leading up to Bars 355 to 364 of the Presto in the Fifth Symphony (page 454). A recapitulation of much of the previous thematic material occurs, finally changing with the *fortissimo* dominant C chord on the second syllable of “*befrei’n*” on Bar 395 (Figure 365). The piccolo lashes out in a soloistic manner with a slew of rapid eighth notes mounting up to the top of its tessitura, showing an impressive display similar in its conception to the virtuosic spectacle that started in Bar 331 of the Finale of Beethoven’s Fifth (Victory Symphony - page 452).



Figure 365: Fidelio Finale, Piccolo Bars 392 - 400¹⁵⁵⁰

The piccolo, riding at the maximum possible height of the orchestral range, plays parallel to Leonore, the winds and brass until the orchestra breaks away from the singers in Bar 409 and leads the opera to an exhilarating conclusion, marked by successive syncopated *sforzando* accents and ties over bar lines.

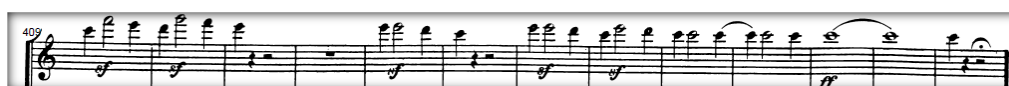


Figure 366: Fidelio Finale, Piccolo Bars 409 - 421¹⁵⁵¹

Summary

In a letter to his final librettist of Fidelio, Georg Friedrich Treitschke, Beethoven sums up his sentiment towards the opera: “I assure you, dear Treitschke, that this opera will win me a martyr's crown. You have by your co-operation saved what is best from the shipwreck. For all this, I shall be eternally grateful to you.”¹⁵⁵² Although the years between 1803 and 1814 wrought more than a decade of dissatisfaction and various failures for Beethoven with his inception and revisions of Fidelio, in due course the hefty price, he paid, culminated in the assembly of a shining operatic masterpiece, showing the piccolo in its most inconspicuous and glorifying capacities.

¹⁵⁵⁰ Idem., p. 284.

¹⁵⁵¹ Idem., p. 286

¹⁵⁵² Klemperer, Otto; Martin J. Anderson (1986), Klemperer on Music: *Shavings from a Musician's Workbench*, Toccata Press, 1986. Page 106.

The wholly rewritten finale (1814), has thought-provoking associations with Beethoven's other works throughout his musical career. The second to last section is founded on his early 1790 *Cantata on the Death of Joseph II*, the first of Beethoven's grand ceremonial works.¹⁵⁵³ Significantly, the final section opens with an almost verbatim quote from Schiller's "Ode to Joy," set to music by Beethoven in the last movement of his Ninth Symphony:

[...] "*Wer ein holdes Weib errungen, stimm' in unsern Jubel ein!*"[...] (*Let him who has won a loving wife join in our exultation!*)¹⁵⁵⁴

Anticipating the music to the "Ode to Joy" is demonstrated by the soloists and the chorus interacting in the development of a simple, march-like melody; the curtain comes down with all acclaiming the "*Retterin*."¹⁵⁵⁵ Beethoven never found a devoted and caring wife himself, so perhaps the lines have an even deeper meaning?¹⁵⁵⁶

Beethoven lamented:

[...] "*My Fidelio was not understood by the public, but I know that it will yet be valued; nevertheless, although I know what Fidelio is worth, I know just as clearly that the Symphony is my true element. When sounds stir within me, I always hear the full orchestra; I know what to expect of instrumentalists, who are capable of almost anything, but with vocal compositions, I must always keep asking myself: can this be sung?*"[...]^{1557, 1558}

¹⁵⁵³ Peter Laki. *Beethoven, Fidelio*. The Kennedy Center, National Symphony Orchestra, 2012-2018.

¹⁵⁵⁴ Ibid.

¹⁵⁵⁵ German - English translation: Savior [f.], the laudable woman who saved her husband. Online Dictionary¹⁵⁵⁵ and Beethoven's Political Music And The ... - Cornell
https://slidelegend.com/beethovens-political-music-and-the-cornell-university_5ad956237f8b9a8f438b45da.html

¹⁵⁵⁶ Personal observation.

¹⁵⁵⁷ Morgenstern's Classic anthology. *Composers on Music: Eight Centuries of Writings*, edited by Josiah Fisk, Jeff William Nichols, Northeastern University Press, Boston, 1997. Copyright Pantheon Books, 1956.

¹⁵⁵⁸ Beethoven – from a statement to Georg August Griesinger, c. 1824.

Symphony No. 5 in C minor, Op. 67, Movement 4 (Allegro) [The Destiny Symphony / "Fate," 1804-1808]

History

Written between 1804–1808¹⁵⁵⁹, the Symphony No. 5 in C minor, Op. 67, is thought to be a continuation of Symphony No. 3, "*Eroica*," because it covers the same themes and expresses a relationship between things specific and things general. Its *nom de plume*, "*The Symphony of Destiny*," is tied to the words of Anton Felix Schindler, Beethoven's biographer, who, recalling an explanation given by the composer referring to the famous first bars in Part I of the Fifth, stated: "*So pocht das Schicksal an die Pforte!*" (That's how destiny knocks on your door)¹⁵⁶⁰.

The Fifth Symphony, written in Beethoven's "second period" (1802 – 1812)¹⁵⁶¹ was a long time in the making. Beethoven first started sketching the piece in 1804, the year the Third Symphony was completed. With regular interruptions to the Fifth, Beethoven worked on other compositions, including the Fourth Symphony which was finished while writing the Fifth, as well as the first version of *Fidelio*, the *Razumovsky* String Quartets, the *Appassionata* Piano Sonata, the Violin Concerto, the Fourth Piano Concerto, and the Mass in C¹⁵⁶². The preparation of the Fifth Symphony, between 1807–1808, was carried out in conjunction with the Sixth Symphony, with both premiering together at the same concert¹⁵⁶³.

Premiered on December 22nd, 1808, at what was a massive concert at the Theater an der Wien in Vienna, the Fifth Symphony was part of the exclusive Beethoven premieres and was dedicated to Prince Franz Joseph von Lobkowitz and Count Razumovsky, two of Beethoven's patrons (Figure 367). This dedication is found in the first printed edition of April 1809. The premiere was directed and conducted by Beethoven himself.¹⁵⁶⁴ Lasting for more than four hours, the concert ran from 6:00 PM to after 10:00 PM in the depth of winter. Beethoven had run out of money in putting this concert together and could not afford to heat

¹⁵⁵⁹ Beethoven: Symphony No. 5 in C minor, Music Appreciation, LUMEN, https://courses.lumenlearning.com/musicapp_historical/chapter/beethovens-symphony-no-5-in-c-minor/

¹⁵⁶⁰ Iulian Munteanu. *All About Beethoven*, Onesti, Romania. 2004-2014. <http://www.all-about-beethoven.com/symphony5.html>

¹⁵⁶¹ Rex Levang, Music Director, Minnesota Classical Music, St. Paul, Minn., Dec 16, 2013. <https://www.classicalmpr.org/story/2011/12/16/beethovens-birthday>, rlevang@mpr.org.

¹⁵⁶² Op.cit., Beethoven: Symphony No. 5, Music Appreciation, LUMEN.

¹⁵⁶³ Ibid.

¹⁵⁶⁴ Ibid.

the building. It was a particularly miserable experience for the audience, and with the frigid auditorium, the audience was fatigued by the length of the program¹⁵⁶⁵. According to a short comment in Vienna's *Allgemeine musikalische Zeitung*:

[...] "In regard to the performances at this concert, however, the concert must be called unsatisfactory in every respect" [...].¹⁵⁶⁶



Figure 367: The cover sheet to Beethoven's Fifth Symphony with Dedications.¹⁵⁶⁷

By this time, Beethoven was in his mid-thirties. His personal life as a composer was in serious trouble caused by increasing deafness¹⁵⁶⁸ as a result of Paget's¹⁵⁶⁹ disease¹⁵⁷⁰, and he also contracted a raging finger infection that threatened the loss of his finger, all made worse by his alcoholism and his cirrhosis of the liver¹⁵⁷¹. Austria was in political turmoil caused by the

¹⁵⁶⁵ Ibid.

¹⁵⁶⁶ Symphony No. 5 in C minor, Op. 67, About the Work. Program Notes, 1999. The John F. Kennedy Center for the Performing Arts 2700 F Street, NW Washington, DC 20566. <http://www.kennedy-center.org/artist/composition/2135>

¹⁵⁶⁷ *Deckblatt der Ausgabe 1329 von Beethovens Fünfter*. Erstellt von Boris Fernbacher 20:05, 14. Jun 2005 (CEST). <https://commons.wikimedia.org/wiki/File:Beethoven-Deckblatt.png>

¹⁵⁶⁸ *Beethoven's deafness*: <http://www.lvbeethoven.com/Bio/BiographyDeafness.html>

¹⁵⁶⁹ Paget's disease of bone is a condition involving cellular remodeling and deformity of one or more bones. The affected bones show signs of dysregulated bone remodeling at the microscopic level, specifically excessive bone breakdown and subsequent disorganized new bone formation. The structural changes result in deformity, pain, fracture, or arthritis of associated joints. Paget's disease affecting the skull may lead to loss of hearing in one or both ears due to compression of the nerves in the inner ear. From: *Ralston, Stuart H. (Feb 14, 2013). "Paget's Disease of Bone"*. *New England Journal of Medicine*. 368 (7): 644-650; doi:10.1056/NEJMcp1204713. PMID 23406029

¹⁵⁷⁰ *Beethoven Deafness*. CMUSE, Jul 13, 2018. https://www.cmuse.org/beethoven-deafness/?utm_source=CMUSE+Newsletter&utm_campaign=605cc8f2e0-EMAIL_CAMPAIGN_2018_05_27_08_43_COPY_01&utm_medium=email&utm_term=0_f0ce6c1ae5-605cc8f2e0-124760901&mc_cid=605cc8f2e0&mc_eid=0305a6c8a6; and <https://atlasofscience.org/beethovens-autopsy-revisited-a-pathologist-sounds-a-final-note/>

¹⁵⁷¹ Ibid.

Napoleonic Wars, and the occupation of Vienna his home town by Napoleon's troops in 1805.¹⁵⁷² At the time, there was almost no critical response to the premiere performance of any of the works which occurred under terribly challenging conditions. The orchestra played poorly, having only one rehearsal before the concert. During the Choral Fantasy, Beethoven had to stop the music and start again because of mistakes¹⁵⁷³. In April 1809, a year and a half later, the score of the Fifth symphony was published resulting in an enthusiastic review by E.T.A. Hoffmann in the newspaper *Allgemeine musikalische Zeitung*.¹⁵⁷⁴ His description was of theatrical imagery:

[...] "Radiant beams shoot through this region's deep night, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing—a longing in which every pleasure that rose up in jubilant tones sinks and succumbs, and only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits." [...] ~ E. T. A. Hoffmann in the newspaper *Allgemeine musikalische Zeitung*¹⁵⁷⁵

Published a year later, the symphony rapidly achieved its status as an essential item in the standard professional repertoire, and performed all over the world, with Hoffmann's published analysis enthusing:

[...] "How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite!... No doubt the whole rushes like an ingenious rhapsody past many a man, but the soul of each thoughtful listener is assuredly stirred, deeply and intimately, by a feeling that is none other than that unutterable portentous longing, and until the final chord—indeed, even in the moments that follow it—he will be powerless to step out of that wondrous spirit realm where grief and joy embrace him in the form of sound"¹⁵⁷⁶ [...].

THE DEBUTANTE SYMPHONIC PICCOLO

According to Nancy Nourse, prevalent in music literature is the assertion that the piccolo arrived into symphonic compositions by way of Beethoven's Fifth Symphony, said to share debutante status with trombones and contrabassoon in the heroic final movement.¹⁵⁷⁷ She points out that Anthony Parsons of the British Trombone Society identified that the actual

¹⁵⁷² *Beethoven's deafness*: <http://www.lvbeethoven.com/Bio/BiographyDeafness.html>.

¹⁵⁷³ Beethoven: Symphony No. 5 in C minor, Music Appreciation, LUMEN.

¹⁵⁷⁴ Published anonymously, "*Beethovens Instrumental-Musik*," *Zeitung für die elegante Welt*, nos. 245–47 (9, 10, and 11 December 1813): cols. 1953–57, 1964–67, and 1973–75. ^[page needed] Also published anonymously as part of Hoffmann's collection titled *Fantasiestücke in Callots Manier*, 4 vols. Bamberg, 1814. English edition, as Ernst Theodor Amadeus Hoffmann, *Fantasy Pieces in Callot's Manner: Pages from the Diary of a Traveling Romantic*, translated by Joseph M Hayse. Schenectady: Union College Press, 1996; ISBN 0-912756-28-4.

¹⁵⁷⁵ Symphony No. 5 (Beethoven) - Wikipedia.
[https://en.wikipedia.org/wiki/Symphony_No._5_\(Beethoven\)](https://en.wikipedia.org/wiki/Symphony_No._5_(Beethoven))

¹⁵⁷⁶ E. T. A. Hoffmann in the newspaper *Allgemeine musikalische Zeitung*

¹⁵⁷⁷ Nourse. The Symphonic Debutante Piccolo: was it Really Beethoven's Fifth? p. 26 – 29.

sequence of events in the appearance of the trombones and the piccolo on the symphonic stage was described in “*The Akademie*.” It stated that the concert of Beethoven's music at the Theater an der Wien began at 6:30 on the evening of December 22, 1808, and the program was advertised per Beethoven in the *Wiener Zeitung*¹⁵⁷⁸ as follows [...] “*All the pieces are . . . entirely new, and not yet heard in public*” [...].¹⁵⁷⁹ One theory of which symphony the piccolo appeared in first was suggested in 1990 by Parsons in an article called “*Symphonic Birth-pangs of the Trombone*.” His observation alters the sequence of the advent of the trombones and the piccolo on the symphonic stage. He hypothesized is that although this appearance is correctly recorded as part of the symphonic trombone section in Beethoven's Fifth Symphony, on the evening of the premieres, the alto and tenor trombones, as well as the piccolo, appeared first in the Sixth Symphony, according to the sequence laid out in the program (Table 15). It is his opinion in reference to the published program, therefore, that the traditional idea of the commemorative inauguration of the piccolo in Beethoven's Fifth Symphony is incorrect and that its first appearance by the piccolo is those few, sustained high notes representing the winds of the storm in the Pastoral Symphony, and not the Fifth.¹⁵⁸⁰

December 22nd. 1808, Theater an der Wien in Vienna	
First Part	<ol style="list-style-type: none"> 1. A SYMPHONY, ENTITLED 'A RECOLLECTION OF COUNTRY LIFE' IN F MAJOR (NO. 5) [<i>now known as The Sixth Symphony</i>] 2. ARIA “<i>AH PERFIDO</i>,” OP. 65 3. THE <i>GLORIA</i> MOVEMENT OF THE MASS IN C MAJOR – A HYMN WITH LATIN TEXT, COMPOSED IN THE CHURCH STYLE WITH CHORUS AND SOLOS 4. FOURTH PIANO CONCERTO PLAYED BY HIMSELF (BEETHOVEN)
Intermission	
Second Part	<ol style="list-style-type: none"> 1. GRAND SYMPHONY IN C MINOR (NO. 6) [<i>now known as the Fifth Symphony</i>] 2. THE SANCTUS AND BENEDICTUS MOVEMENT OF THE C MAJOR MASS WITH LATIN TEXT IN THE CHURCH STYLE WITH CHORUS AND SOLOS 3. A SOLO FANTASIA IMPROVISATION FOR PIANOFORTE ALONE (BEETHOVEN) 4. THE CHORAL FANTASIA FOR THE PIANOFORTE WHICH ENDS WITH THE GRADUAL ENTRANCE OF THE ENTIRE ORCHESTRA AND THE INTRODUCTION OF CHORUSES AS A FINALE.”

Table 15: Beethoven's program, Theater an der Wien, Vienna 1808¹⁵⁸¹

¹⁵⁷⁸ Wiener Zeitung. An Austrian newspaper still in operation, one of the most famous and oldest newspapers in Europe and the world. Started in 1703 as Wienerisches Diarium, it became the Wiener Zeitung in 1805. <https://www.wienerzeitung.at/>

¹⁵⁷⁹ Full text of "Boston Symphony Orchestra concert programs http://archive.org/stream/bostonsymphonysub4142bost/bostonsymphonysub4142bost_djvu.txt

¹⁵⁸⁰ Anthony Parsons. *Symphonic Birth-pangs of the Trombone* (1990). www.lvbeethoven.com/Votrel/English_Trombone_Society.html

¹⁵⁸¹ Op.cit., *Beethoven: Symphony No. 5*, Music Appreciation, LUMEN.

In contrast to this hypothesis of which symphony the piccolo appeared in first, is the observation by Albert E. Weir, editor of *“The Nine Symphonies of Beethoven in Score,”* commenting on this idiosyncrasy writes [...] *“Strangely enough the Fifth Symphony is called the Sixth, and the Sixth Symphony the Fifth on the program”* [...]; this program printing error would explain why there is confusion still today, as to why Beethoven performed the Sixth before the Fifth (which apparently he did not), and it also explains the idea that perhaps the Sixth was completed before the Fifth.¹⁵⁸² In summary and paradoxically, according to Weir, the two symphonies were printed inversely per the program but not played in that order. The Sixth (actually the Fifth) was performed first, with the Fifth (actually the Sixth) appearing in the second half, making the Fifth Symphony (historically correct) the debut of the symphonic piccolo.¹⁵⁸³

Analysis

Instrumentation: The Fifth Symphony is scored for piccolo (fourth movement only), two flutes, two oboes, two clarinets in B flat and C, two bassoons, contrabassoon or double bassoon (fourth movement only), two horns in E flat and C, two trumpets, three trombones (alto, tenor, and bass, fourth movement only), timpani (in G-C) and strings.¹⁵⁸⁴

The key in C minor of the Fifth Symphony is regarded as a “stormy, heroic tonality,” a special key for Beethoven. Specifically, Beethoven wrote several works in C minor with a character roughly like that of the Fifth Symphony, with Charles Rosen writing:

[...] *“Beethoven in C minor has come to symbolize his artistic character. In every case, it reveals Beethoven as ‘Hero.’ C minor does not show Beethoven at his most subtle, but it does give him to us in his most extroverted form, where he seems to be most impatient of any compromise”*¹⁵⁸⁵ [...].

Movement I: *Allegro con brio.* An iconic movement exceptional in its sonata structure and a theme constructed with a rhythmical-melodic nidus of only four notes, which is also the underlying motif of the entire symphony. It opens by a distinctive four-note “short-short-short-long” statement twice. Three of them are indistinguishable: eighth notes on the pitch of G, punctuated with the half-note E-flat extended by a fermata. Beethoven’s Fifth actually opens with a silence provided by an eighth note rest as intensely profound as the eighth-note G’s following it—a [...] *“Silence before the Thunder”* [...].

¹⁵⁸² Albert E. Weir. *The Nine Symphonies of Beethoven in Score*. Bonanza Books (Harcourt Brace and Company)

¹⁵⁸³ Ibid.

¹⁵⁸⁴ Op.cit., *Beethoven: Symphony No. 5*, Music Appreciation, LUMEN.

¹⁵⁸⁵ Music Appreciation, Lumen as quoted from Rosen, Charles (2002). *Beethoven’s Piano Sonatas: A Short Companion*. New Haven: Yale University Press. p. 134.



Figure 368: Beethoven's opening four notes of the 5th Symphony

Sound Files 22: Beethoven's Four Famous Notes

Since World War II, this symphony has been referred to as the “Victory Symphony.” The Roman character for the number five in “V” and the phrase “V for Victory,” adopted by Sir Winston Churchill, became well known as a campaign of the Allies of World War II. It is also believed that the rhythm of the opening phrase—“dit-dit-dit-dah”—was used for the letter “V” in Morse Code, and the BBC during World War II prefaced its broadcasts to Europe with those same four notes, played on drums¹⁵⁸⁶.

Movement II: *Andante con moto*. A movement possessing a dominant theme with spiritual resonance, festive and with a constant reminder of the reasonably dramatic tone of the first theme. The two contrasting thematic elements are the basis of the variational processes, initially lyrical and temperate and ultimately expressing joyful bliss.

Movement III: *Allegro*. Movement III is in a three-part form, consisting of a scherzo and trio. Following the old-style mold of Classical-era symphonic third movements, the main scherzo, a contrasting trio section, a reappearance of the scherzo, and a coda run sequentially and establishes itself as an epilogue to the dramatism in the first movement and a prologue to Movement IV. It is the critical moment of the entire symphony, from a psychological and a musical construction perspective. The third movement is noteworthy for its transition to the fourth movement, commonly considered one of the most significant musical transitions of all time. Gustav Nottebohm pointed out that the third movement's theme has a similar sequence of intervals as the final movement's opening theme in Symphony No. 40 in G minor, KV 550, by Mozart (Figure 369)¹⁵⁸⁷.



Figure 369: The opening theme of the final movement of Symphony No. 40 in G minor, K. 550 by Mozart

While such resemblances are sometimes coincidental, it is unlikely in this case. Nottebohm noted the resemblance on examining Beethoven's sketchbook, which he used in

¹⁵⁸⁶ Ibid.

¹⁵⁸⁷ Lumen learning as quoted from Nottebohm, Gustav (1887). *Zweite Beethoviana*. Leipzig: C. F. Peters. p. 531.

composing the Fifth Symphony. He found twenty-nine measures of Mozart's finale copied here by Beethoven¹⁵⁸⁸.

Movement IV: *Allegro*. The fourth movement begins without a break from the transition. The music resonates in C Major, unusual in of itself, for composers usually chose to finish their symphonies in the work's original tonic. However, in Beethoven's opinion:

*[...]“Many assert that every minor [tonality] piece must end in the minor. **Nego!** On the contrary, I find that ... the major [tonality] has a glorious effect. Joy follows sorrow, sunshine — rain. It affects me as if I were looking up to the silvery glistening of the evening star”[...].^{1589, 1590}*

In an abundance of energy and joyfulness, the musical construction is in the form of a lyrical theme, and the fourth movement imparts a festive march theme expressing exhilaration and triumph. The finale is written in an unusual sonata form in which at the end of the development section, the music stops on a

[...] “dominant cadence, played fortissimo, and the music continues after a pause with a quiet repeat of the ‘horn theme’ of the scherzo movement”[...].¹⁵⁹¹

THE PICCOLO'S DEBUT

Figure 370: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 368 – 374.¹⁵⁹²

¹⁵⁸⁸ Ibid.

¹⁵⁸⁹ Written by Beethoven in a notebook of Archduke Rudolf, one of his aristocratic piano students.

¹⁵⁹⁰ Richard E. Rodda, *Beethoven's 5th Symphony*, Grand Park Musical Festival, 2012, and *Symphony No. 5 in C minor, Op. 67* - kennedy-center.org. <http://www.kennedy-center.org/artist/composition/4610>https://www.grantparkmusicfestival.com/uploads/pdf/July_27-28_Beethoven_Fifth.pdf

¹⁵⁹¹ *Beethoven: Symphony No. 5*, Music Appreciation, LUMEN.

¹⁵⁹² Center for Computer Assisted Research in the Humanities (CCARH), <http://www.musedata.org/beethoven/sym-5>. Beethoven: Symphony No. 5 in C minor, Op. 67, 7

At the end of the third movement's *Scherzo: Allegro*, a cluster of sustained notes smoothly tied together in the woodwind and brass sections—electrified by the tremolos of the string orchestra—all come together during the last eight bars to form a thick G-dominant-seventh chord that aches for resolution and is agitated by a crescendo from *pianissimo*, “while the timpani stubbornly continue their tonic C”¹⁵⁹³ (Figure 370: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 368 – 374.). In what Hector Berlioz referred to as the “thunderclap” of the Finale,¹⁵⁹⁴ the composition arrives *attacca* at the *fortissimo* fanfare opening of the final *Allegro* movement in C Major. It is here where the “Flauto piccolo” makes its debut.

Figure 371: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 1 – 7: - Opening.¹⁵⁹⁵

Aug 2008, IMSLP, p. 71.

[http://imslp.org/wiki/Symphony_No.5,_Op.67_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.5,_Op.67_(Beethoven,_Ludwig_van))

¹⁵⁹³ Idem, p. 21.

¹⁵⁹⁴ Hector Berlioz: *The Art of Music and Other Essays (A Travers Chants) - A Critical Study of Beethoven's Nine Symphonies*, translated and edited by Elizabeth Csicsery-Rónay, Indiana University Press, 1994, Page 21

¹⁵⁹⁵ CCARH, Beethoven 5th, p. 72.

Apart from the shorter note length value of the piccolo on the downbeat of Bar 2 of the *Allegro*, which happens to be in rhythmic sonority with only the timpani from Bars 1 to 4, the piccolo plays in absolute unison with Flute 1 until just after the third beat of Bar 6. Here, the piccolo breaks off to an octave higher and continues onward, riding the octave, for the time being, displaying its brilliance in volume and timbre in Bars 11 and 12 when it approaches and arrives at its top E (Figure 372). By doing so, it emphasizes the appoggiaturas and grace notes also sounded by the flutes, oboes and first violins with a dazzling edge to the texture.

Figure 372: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 8 – 14: Flute, Oboe, and Strings.¹⁵⁹⁶

At Bar 25, the piccolo joins in last with the double basses in a descending C Major scale offset by an eighth-note rest on the downbeat, helping the cascading scale in unison among most instruments in the orchestra to the famous “horn call” starting in Bar 26 (Figure 373).

Figure 373: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 21 – 28:¹⁵⁹⁷

¹⁵⁹⁶ Idem, p.73.

¹⁵⁹⁷ Idem., p.75.

The uplifting triplet entry of the first violins from Bars 44 to 46 (Figure 374) is imitated by the upper woodwinds shortly after, from Bars 48 to 50, the piccolo and first flute sounding an octave higher than the original cue and shifts the tonality from D Major to G Major.

Figure 374: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 44 - 49.¹⁵⁹⁸

In Bar 65, the overall harmonic texture shifts from a diminished-seventh chord to the tonic in D Major and from the second half of Bar 68 a dominant-ninth chord to a first-inversion tonic in A minor on the downbeat of Bar 69 (Figure 375).¹⁵⁹⁹

Figure 375: Beethoven: Symphony No. 5 in C minor, Op. 67, Violins, Clarinet, Bassoon, Viola, and Cello, Bars 64 – 70¹⁶⁰⁰

¹⁵⁹⁸ Idem., p. 78.

¹⁵⁹⁹ Kuo-Jen Teng, Thesis, p. 16.

¹⁶⁰⁰ Ludwig van Beethovens Werke, Serie 1: Symphonien, Nr.5, Leipzig: Breitkopf und Härtel, 1862. Plate B.5., p.60, 61. [http://imslp.org/wiki/Symphony_No.5,_Op.67_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.5,_Op.67_(Beethoven,_Ludwig_van))

Subtly featured in its ascending noodling sixteenth-note interjections from Bars 73 to 76 (Figure 376) is the piccolo, when it reiterates what the first violins introduced in Bar 65, detailing a harmonic bridge from dominant to tonic in G Major. In Bar 75, the tiny protagonist goes on to mimic an ascending scale to C of the first violins yet again as featured in Bar 67.

However, the harmonic setting underneath has changed, and the outcome textually speaking differs in that the piccolo carries the harmony to the seventh of a first-inversion D-dominant-seventh chord in G Major, while the violins previously drew attention to the arrival of the tonic sixth chord in C Major. The first violins initially lay this motif in a developmental phrase drifting over a thin harmonic texture, expressing shifts to both major and minor tonalities. By contrast, the piccolo restates only those fragments that served to stabilize the harmony by directing the line back to stabilizing major tonic downbeats, all the while having to fight through a now densely-forested texture of tremolo strings.

The image displays a page of a musical score for Beethoven's Symphony No. 5 in C minor, Op. 67, specifically focusing on the Piccolo part from bars 71 to 79. The score is arranged in a standard orchestral format with multiple staves. The Piccolo part is the top staff, starting at bar 71. It features a melodic line with sixteenth-note interjections. The dynamics are marked with 'f' (forte) and 'piu f' (pianissimo forte). Other instruments shown include Flutes 1-2, Oboes 1-2, Clarinets 1-2 (C), Bassoons 1-2, Cor Anglais (C), Trumpets (C), Trombones (A, T, B), and Strings (Violins 1-2, Viola, Violoncello, Contrabasso). The strings are playing a tremolo accompaniment. The score is in C minor, as indicated by the key signature of three flats.

Figure 376: Beethoven: Symphony No. 5 in C minor, Op. 67, Piccolo, Bars 71 – 79.¹⁶⁰¹

¹⁶⁰¹ CCARH, Beethoven 5th, p. 82.

As Gippo points out in “*Beethoven’s Mistake*,” there is a stark underlying difference in the performance capabilities of these passages, much to the disadvantage of the piccolo. The first violins in Bar 71 are scored in a chamber-like setting playing with the oboe, clarinet, bassoons, violas, and cellos. On the other hand, the similar motifs subsequently played by the lone piccolo are pitted against the full orchestra, attempting to strengthen the melodic theme, but in fact, faces the higher chance of being buried within the texture than emboldening it.¹⁶⁰²

Here is found the first definite indicator that Beethoven perhaps sought to use the piccolo in this composition as having purely joyful and positive functions within the orchestra.¹⁶⁰³ The only exception to this principle, however, is found in Bar 80 (Figure 377), where the piccolo decorates the top of a sudden and dramatic modulation to a chord in F minor for two bars, serving as the outspoken tonic. The latter exception is short-lived, as the piccolo finally drops to serving as the third of a G dominant chord before the repeat to the C Major opening of the movement. While just before the first repeat the piccolo only complements the overall harmony with fillers for the dominant and impending tonic of the actual repeat; during the second ending starting in Bar 85 the piccolo outlines upward G dominant-seventh chords with the woodwinds in contrary motion to the movement of the bassoon, cellos and double basses. However, directly to follow in Bar 86 is not the expected landing in C Major, but rather a deceptive cadence in the dominant-seventh chord of A Major, the piccolo sustaining the tonic E for three and a half bars before leaping to the resolution in A, using broken arpeggios as stepping stones (Figure 377).

Figure 377: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 80 – 87.¹⁶⁰⁴

¹⁶⁰² Gippo, *Beethoven’s Mistake*, pp. 31, 32.

¹⁶⁰³ Kuo-Jen Teng, Thesis, p. 16.

¹⁶⁰⁴ Idem., p. 83.

Once here in Bar 92 (Figure 378), the piccolo repeats the triplet motif heard before in Bars 48 to 50 (Figure 374). However, this time unity is shown between the disciplines as it also joins cohesively up the octave with the first violins outlining A Major.

Figure 378: Beethoven: Symphony No. 5 in C minor, Op. 67, Piccolo Bars 85 – 93.

It is at this point in the Finale movement that a significant absence of the piccolo is apparent from Bars 93 to 136.¹⁶⁰⁵ These are the sections of thematic and harmonic development traded back and forth between the strings and woodwinds, exploring intimacy and lightness that delves into turbulence, jarring dissonance and strife using sustained blocks of chords, contrasts between triplet motives in the woodwinds and brass and dotted half notes followed by quarter notes in the strings. Upon its return, the piccolo only interjects when the subject matter wishes to return to the familiar and comforting C Major and G Major, respectively. It is significant that when the piccolo lilts in with its triplet chirping in Bars 136 and 138 (Figure 379) the first triplet grouping, when matched with the triplets of the second violins and violas, spells out a classic *unison-third-fifth-octave* contrapuntal sequence, while the second triplet grouping to follow spells out a far more dissonant *unison-second-fourth-fifth* intervallic grouping. Reminiscent of the dilemma it faced before in Bars 73 and 75 (Figure 376), the piccolo must once again try to penetrate a sonic texture that is now *fortissimo* while playing in its comparatively weaker second-octave range. Perhaps this is an indication of a miscalculation by Beethoven, or that he overestimated the piccolo's capacity to stand out in the orchestral setting in such fashion.¹⁶⁰⁶ From Bars 144 to 145 (Figure 380), the piccolo imitates the triplet interruptions of the flutes on beats two and four heard earlier in Bars 132 to 133 (Figure 381), but a third higher.

¹⁶⁰⁵ CCARH, Beethoven 5th, p. 85 – 90.

¹⁶⁰⁶ Gippo, Beethoven's Mistake.

Figure 379: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 134 – 139.¹⁶⁰⁷

Figure 380: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 140 - 145.¹⁶⁰⁸

Figure 381: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 127 - 133.¹⁶⁰⁹

During a rather exciting build-up in Bars 148 to 154 (Figure 382) the piccolo serves as the top voice of the harmonic pyramid as the third of the grand G Major chord and reinforces the quarter note–two eighth-note–quarter note–two eighth-note rhythmic pulse of the woodwinds and brass galloping atop the shredding tremolo sixteenth-note arpeggios of the violins and violas, as well as the eighth notes of the cellos and double basses. The excitement continues, until the timpani thunders with a drum roll under a three-bar tied chord before the sudden collapse in sound just after the downbeat of Tempo I (Bar 155 - Figure 382), with only the first violins keeping a faint pulse of a quarter note followed by two quarter-note rests alive in the entire orchestra.

¹⁶⁰⁷ Idem., p. 90.

¹⁶⁰⁸ Idem., p. 91.

¹⁶⁰⁹ CCARH, Beethoven 5th, p. 85 – 90.

Figure 382: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 146 – 154.¹⁶¹⁰

Following this short passage of gradually building pulses among various instrumental groups of the strings, woodwinds, and brass, and a hopeful legato passage shared by a trio of flute, oboe, and bassoon, the piece erupts again into the trumpet-like recapitulation of the *Allegro* movement in Bar 209 (Figure 383).

¹⁶¹⁰ *Idem.*, p. 92.

The image shows a page of a musical score for Beethoven's Symphony No. 5 in C minor, Op. 67, covering bars 199 to 210. The score is for a full orchestra and includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2 (C), Bassoons 1-2, Contrabass, Cor (C), Trumpet (C), Trombones (A, T, B), Tuba/Bassoon, Timpani (C-G), Violins 1-2, Viola, Violoncello, and Contrabass. The tempo is marked 'Allegro. (♩ = 84)'. The score shows a crescendo leading to a fortissimo (ff) dynamic. The Piccolo part is highlighted with a bracket and a 'ff' dynamic marking.

Figure 383: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 199 - 210.¹⁶¹¹

The first indication of new material for the piccolo appears from Bar 246 to 252 (Figure 384), where it sings a motif with several points of exploration. For one, it is an upward-directing, positive chromatic reflection of the timeless “Fate Motive” declared right at the beginning of the symphony in the first movement from Bars 1 to 11 (Figure 371 and Figure 372) between the clarinets and string orchestra.¹⁶¹² Here one finds yet another excerpt where conductors from all walks of life demand that the piccolo should play louder but have yet to realize that such a task for the piccolo is not readily accessible unless the orchestra plays at a far softer dynamic altitude, which is not usually the case.

¹⁶¹¹ Idem., p. 95.

¹⁶¹² Kuo-Jen Teng, Thesis, p. 23.

Figure 384: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 241 - 254.¹⁶¹³

It is also not the first time this playful variation has been stated; the second bassoon, contrabassoon, cellos and double basses first staked claim to the motif far earlier in the fourth movement from Bars 34 to 41 (Figure 385), and again (minus the second bassoon) from Bars 240 to 244 (Figure 384).¹⁶¹⁴

Figure 385: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 29 - 43.¹⁶¹⁵

Figure 386: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 232 - 241.¹⁶¹⁶

Naturally, the harmonic functions also vary between the lower instruments and the piccolo with their respective roles in the texture (Table 16).

¹⁶¹³ CCARH, Beethoven 5th, pp. 100 - 101.

¹⁶¹⁴ Kuo-Jen Teng, Thesis, p. 25.

¹⁶¹⁵ CCARH, Beethoven 5th, p. 76.

¹⁶¹⁶ Idem., pp. 100 - 101.

Taking the original example of the lower voices from Bars 33 to 41 (Figure 385), the harmonic function is structured as follows: C Major – Dominant-seventh in G Major – D Major (with F-F# and C-C# indicating the key signature change).

Table 16: Piccolo harmonic function comparison from measure 33-38 and 244-250 from Symphony No. 5, Op. 67, fourth movement¹⁶¹⁷.

Piccolo Harmonic Function		
Measures	Instruments	Details
33-38	Cello	C Major – G dominant-seventh → D Major (with F→F# and C→C# key signature shift)
244-250	Piccolo	F Major – C dominant-seventh → G Major (with Bb→B natural and F→F# key shift)

By comparison, the piccolo's role acts according to a different manner: F Major – dominant-seventh in C Major – G Major (with Bb-B natural and F-F# indicating the key signature change).¹⁶¹⁸ Bars 255 to 261 (Figure 387) signal a direct repetition of Bars 44 to 50 (Figure 388), however, the tonality is now in C Major, and the piccolo is placed an octave higher than the first flute from Bars 259 to 261 (Figure 387), boasting new heights for the music and emotions.

Ascending chromatic tension is soon to follow among the woodwinds from Bars 270 to 274 (Figure 389) with the piccolo at the helm, which subsequently drives the flutes, oboes, and violins down in a shimmering C Major scale cascade of sixteenth-notes towards an abrupt and staccato subdominant-dominant cadence to a fortepiano (*fp*) tonic resolution in the home key signature.

Figure 387: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 255 - 260.¹⁶¹⁹

¹⁶¹⁷ Kuo-Jen Teng, Thesis, p. 26.

¹⁶¹⁸ Idem., Kuo-Jen Teng, Thesis, Table 8.

¹⁶¹⁹ CCARH, Beethoven 5th, p. 102.

Figure 388: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 44 - 56.¹⁶²⁰

Like its previous phase of dormancy (Bars 92 to 134), the piccolo encounters an even longer dry-spell of inactivity from Bars 273 to 325.¹⁶²¹ The long inactivity gap, therefore, provides yet more evidence that the piccolo, at least within the confines of this symphony, was reserved primarily and almost exclusively for adding texture, color, accentuation and radiance to motifs and sections of the movement that were glorious and optimistic in nature, as opposed to more harmonically evolutionary and exploratory transition phrases.

Figure 389: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 270 - 274.¹⁶²²

¹⁶²⁰ Idem., p. 78.

¹⁶²¹ Idem., pp. 105 – 111.

¹⁶²² Idem., p. 104.

The piccolo enters as the last canonic entry of a slurred broken arpeggio motif in Bar 327 (Figure 390) and breaks off into a virtuosic climb of several consecutive ascending sixteenth-note C Major scales over held chords in the tutti until Bar 335 (Figure 391). It lands at its top C with a counter-accent on the third beat, while the tutti responds in kind on the fourth beat as a pickup to the next downbeat. These articulated streaks of the piccolo simulate the frenzied nature of the tremolo passages of the second violins and violas in Bars 327 to 328 (Figure 390) but also inverts the falling scale it accomplished previously in Bar 270 (Figure 389).

The image displays a page of a musical score for Beethoven's Symphony No. 5, Op. 67, specifically bars 326 through 332. The score is arranged in a standard orchestral format with multiple staves. The Piccolo part is the central focus, starting in bar 327 with a slurred broken arpeggio motif and then moving into a virtuosic climb of ascending sixteenth-note C Major scales. Other instruments like the Flutes, Oboes, Clarinets, Bassoon, and Contrabassoon also have parts. The Violin 1 and 2 parts show tremolo passages. The Viola and Violoncello parts have parts with dynamics like 'p cresc. poco a poco'. The Contrabass part has a 'cresc.' marking. The score includes various dynamics such as 'p cresc.', 'f', and 'cresc. poco a poco'.

Figure 390: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 326 - 332.¹⁶²³

¹⁶²³ Idem., p. 112

Figure 391: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 333 - 341.¹⁶²⁴

The broken-*arpeggio* motif is restated from Bars 338 to 341 (Figure 391) by a quartet of piccolo, first oboe, and horns, but remains blended in the texture because of starting towards the bottom of the instrument's almost inaudible register until it emerges from the brush with a dazzling trill on its second-octave G for six bars in a gradual crescendo. It provides a sort of augmented nod of the head towards a rumbling trill executed by the timpani for a one-bar crescendo to tonic from Bars 328 to 329 (Figure 390).

Cecil Forsyth, not afraid to show his disapproval towards the role of the piccolo in the Fifth Symphony, lashes out with the following criticism:

*[...]“A fine phrase like this, with its thin twitter at the end, only sounds poor. In this case, it performs a purely mechanical function successfully while in the other, it fails to add anything”[...].*¹⁶²⁵ (see Bars 338-339: Figure 391).

Here the piccolo doubles the oboes and horn in its weakest register, and as Gippo points out in “*Beethoven’s Mistakes*” (for discussion, see page 462), is overwhelmed by its lack of projection and does not even manage much in the G trill.¹⁶²⁶ It is probable that Beethoven was still in the learning phase of understanding woodwinds that he unsuccessfully included a piccolo part hoping to add tone color to the orchestral texture (for discussion see “The Organological Development of Musical Instruments During Beethoven’s Career, page 390), although for understanding of the majority of the piccolo parts in the Fifth Symphony, they are exemplary, and in the words of Forsyth: “*brighten the upper octaves of the Woodwinds.*”¹⁶²⁷

On the other hand, in contrast to his disdain, it can be argued that brief moments like these shine a spotlight on a crucial moment in the incorporation of this overshadowed instrument into symphonic and other significant works. In fact, the trill in this sense

¹⁶²⁴ Idem., p. 112.

¹⁶²⁵ Cecil Forsyth, *Orchestration*, New York: McMillan and Co., 1942, p. 200. Quoted by Kuo-Jen Teng, Thesis, Page 31.

¹⁶²⁶ Gippo, *Beethoven’s Mistake*, pp. 31, 32.

¹⁶²⁷ Op.cit., Forsyth, p. 201.

dramatically adds to the build-up of anticipation and excitement in the progression of the piece before the *sempre più Allegro* before the final *Presto*.

Sound Files 23: Beethoven, Symphony No. 5, Mvt. 4 (Allegro) Finale

The combination of the trill and its blazing runs contributes to the “*paroxysm of the emotions*”¹⁶²⁸ swelling up at this breath-taking moment in compositional history. After all, one would be hard-pressed to believe that Beethoven would have wasted his time and ink to write something that was utterly insignificant in a composition of this size and grandeur? Alluding back to the earlier overall concept of tension within the piece, the piccolo spearheads the charge of accented off-beat eighth-note rhythms from Bars 352 and through the vivacious accelerando and gradual crescendo to the arrival of the *Presto* at Bar 364 (Figure 392).

Figure 392: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 349 – 365.¹⁶²⁹

¹⁶²⁸ Hector Berlioz: *The Art of Music and Other Essays* (A Travers Chants), Page 22.

¹⁶²⁹ CCARH, Beethoven 5th, p. 114.

As a harmonic token, Beethoven pairs the piccolo with the tenor trombone in a G suspension to F (Bar 387 - Figure 393) and joins the other trombone to form a trio of a suspended cadence to an augmented sixth chord progression, followed by a cadential dominant-to-tonic resolution before the recapitulation at Bar 392 (Figure 393).¹⁶³⁰ It is from this bar until the gargantuan d enouement and close of the symphony that the piccolo remains active alongside its counterparts, acting either in unison or up the octave with the first flute.

The image shows a musical score for Figure 393, covering bars 378 to 397. The score is arranged in two systems. The first system (bars 378-391) features a Piccolo part with a long note in bar 387 marked 'cresc.' and 'f'. The second system (bars 392-397) shows the Piccolo playing a melodic line, with 'ff' dynamics. The Trombone parts (A. Tbn., T. Tbn., and Tbn. Basso) provide harmonic support, with 'f' and 'ff' dynamics. The Piccolo part in the second system is marked 'ff'.

Figure 393: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 378 - 397.¹⁶³¹

As a final “surprise,” the piccolo expands upon the now-hastened fanfare and soars to the absolute apex of the entire composition with its third-octave G, suspended from Bars 402 to 403 (Figure 394). Rumbling at the bottom of this tower of G’s, we find the timpani once more, marking the significance of this chord with its entrance and providing the extreme contrast of range with its minute companion, the piccolo.

The image shows a musical score for Figure 394, covering bars 398 to 408. The score includes parts for Piccolo, Flute 1-2, Timpani (C-G), Violin 1, and Violin 2. The Piccolo part is marked 'sempre ff' and features a prominent note in bar 402. The Flute 1-2 part is also marked 'sempre ff'. The Timpani part is marked 'sempre ff' and features a prominent note in bar 402. The Violin 1 and Violin 2 parts are marked 'sempre ff' and feature a prominent note in bar 402. The Piccolo part in the second system is marked 'sempre ff'.

Figure 394: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 398 – 408.¹⁶³²

¹⁶³⁰ Kuo-Jen Teng, Thesis, p. 33.

¹⁶³¹ CCARH, Beethoven 5th, pp. 117, 118.

¹⁶³² Idem., p. 119.

From Bar 406 until the monumental close of the symphony, the piccolo is paired in a homophonic fashion with not only the first flute but with the entire orchestra in a string of downbeat *sempre fortissimo* quarter notes separated by three-quarters of a bar of rest in between each assault. The piccolo alternates being in unison with the first flute from Bars 406 to 415 (Figure 394 and Figure 395) and 420 to 427 (Figure 396) to playing up the octaves from Bars 416 to 420 (Figure 395) and 427 until the end at 444 (Figure 397).

The image displays a musical score for Beethoven's Symphony No. 5 in C minor, Op. 67, specifically bars 409 to 421. The score is arranged in a multi-staff format. The top staff is for the Piccolo (Picc.), followed by Flutes 1 and 2 (Fl 1-2), Oboes 1 and 2 (Ob 1-2), Clarinets 1 and 2 in C (Cl 1-2 (C)), Bassoons 1 and 2 (Fag 1-2), Contrabassoon (Cfag.), Timpani (C-G) (Timp. (C-G)), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello/Double Bass (Vc. Cb.). The music features a rhythmic pattern of quarter notes on downbeats, with rests for three-quarters of a bar. The piccolo and first flute parts are marked 'zu 2', indicating they play two parts. The score is written in C minor and 3/4 time.

Figure 395: Beethoven: Symphony No. 5 in C minor, Op. 67, Bar 409 – 421.¹⁶³³

¹⁶³³ Idem., p. 120.

422

Picc.

Fl 1-2

Ob 1-2

Cl 1-2
(C)

Fag 1-2

Cfag

Cor.
(C)

Tr.
(C)

A Tbn.
T Tbn.

Tbn.
Basso

Timp.
(C-G)

Vln 1

Vln 2

Vla

Vc.
Cb.

Figure 396: Beethoven: Symphony No. 5 in C minor, Op. 67, Bar 422 – 432.¹⁶³⁴

¹⁶³⁴ Idem., p. 121.

The image shows a page of a musical score for Beethoven's Symphony No. 5 in C minor, Op. 67, specifically bars 433 through 446. The score is arranged in systems for various instruments. The top system includes Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2 (C), Bassoon 1-2 (with a 'zu 2' marking), and Contrabassoon. The middle system includes Cor Anglais (C), Trumpets (C), Trombones (A, T, Basso), and Timpani (C-G). The bottom system includes Violins 1-2, Viola, and Violoncello/Double Bass. The music is characterized by a homophonic texture with frequent rests, creating a 'Grand Pause' effect.

Figure 397: Beethoven: Symphony No. 5 in C minor, Op. 67, Bar 433 – 446.¹⁶³⁵

The homophony is further energized by the *Grand Pauses* in Bars 433, 435, 437, 441, and 443 (Figure 397) before the resounding fermata in Bar 446. The result is to rouse the animal

¹⁶³⁵ Idem., p. 122.

spirits of the listener, heralding not only the final victory of the composition but also the fulfillment of its absolute establishment in the symphony orchestra for centuries to come.

Summary

The celebrated Symphony No. 5 in C minor op. 67 from 1808 is the most thematically intensive of Beethoven's works. A musical function summary of the piccolo in Beethoven's Fifth Symphony, the fourth movement, is provided in Table 17 (page 461). Its variations of the four-note theme that begins this symphony appears in all four movements. The melodramatic crossroads in the symphony comes at the transition to the final movement, where the music is reinforced by the appearance of the trombones. It is the place where a sense of foreboding, struggle, or mystery yields to a triumphant breakthrough. Here, Beethoven uses a large-scale divergence between the darker sound of C minor and the brighter, more radiant effect of C Major, chiefly holding it back until the finale.¹⁶³⁶

Conventional wisdom has it that the last movement of Beethoven's Fifth is the first time the piccolo and trombone were used in a concert symphony, but this is untrue. The Swedish composer Joachim Nicolas Eggert (1779-1813) detailed trombones for his Symphony in E-flat Major written in 1807, and many examples of earlier symphonies with a part for piccolo exist, as well as the Symphony No. 19 in C major, said to be composed in August 1773 by Michael Haydn but after extensive research, the author believes this to be erroneous as no evidence for such a composition could be found. Beethoven first wrote for the piccolo in a symphony and in doing so, by writing a separate part for the piccolo in the fourth movement of the Fifth Symphony in 1807,¹⁶³⁷ he gave it a mature orchestral part by using specific expansions of texture and range, voicing, modulation, and rhythmic motives.¹⁶³⁸

Beethoven used the piccolo to introduce what he considered the "*Joyous, Major Mode Harmony.*" Writing about this idea from Beethoven, Hector Berlioz writes:

[...] "*In pieces of a joyous character, the sounds of the second octave may be suitable, in all their gradations; while the upper notes are excellent (fortissimo) for violent and tearing effects: in a storm for instance, or in a scene of fierce or infernal character[...]*".¹⁶³⁹ (Hector Berlioz 1991; Reprinted from 1948 edition)

¹⁶³⁶ William Kinderman, *Beethoven, Ludwig van, German Composer (1770-1827)*, The School of Music at California State University, Sacramento.
<http://www.csus.edu/indiv/c/craftg/hrs135/beethoven.doc>.

¹⁶³⁷ Jan Gippo. *The Piccolo, Then and Now*. Flute Talk, p. 32.

¹⁶³⁸ Kuo-Jen Teng, Thesis, Appendix A 5, p. 96.

¹⁶³⁹ Hector Berlioz & Richard Strauss. *Treatise*, p. 236.

Cecil Forsyth writes:

[...]“all piccolo passages found in Beethoven’s symphonic works are in major, brilliant and dramatic in style; in other words, no sad mode or slow melancholy passages”[...].

Forsyth concurs with the Berlioz inference that in Beethoven’s Fifth Symphony, “a minor-mode work with a major-mode finale, adding piccolo and changing from C minor to C major, in an atypical fashion imparts a joyous event.” By this dichotomous C minor-C Major key relationship used in his Fifth Symphony Beethoven is foreshadowing that concept used in the Ninth Symphony, in which the piccolo plays a vital role, provides a triumphant finale over a dark, murky world.¹⁶⁴⁰

Beethoven’s compositions challenge the attainable range achievable by the piccolo (Table 11, page 393). Forsyth says:

*[...]“One must remember that as the piccolo reaches the top of its compass, the notes are produced with greater difficulty than the corresponding notes of the flute [...]”*¹⁶⁴¹

When Count Oppersdorff wrote to Beethoven about being the sponsor to the Fifth Symphony, Beethoven wrote in 1808 that “the last movement in the Symphony is with 3 trombones and flautini [piccolo] – though not with 3 kettledrums, but will make more noise than 6 kettledrums and better noise at that.”¹⁶⁴²

Writing in the brilliant, high register as for example, the G-A trills in the Fifth Symphony and expanding scale passage from flute to piccolo Beethoven creates the sound of only one instrument with a broader range. By doing so, Beethoven understood that the piccolo should be regarded as a dynamic extension of the flute’s range.¹⁶⁴³ There is controversy regarding the lower-range usage of the piccolo, and this is addressed in the discussion of the Ninth Symphony in this thesis (see Analysis of Symphony No. 9 in D minor, page 575), where there are important score discrepancies, and with this issue belonging to the sense of balance between the Baroque and modern orchestral artistic decisions by the conductors and editors of the time.¹⁶⁴⁴

Between 1807 and 1808, Beethoven produced so many works that he was ambiguous as to which symphony was finished first. The evidence to support the theory Fifth Symphony

¹⁶⁴⁰ p. 200.

¹⁶⁴¹ Forsyth. *Orchestration*. p. 199.

¹⁶⁴² Norton Critical Scores. Beethoven, Symphony No. 5 in C minor, An Authoritative Score, The Sketches, Historical Background, Analysis, Views and Comments, Editor: Elliot Forbes, Chappell & Co., Ltd., Norton, 1971, p. 11.

¹⁶⁴³ Personal observation.

¹⁶⁴⁴ Ibid.

was completed after the Sixth Symphony because Beethoven initially cataloged the *Pastoral Symphony* as the fifth, with the C-minor Symphony numbered as the sixth. The numbering sequence was only altered at the time of publication.¹⁶⁴⁵ As a result, one might observe and conclude that the reason the Fifth Symphony includes more piccolo melodic figures than the Sixth Symphony is that the evolution of Beethoven's use of the piccolo was reversed by this change of sequence. However, although the piccolo has solos in the Fifth Symphony, most of the solos double with paired flutes and other instruments, and only a fragment of a solo was written for the piccolo as compared to the *Egmont* Overture and the Ninth Symphony (Table 12 page 395).

Table 17: Musical Function Summary of Piccolo in Beethoven's Fifth Symphony, Fourth Movement¹⁶⁴⁶

Musical Function Table of Piccolo in Fifth Symphony, Fourth Movement.		
Piccolo Usage	Measures	Details
Expansion of Texture and Range	1-22	<ul style="list-style-type: none"> ●Highlights the importance of the piccolo as a soloistic instrument by enlarging the scope of the orchestra ●Expands the range by using the piccolo in its third octave. (Bars 397-404 – top G in 400!!)
Voicing	88-93	<ul style="list-style-type: none"> ●Adds brilliance to the violin texture ●E dominant seven → A major
	253-259	<ul style="list-style-type: none"> ●An exact repeat of measures 44-50 (now in C major) ●Creates new height, adding brilliance at this dramatic moment in the movement
	385-389	<ul style="list-style-type: none"> ●Unique orchestral voicing with tenor trombone that is joined by the trombone duo. ●Forms a suspended cadence to an augmented 6th progression, V – I cadence
Modulation	65-76	<ul style="list-style-type: none"> ●C# diminished seventh → D major (vii^{o7}-I) E dominant seventh → A minor (V9-i⁶) A minor (i⁶) → G major (I^{6/4} → I⁶ → V^{6/5}) ●Violins – major and minor mode ●Piccolo – major mode only, conveys “Joy”
Rhythmic Motive	244-250 352-364	<ul style="list-style-type: none"> ●(F#-G-G-G—) recalls the short motif at the beginning of the first movement – the fate motive ●Melodic figure fills the harmony and further provides a chromatic modulation for the new tonal center of G major ●F major – C dominant seventh → G major (with Bb-B ♭ and F-F# key shift) ●After unique arpeggiation (352 – 354), piccolo imitates 1st violins up the octave on the off beats, giving rhythmic motion to Presto (364)
Solo Instrument	331–335 338-352	<ul style="list-style-type: none"> ●Virtuosity in ascending 16th notes display brilliance as solo instrument contrasts widely with other voices with rhythmic placement. Anticipated by cheerful 337 – 340 motif using 2nd & 3rd octave. ●G trill from 340 – 345 is a solo function that gives excitement and flare to developing motion of texture.

¹⁶⁴⁵ Betsy Schwarm. Symphony Number 6 in F major, a symphony by Beethoven, Encyclopædia Britannica Online, Date Published: July 10, 2017. URL: <https://www.britannica.com/topic/Symphony-No-6-in-F-Major>. Access Date: July 16, 2018.

¹⁶⁴⁶ Teng, Table A2. P. 93. That table has been corrected, modified, and augmented by this author July 18, 2018.

Debuting the piccolo as a symphonic instrument was new and unusual because it also included orchestration for trombones and contrabassoon for the first time in history. Despite the piccolo's part in the Fifth Symphony being brilliant and innovative, according to Jan Gippo, principal piccoloist with the Saint Louis Symphony Orchestra, the part creates performance problems in five places.

In her thesis *The Role Of The Piccolo In Beethoven's Orchestration*, Kuo-Jen Teng compared pairing of the piccolo with the flute and other instruments (Table 12: The statistics of the comparison of Beethoven's Piccolo's usage in Symphonies and Overture. Page 395) in the Fifth Symphony. She found that the piccolo is paired 45 percent of its playing time with the flute but at an octave higher; together with the flute 28 percent of the time; 26 percent of the time in the orchestral tutti; and solo with other instruments 1 percent of its playing time demonstrating that Beethoven often depended for color in the symphony from the piccolo.¹⁶⁴⁷

BEETHOVEN'S MISTAKES

According to Gippo (for a discussion of this concept, see *The Organological Development of Musical Instruments During Beethoven's Career* page 390), there was a disconnect in how Beethoven understood the piccolo's capabilities. As Gippo is talking about the problems interpreting Beethoven's compositions on the modern Boehm-Mollenhauer piccolo, and as the piccolos of Beethoven's time were one-key and four-key piccolos, which were primitive in comparison, it is therefore interpreted that the problems mentioned here were compounded.¹⁶⁴⁸

The first of Beethoven's miscalculation was in believing that the piccolo in Bars 73 through 76 (Figure 399) on its own could project the important motive, taken from the violin part, just preceding (Figure 398). As the piccolo is almost playing solo, it theoretically "*should cut through the entire orchestra,*" even though playing up against three trombones. In Gippo's experience, the orchestra will not play only forte as marked, and the piccolo has to play as loudly as possible to be heard using extreme airspeed, as much and as fast as possible, but to pull out the headjoint a bit to avoid playing sharp and hope the sound carries.¹⁶⁴⁹

¹⁶⁴⁷ Teng. Thesis.

¹⁶⁴⁸ Personal opinion.

¹⁶⁴⁹ Gippo, *Beethoven's Mistakes*, pp. 31, 32.

Figure 398: Beethoven: Symphony No. 5 in C minor, Op. 67, Violin Bars 64 – 70

Figure 399: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 71 - 79¹⁶⁵⁰

A further miscalculation is apparent in Bars 136 and 138 and again in Bars 144 and 145 (Figure 400, Figure 401, and Figure 402). Here, Beethoven once more expected the piccolo to play the motive and as before in contrast to the orchestra who is playing *fortissimo*. Gippo suggests that the only way to overcome this challenge is to play as before once again, pulling the headjoint out and combined with using high airspeed, but backing down off the whole note “B” at Bar 146, which should merge with the other instruments, rather than overwhelming them.¹⁶⁵¹

¹⁶⁵⁰ CCARH, Beethoven 5th, p. 82.

¹⁶⁵¹ Gippo, Beethoven’s Mistake.

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Picc. *ff*

Fl 1-2 *ff*

Ob 1-2 *ff*

Cl 1-2 (C) *ff*

Fag 1-2 *ff*

Cfag *ff*

Vln 1 *ff*

Vln 2 *ff*

Vla *ff*

Vc *ff*

Cb *ff*

Figure 400: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 134 - 139¹⁶⁵²

¹⁶⁵² CCARH, Beethoven 5th, p. 90.

Figure 401: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 140 - 145¹⁶⁵³

Figure 402: Beethoven: Symphony No. 5 in C minor, Op. 67, 146 - 154¹⁶⁵⁴

The next example pointed out by Gippo is the most famous and controversial one passed on to orchestras of the future by Beethoven, occurring from Bars 246 to 252 (Figure 403). The range here for the piccolo is a challenge because it projects poorly. Being the only

¹⁶⁵³ Ibid.

¹⁶⁵⁴ Ibid.

moving part above the melody, the conductor will demand more sound, usually being oblivious of the need for the orchestra must play at a reasonable dynamic level to transmit this passage. In Gippo's opinion, because there are no dynamic markings in the score, a good *mezzo forte* in the orchestra make the passage workable, and musical.¹⁶⁵⁵



Figure 403: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 241 - 254¹⁶⁵⁶

What Gippo calls “*the most brilliant writing for solo piccolo*” is found from Bars 327 to 335 (Figure 404), and here is another slipup by Beethoven. The original score specifies that the sixteenth notes should be separated. However, separating them and at the same time playing them as fast and loudly as possible pinches the sounds of the notes together and makes them almost inaudible, compromising the rhythm as well. Gippo's solution is to slur the notes (Figure 405), tonguing the last note.¹⁶⁵⁷



Figure 404: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 326 - 341¹⁶⁵⁸



Figure 405: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 331 – 334 slurred solution as per Jan Gippo¹⁶⁵⁹

In the last example by Gippo showing that Beethoven did not entirely understand the inadequacies of the piccolo, it appears in the five beats before the trill. Here the piccolo doubles the first horn and the oboe. In Gippo's opinion, intonation is complicated for these notes

¹⁶⁵⁵ Gippo, Beethoven's Mistake.

¹⁶⁵⁶ CCARH, Beethoven 5th, pp. 100,101.

¹⁶⁵⁷ Gippo, Beethoven's Mistake.

¹⁶⁵⁸ CCARH, Beethoven 5th, pp. 111,112.

¹⁶⁵⁹ Gippo, Beethoven's Mistake, p. 32.

because the horn player cannot hear the piccolo, so the piccoloist has to tune to the horn. As the low E is flat, he suggests to play it louder to compensate and to also use vibrato on the entire passage, including that first low E.¹⁶⁶⁰

Figure 406: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 326 – 334, Piccolo is doubling the Horn and Oboe.¹⁶⁶¹

The G trill found here often sounds flat, compounding this section's difficulty. Gippo suggests that to make the trill sound in tune, the piccoloist should:

“start trilling immediately; slur the A and B to the C3 coming out of the trill instead of playing the G and slowly starting to trill faster (Figure 406 and Figure 407).”

¹⁶⁶⁰ Ibid.

¹⁶⁶¹ Ludwig van Beethovens Werke, Serie 1: Symphonien, Nr.5, Leipzig: Breitkopf und Härtel, 1862. Plate B.5. p. 91. IMSLP: https://imslp.org/wiki/Symphony_No.5,_Op.67_%28Beethoven,_Ludwig_van%29.

Figure 407: Beethoven: Symphony No. 5 in C minor, Op. 67, Bars 335 - 342¹⁶⁶²

The autograph of the Fifth Symphony is in the Berlin State Library. In 1942, a facsimile was made by G. Schunemann and published by Staercke in Berlin. In regards to Beethoven recognizing the piccolo, the editor noted that on the last page, Beethoven gives the copyist the following instruction:

[...] “Copy in the piccolo and trombone parts at the end after all the other parts have been copied. The sign ϕ in the first section leads to ϕ in the second section when it occurs” [...].¹⁶⁶³

¹⁶⁶³ Idem., p. 92

Symphony No. 6 in F major ("Sinfonia Pastorale"), Opus 68, 4th Movement (Allegro) "Gewitter. Sturm." [1804-08]

History

Born in Bonn in 1770, at the age of seventeen, Beethoven traveled to Vienna to study under Mozart. Soon after his arrival in Vienna, he returned home to his mother's deathbed. After five years, Beethoven once again returned to Vienna, aged twenty-two as the pupil of Joseph Haydn, as Mozart had tragically died in the interim. From this time on, he remained in Vienna for the next thirty-five years until his death in 1827. The combination of his anger at worldly events together with the personal tragedy related to his rapidly progressive deafness, fomented a musical revolution from Beethoven. He attempted to eradicate his fiendish inner demons through music described by some as *protominimalist*,¹⁶⁶⁴ a style of music that emphasizes the extreme simplicity of rhythm and melodic forms, to achieve a surreal effect through a density and white-hot energy in the Fifth Symphony. In melodramatic contrast is the Sixth Symphony, where Beethoven seemed to relish in an incredibly pioneering kind of "*musique concrète*," a form of experimental music that developed much later in the 1940s and is constructed exclusively on the creation and management of electronically-produced sounds as opposed to recorded sounds. It exploits *acousmatic* listening, which can be thought of as meaning that sound identities can often be intentionally obscured or appear unconnected to their source cause, employing both "*musique concrète*" based techniques and live-sound spatialization. The latter being a metaphorical technique that involves an overall sense of social space, where people gather, and typical of Beethoven in this case, a time and place in nature. He achieved this by transcribing the sounds of nature into a symphony, giving his imagination time to drift and soar, ostensibly unencumbered by the limitations of the then-current formal convention or symphonic limits. Both symphonies are passionately different but are perhaps the two opposite "bookends" of "fire and fury" versus "pastoral tranquility" to the nine magnificent pyramid—with the towering Ninth Symphony in the middle—that are the Beethoven symphonies.

Beethoven's Symphony No. 6, Op. 6 in F Major, also known as the "*Pastoral Symphony*," was begun in 1802 and finished in 1808. Beethoven tried to present the premiere as the grandest musical event of his life. Its first performance was on December 22, 1808, in Vienna, at the Theater an der Wien with a full orchestra, and Beethoven as producer and conductor. It was, in fact, a gigantic concert (see the History of the Fifth Symphony page 433),

¹⁶⁶⁴ Ibid.

bursting with four and a half hours of pristine, never-before-heard Beethoven music. Unfortunately, the production was a disaster. It was too much of a good thing with the program being too long, in a frigid auditorium, and throughout, the poorly-prepared orchestra played miserably. Thus, the *Pastoral Symphony* was both highly unsuccessful and unprofitable at its premiere, but recovered within a year and remains as a spectacular gift to the world to this day by this musical genius.¹⁶⁶⁵

Beethoven wrote this F Major Symphony concurrently with the Fifth, with both being premiered at the same, over-ambitious concert in December 1808. Symphonically, it was the *yin* to the *yang* of the Fifth Symphony. In fact, the Sixth Symphony is just as radically sweeping as the Fifth, and perhaps more so. Both were Beethoven's experiments in symphonic extremity, and both push different musical boundaries to and beyond their limits. The realization that Beethoven was composing both symphonies at the same time is simultaneously inexplicable and astonishing. On the one hand, there's the protean, indelible image passed down through the history of the glaring wild-man celebrity who showed an understanding of and simpatico for the concerns of everyday people, and who had an affinity with and an acceptance by these common-place folk.¹⁶⁶⁶ On the other, a man distraught by the disappointment and disillusionment caused by the philosophical sabotage by Napoleon's broken promises of social reform, and the terror and destruction caused by his invading French armies to Prussia and Beethoven's beloved Vienna.

It is comfortless to reflect on the sadness of the Sixth Symphony, mirroring Beethoven's life in deafness. The *Pastoral Symphony* is a musical sketch that transports the mind to the peace and tranquility of the countryside, musically invoking the stirring of human feelings towards nature which Beethoven loved. Beethoven regularly escaped from the city's hustle and bustle, even after losing his hearing, by taking his usual walks in the rural areas around Vienna.¹⁶⁶⁷ Concerning his deafness as a perspective, this composition was significant, reflecting the search for the escape to sanity by being in the country, away from the depression and darkness filling his everyday life.¹⁶⁶⁸

¹⁶⁶⁵ Nourse. The Symphonic Debutante Piccolo: was it Really Beethoven's Fifth? p. 26 – 29.

¹⁶⁶⁶ Beethoven 5th, Breitkopf. Reprinted: New York: Edwin F. Kalmus, n.d. (1933-70). IMSLP: [http://imslp.org/wiki/Symphony_No.5,_Op.67_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Symphony_No.5,_Op.67_(Beethoven,_Ludwig_van))

¹⁶⁶⁷ Tom Service. *Symphony guide: Beethoven's Sixth ('Pastoral')*, Music Editor, 50 greatest symphonies in Classical music, The Guardian, 22 July 2014. <https://www.theguardian.com/music/tomserviceblog/2014/jul/22/symphony-guide-beethovens-sixth-pastoral-tom-service>

¹⁶⁶⁸ Donato Cabrera, Music Director, California Symphony Orchestra. *The Whole Story of Beethoven's Deafness*, Medium, California Symphony Blog, January 3, 2018. <http://www.californiasymphony.org>; <https://medium.com/@CASymphony/the-whole-story-of-beethovens-deafness-30944c94143>

Beethoven intuited a powerful alignment of senses and surroundings, saying:

[...] "How happy I am to be able to walk among the shrubs, the trees, the woods, the grass, and the rocks! For the woods, the trees and the rocks give man the resonance he needs" [...]. ~ Beethoven in a letter written in May of 1810^{1669,1670}

This and other pieces from his “silent” years reflect his unbelievable grasp of composition. Beethoven was a master craftsman of the language of music, which is

[...]“regarding the creation of sound, not about listening” [...].¹⁶⁷¹

Beethoven’s perception of natural elements came long before the current modern concept of fractals, first described by the mathematician Benoit Mandelbrot in 1975, who based his idea on the idea of the Latin word *frāctus* meaning "broken" or "fractured," and used it to cover the concept of hypothetical minuscule dimensions to geometric patterns in nature.¹⁶⁷² The Sixth Symphony has similar patterns recurring at progressively smaller scales, where Beethoven musically describes a partly random or chaotic phenomenon, such as the Storm’s growth and formation as well as the natural results its leaves in its wake. These represent Beethoven’s own standard dimensions of geometric patterns in nature.

For centuries before Beethoven, pastoral or rural themes were prevalent in music. What is it that composers look for in the “pastoral” theme in music, and what was behind Beethoven’s desire to immerse himself in the nature theme? Examples of famous “pastoral” music are found in the two movements from the “Summer” concerto of *The Four Seasons* by Antonio Vivaldi; shepherds in an interlude in Handel’s *Messiah*; Richard Strauss’ tone poem, *Don Quixote* (which even depicts sheep); Ralph Vaughan Williams’ lyrical romance, “A Lark Ascending;” Metastasio's libretto in Mozart’s opera, *Il re pastore*. Rameau, a prominent proponent of French pastoral opera, produced *Les Courses de Tempé*;¹⁶⁷³ other notable examples include the shepherd's "alte Weise" from Wagner's *Tristan und Isolde* and the pastoral ballet occupying the middle of Tchaikovsky's *The Queen of Spades*. Twentieth-century examples include Ravel's *Daphnis et Chloé*, Debussy's *Prélude à l'après-midi d'un faune* (emphasized by Nijinsky’s adaption), and Stravinsky's *Les Noces* and *Le Sacre du Printemps*.¹⁶⁷⁴

¹⁶⁶⁹ Anton Schindler. *The Project Gutenberg EBook of Life of Beethoven*, 2012, <http://www.gutenberg.org/files/39093/39093-h/39093-h.htm>

¹⁶⁷⁰ Sebastian Mitchell. *Beethoven Pastoral Symphony (6th), A Love of Nature*. Favorite-Classical-Composers.com. <http://www.favorite-classical-composers.com/pastoral-symphony.html>

¹⁶⁷¹ Ibid.

¹⁶⁷² *Fractal*. Wikipedia contributors, Wikipedia, The Free Encyclopedia. Date of last revision: 21 June 2018 14:25 UTC Date retrieved: 9 July 2018 13:11 UTC. <https://en.wikipedia.org/w/index.php?title=Fractal&oldid=846891789>

¹⁶⁷³ Simon Trowbridge. *Rameau Edac*, Oxford, 2016.

¹⁶⁷⁴ Geoffrey Chew and Owen Jander (2001). *Pastoral*. Grove Music Online. ISBN 978-1561592630. Copyright © Oxford University Press 2018.

In the pastoral genre, realism was never the objective. For example, a city nobleman's idea of what country life would be like could be just as powerful, without exposing the daily toil of tending sheep, where the idyllic pastoral environment is in "civilized" Europe. What would the pastoral life be like were it to be in the jungles of the Amazon or Africa? This idealistic opinion of country life has held an "enormous hold upon imaginations for the last 2000 years,"¹⁶⁷⁵ and the yearning to escape the civilized world has long made pastoral music a favorite theme of audiences. The pastoral genre had a substantial influence on the development of opera, music in general, literature and poetry.¹⁶⁷⁶

Since ancient times, the Greeks presented a tale of a "golden age" in their mythology when people lived together in harmony with nature and carried thoughts of an ideal pastoral life that had been lost. Perhaps the first example of literature that has pastoral concepts was Ovid's *Metamorphosis*.¹⁶⁷⁷

[...] "The golden age was first; when Man yet new,
 The Golden Age No rule but uncorrupted reason knew:
 And, with a native bent, did good pursue.
 Unforc'd by punishment, un-aw'd by fear,
 His words were simple, and his soul sincere;
 Needless was written law, where none opprest:
 The law of Man was written in his breast:
 No suppliant crowds before the judge appear'd,
 No court erected yet, nor cause was heard:
 But all was safe, for conscience was their guard.
 The mountain-trees in distant prospect please,
 E're yet the pine descended to the seas" [...].

In this artificially constructed world, Theocritus, a bucolic Greek¹⁶⁷⁸ poet, flourished in Syracuse, Cos, and Alexandria in the third century B.C. He was probably the originator of the literary genre of pastoral poetry and music. Its inspiration is derived from the yearnings and concerns of Greek shepherds and simple country folk. The pastoral genre of poetry, literature, art, and music is potentially a confining genre in which exists a perfect relationship between people and nature, evident in the fate of a shepherd and a goatherd pasture-encounter in the poem *Idylls*:

[...] "Thyrsis, used to sing *The Affliction of Daphnis* as well as any man; you are no 'prentice in the art of country music. So let's come and sit yonder beneath the elm,

¹⁶⁷⁵ John Dixon Hunt. *Pastoral Music, Milestones of the Millenium*, NPR Online, National Public Radio, Washington, D.C., 1999. <https://www.npr.org/programs/specials/milestones/990616.motm.pastoral.html>

¹⁶⁷⁶ Geoffrey Chew and Owen Jander (2001).

¹⁶⁷⁷ Ovid. *Metamorphosis, Book the First*. Poemhunter.com.

<https://www.poemhunter.com/poem/metamorphoses-book-the-first/>

¹⁶⁷⁸ Bucolic: relating to the pleasant aspects of the countryside and country life

this way, over against Priapus and the fountain-goddesses, where that shepherd's seat is and those oak-trees"[...].¹⁶⁷⁹

In writing his famed Pastoral Symphony, Beethoven circumvented his natural musical energy in favor of relatively slow rhythms. He appears to be more concerned with psychology than description, writing: [...]“*as a recollection of country life*”[...],... he described the work on the title page as: [...]“*more the expression of feeling than painting*”[...].¹⁶⁸⁰ It is possible that at a subliminal level, composers from those generations, including Beethoven, related to the religious environment of the times, and that the “*Pastoral*” theme might be invoked by the attendance of Sunday Mass and the repetition of the Book of Genesis with its the story of the Garden of Eden, or “*paradise lost!*”

Clearly, within this milieu, there had been many compositions describing shepherds, storms, the singing of birds, and this was Beethoven’s expedition to explore the long-standing connection between music and nature. However, the Pastoral Symphony does not just weave a tale. Beethoven was original as a composer to express, together with the images of nature and smiling everyday people, the mixture of feelings that folks have when they go to the countryside. He did not just try to describe artificial and theoretically poetic scenes using musical prose. Instead, he painted the picture as it indeed exists, and instead of using paint and a brush, he used a musical score to “paint” the actual event as he witnessed it. It was not just a figment of his mind’s eye. It was not a perception. To Beethoven, his production was a reality. Perhaps, living in the slum-like conditions of the cities of Europe of the time, it is possible that Beethoven and other artists and musicians of the time were developing a form of social consciousness. In describing the “Pastoral,” it is possible that they were beginning to use a vigorous application of expressive brushwork or musical scores, called “*gestural expressionism.*” These gestural strategies were perhaps the manifestations of artists who had begun to develop an environmental consciousness as nature around them became polluted and endangered. It was their protest, an attempt at limiting the sprawl of urban growth, such as the cesspools produced in the towns and villages by the results of having no sewage systems, no running water, and a haphazard, cancerous-like invasion of rural areas such as Berlin, Bonn, and London.¹⁶⁸¹

¹⁶⁷⁹ Theocritus, Idylls 1 – 4, Classical Texts Library. Theoi Project © Copyright 2000 - 2017 Aaron J. Atsma, New Zealand. <http://www.theoi.com/Text/TheocritusIdylls1.html>

¹⁶⁸⁰ Sebastian Mitchell. Beethoven Pastoral Symphony.

¹⁶⁸¹ James Elliot, curator, British Library. *The baroque city: town plans of the 18th century. The City in Maps* (British Library, 1987). <https://www.bl.uk/picturing-places/articles/the-baroque-city-town-plans-of-the-18th-century>

Analysis

The Sixth Symphony in F Major, Op. 6 (*“Pastoral”*) was first published in April 1809, parts only (Leipzig: Breitkopf & Härtel, Plate 1337), followed by the score in May of 1826 (Leipzig: Breitkopf & Härtel, Plate 4311).¹⁶⁸² It was scored for five movements, rather than the typical Classical-era symphonies, and Beethoven wrote a programmatic title and tiny explanatory subtitle at the beginning of each movement.

Movements

1. *Allegro ma non troppo* (F Major). “Awakening of cheerful feelings upon arrival in the country.” – “Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande.”
2. *Andante molto mosso* (B♭ Major). “Scene by the brook.” – “Szene am Bach.”
3. *Allegro* (F Major). “Merry gathering of country folk.” – “Lustiges Zusammensein der Landleute.”
4. *Allegro* (F minor). “Thunderstorm.” – “Gewitter Sturm.”
5. *Allegretto* (F Major). “Shepherd's song. Cheerful and thankful feelings after the storm”. “Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.”

Instrumentation:

1. Woodwinds: 1 piccolo (fourth movement only), two flutes, two oboes, two clarinets in B♭, two bassoons,
2. Brass: 2 horns in F and B♭, two trumpets in C and E♭ (third, fourth, and fifth movements only), two trombones (alto and tenor, fourth and fifth movements only).
3. Timpani; Strings.

While Beethoven classified this work by opus after his Symphony of Destiny, the “Pastoral” Symphony was accidentally printed before its predecessor in the program order of the concert they were both premiered. Alongside the previously-stated inscription by Beethoven’s hand in an early violin part that expresses the “programmatic” character of the work, one can relate the juxtaposition of “darkness” of the “Storm” movement found in this composition with the “light” of the victorious fourth movement of the Fifth Symphony (from the Fifth to the Sixth Symphony is metaphorically expressed as *“Darkness is followed by the Light”*). The “Pastoral” gave Berlioz the impression that it was *“composed by Poussin and drawn by Michelangelo.”*¹⁶⁸³ Fundamentally, this is important because, in one concert, the role of the piccolo in these compositions, respectively, displays a shift to opposite poles of the affective spectrum.

¹⁶⁸² *Symphony No.6, Op.68* (Beethoven, Ludwig van), IMSLP.

[https://imslp.org/wiki/Symphony_No.6,_Op.68_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.6,_Op.68_(Beethoven,_Ludwig_van)).

¹⁶⁸³ Hector Berlioz: *The Art of Music and Other Essays* (A Travers Chants), Page 22.

The piccolo does not make its first entry until Bar 82 of the fourth movement “*Gewitter Sturm*” (Figure 412), but until then Beethoven brilliantly prepares the listener for the impending storm that descends upon the scene, starting right from the beginning with an almost inaudible rumbling of *tremolo* from the cellos and double basses from Bars 1 to 2 (Figure 408). A light patter of raindrops follows, illustrated by detached eighth notes of the second violins starting in Bar 3, and slurred “sighs” of dismay from the raucous, tipsy peasants who were merrily assembled during the previous movement, as well as the animals, birds, insects and all of Mother Nature’s children as they heed the signs of the approaching squall and scamper to safety starting in Bar 5.

Figure 408: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 1 – 5.¹⁶⁸⁴

This phrase of ten bars is repeated at one dynamic degree higher at *piano* (*p*) and is carried in a sweeping crescendo until the first crack of “thunder” at Bar 21 (Figure 409) when the timpani comes crashing down with its trill under the deafening *fortissimo* chord of F minor sustained in the winds and brass. At the same time, the upper strings are thrashing in tremolo blocks of half notes, signifying the downpour of rain, and the lower strings slashing sixteenth-note runs of quadruplets and quintuplets.

¹⁶⁸⁴ Beethoven: Symphony No. 6 in F major, Op. 68. Center for Computer Assisted Research in the Humanities (CCARH), 22 Sep 2008. p. 89. <http://www.musedata.org/beethoven/sym-6> p.

Figure 409: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 20 - 22¹⁶⁸⁵

These groupings of dissonant, diminished pedal chords held are reminiscent of howling wind sweeping through the terrain and striking the fear of God into everything in its path. The *sforzando* entries of the woodwinds, brass, and timpani starting from Bar 33 depict the claps of thunder and streaks of lightning, painting the angry skies, coming and going in dynamics and texture just as the phases of a storm passing over (Figure 410).

Figure 410: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 32 - 37¹⁶⁸⁶

¹⁶⁸⁵ Idem., p. 91.

¹⁶⁸⁶ Idem., p. 90.

The section in which the piccolo appears begins at Bar 82, where the winds and brass play syncopated pedal chords in direct contrast to the on-beat pedal chords of the cellos and double basses, and the violins and violas cascade down rapid sixteenth-note arpeggio steps outlining the skeletons of the ever-shifting harmonies of the pedal chords (Figure 412). Shuffling initially from G Major of Bar 82, the texture adheres overall to both a chromatic ascending line and a fundamental circle of fifths progression that shifts tonality every two bars throughout Bars 78 to 95 (Figure 411). Despite the contradictory downward motion of the violins and violas, a *sforzando* (*sf*) on the fourth beat of each bar serves as a springboard for the violins to rocket up two octaves and serve as the chromatic bridge between tonalities.

Figure 411: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 75 - 78¹⁶⁸⁷

They are finally assisted in this task by the first entrance of the piccolo at Bar 82 (Figure 412) with its own *sforzando* A-flat on the downbeat, acting as a counterweight to the syncopation of the pedal chords implemented by its woodwind and brass counterparts that began in Bar 78 (Figure 411).

¹⁶⁸⁷ Ludwig van Beethoven's Werke, Serie 1: *Symphonien, Nr.6* (pp.3-86), Leipzig: Breitkopf und Härtel, n.d. [1863]. Plate B.6. p. 6; IMSLP: [https://imslp.org/wiki/Symphony_No.6,_Op.68_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.6,_Op.68_(Beethoven,_Ludwig_van))

Figure 412: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 79 – 83¹⁶⁸⁸

From Bars 84 to 85 (Figure 413), the piccolo gives a helping hand to the first flute in its chromatic climb from A to B-flat, insinuating itself into a partnership that demonstrates the long-held and contemporary philosophy of the piccolo's role in any ensemble. The opinion that the piccolo is not yet entirely free from the chains of its classification as just a "smaller extension of the flute." However, from a harmonic and functional standpoint, Beethoven gives this unsuspecting twig of an instrument an enormous amount of power and sovereignty that one will see as only ever-expanding and liberating to emerge ultimately as a solo instrument later in the nineteenth century.

Figure 413: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 84 - 87¹⁶⁸⁹

¹⁶⁸⁸ Beethoven: Symphony No. 6, CCARH, p. 102.

¹⁶⁸⁹ Idem., p. 103.

From Bar 82 to 95 (Figure 412, Figure 413, Figure 414: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 89 – 96), the piccolo, unlike the role it plays in the Fifth Symphony, assumes its own character and a harmonic role that remains predominantly independent from all the other instruments of the orchestra. Its firm insistence of downbeat and even-beat entries gives clarity to the disorienting syncopation of the other parts of its section and is the shining beacon of the satisfying circle of fifths ascent of the harmony, serving as the tonic, third and fifth of the new tonalities and pivot chords in between. Specifically, this is seen by its climb from Ab – Bb – C – Db from Bars 82 to 90.¹⁶⁹⁰

Figure 414: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 89 – 96¹⁶⁹¹

Regarding range, the absolute height of the entire symphony is achieved by the piccolo's glass-shattering third-octave Gb pedal chord from Bar 93 to the last eighth note of Bar 94, where it resolves up chromatically to G, both preceding and arriving at the downbeat of Bar 95 (Figure 414). One can imagine the actions of the piccolo in this section as the cold and ruthless flashes of lightning ripping through the war-torn clouds whose whip-like cracks approach ever closer to the vulnerable mortals below.¹⁶⁹² The actual representation of the written notes themselves serves as a visual representation of big streaks of lightning!

¹⁶⁹⁰ Kuo-Jen Teng, Thesis, p. 38.

¹⁶⁹¹ Beethoven: Symphony No. 6 in F major, Op. 68, CCARH, p. 104.

¹⁶⁹² Kuo-Jen Teng, Thesis, p. 38.

Sound Files 24: Beethoven, Symphony No. 6, Mvt. 4, Storm

The image shows a page of musical notation for Beethoven's Symphony No. 6, Mvt. 4, Storm, covering bars 97 to 104. The score is arranged in two systems. The top system contains staves for woodwinds (flutes, oboes, bassoons, and piccolo) and strings. The bottom system contains staves for piano and strings. Dynamics markings include *p cresc.*, *cresc.*, and *sempre più f*. The music is in F major and 3/4 time.

Figure 415: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 97 - 104¹⁶⁹³

At Bar 95 (Figure 414) the character of the piccolo shifts from one force of nature to another as it forms the top third of what is to become eventually realized as an E diminished-seventh chord, the root of which (E natural) is found only in the second bassoon part, whose entrances are marked exclusively with those of the piccolo from Bars 97 to 99 and 101 to 103 (Figure 415).¹⁶⁹⁴

The image shows a page of musical notation for Beethoven's Symphony No. 6, Mvt. 4, Storm, covering bars 105 to 108. The score is arranged in two systems. The top system contains staves for woodwinds (flutes, oboes, bassoons, and piccolo) and strings. The bottom system contains staves for piano and strings. Dynamics markings include *p cresc.*, *cresc.*, and *sempre più f*. The music is in F major and 3/4 time.

Figure 416: Beethoven: Symphony No. 6 in F major, Op. 68, 105 - 108¹⁶⁹⁵

¹⁶⁹³ Beethoven: Symphony No. 6 in F major, Op. 68, CCARH, p. 105.

¹⁶⁹⁴ Kuo-Jen Teng, Thesis, p. 42.

¹⁶⁹⁵ Beethoven: Symphony No. 6 in F major, Op. 68, CCARH, p. 106.

In tandem with the swirling chromatic lines of the first violins and cellos, the ensemble produces an image reminiscent of the birth of a vortex, a mass of whirling air, especially that of a whirlwind or tornado. Together with the assaulting buckets of rain from the tremolos of the second violins and violas, the harmonic textures culminates into the movement's absolute climax as the trombones roar for the first time alongside the clash of thunder from the timpani and the piccolo shrieking at the top of the howling wind in a full F# diminished-seventh chord on the fourth beat of Bar 106 (Figure 416) carrying over in a horrifying and unrelenting cry until Bar 112 (Figure 417).¹⁶⁹⁶ Berlioz saw this as “*a universal flood, the end of the world,*”¹⁶⁹⁷ and this is the first real powerhouse example of pairing the piccolo and timpani in this work, symbolizing the earthshaking combination of two of the loudest and most penetrating instruments in the entire symphonic setting.

Figure 417: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 109 - 114¹⁶⁹⁸

Hector Berlioz wrote a captivating description of this section as he describes his admiration for Beethoven's skill in programmatic composition:

[...]“Thus, the piccolo flute figures incomparably in the fourth movement of Beethoven’s ‘Pastoral Symphony’ – now alone and displayed above the low tremolo of violins and basses, imitating the whistling of a tempest whose full force is not yet

¹⁶⁹⁶ Page 42.

¹⁶⁹⁷ Hector Berlioz: *The Art of Music and Other Essays* (A Travers Chants), Page 24

¹⁶⁹⁸ Beethoven: Symphony No. 6 in F major, Op. 68, CCARH, p. 107.

unchained – now on the higher notes still, together with the entire mass of the orchestra”[...].^{1699,1700}

To compare the register of the piccolo (G^2) of measures 101-102 (Figure 415)—“weak,” according to Gippo¹⁷⁰¹—to the higher C^2 of measures 106-111 (Figure 416 and Figure 417), the register of measures 101-102 does not project powerfully and is therefore wholly dominated by the flute. It is from Bar 112 (Figure 417) that the storm gradually passes over that the piccolo makes its final entry with a defiant *sforzando* second-octave F as the tonic to a pedal F dominant-seventh chord from Bars 116 to 117 (Figure 418). And again, with a *sforzando* second-octave G, serving as the minor third of a fully-diminished E ninth chord, that resolves stepwise down to its final quarter note F in contrary motion to an octave leap in the double basses and is cradled by a decrescendo all the way down to a final *piano*. This transition from Bar 118 to the downbeat of 119 is an arrival back to the symphony’s overall and welcoming tonic of F Major (Figure 418). From Bar 154 (Figure 419), the flute takes over from the piccolo as the texture’s highest voice, and from Bar 119 a *sempre diminuendo* marks the dissipation of the storm into the warmth and sunshine extolled by the affable yodeling of the final movement’s “*Shepherd’s Song*.”¹⁷⁰²

Figure 418: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 115 - 120¹⁷⁰³

¹⁶⁹⁹ Berlioz, Page 121 (see Teng’s Reference to which Berlioz work this is – footnote 1537).

¹⁷⁰⁰ Kuo-Jen Teng, Thesis, p. 36-37.

¹⁷⁰¹ Gippo, Beethoven’s Mistake.

¹⁷⁰² Kuo-Jen Teng, Thesis, p. 47.

¹⁷⁰³ Beethoven: Symphony No. 6 in F major, Op. 68, CCARH, p. 108.

Figure 419: Beethoven: Symphony No. 6 in F major, Op. 68, Bars 150 - 155¹⁷⁰⁴

Dissatisfied, Cecil Forsyth makes the following remark:

[...]“*In the storm of the ‘Pastoral Symphony,’ the piccolo has a part but is mainly used to perform its least effective function, the holding of high notes*”[...].¹⁷⁰⁵

It is possible that one might arrive at this conclusion when faced with the meager six bars of the piccolo doubling the first flute in unison from Bars 97 to 99 and 101 to 102, respectively (Figure 415). However, as can be similarly observed in his remarks made about the piccolo’s function of Beethoven’s Fifth Symphony, this deceptively modest-looking instrument is a stratospheric powerhouse. Contrary to Forsyth’s generalizations and oversimplification, the mighty piccolo serves both a harmonic and highly pictorial purposes that give the Storm of Beethoven’s Sixth Symphony a bite and menace that would be diminished in its absence. It is through compositions like this where the piccolo begins to endorse new-found confidence and bravado that gains the respect and admiration of composers to follow in the footsteps of the musical titan manifested by Ludwig van Beethoven; a man whose command over the art of sound led Berlioz to declare him a “poet-slayer” of sorts: “Yes, ye great and beloved poets, you are vanquished: *Incltyi sed victi* [Glorious but defeated].”¹⁷⁰⁶

Summary

Considering compositional analysis in this piece, Beethoven, while he did not necessarily develop the piccolo’s role as an exclusive soloist in the orchestra, has a clever implementation of the piccolo’s range. Particularly in the Sixth Symphony, he allowed the piccolo to dominate the texture ultimately in a “soloistic” manner. While it only plays thirty-three notes in the fourth movement of the Sixth Symphony, its stratospheric climb eventually envelops every other sound beneath it, with its impressive third octave, inspiring the programmatic “lightning” Beethoven envisioned as well as the soloistic function. One cannot help but become overwhelmed by the piccolo’s sound in those brief moments achieving

¹⁷⁰⁴ Idem., p. 113.

¹⁷⁰⁵ Forsyth, p. 199.

¹⁷⁰⁶ Berlioz: The Art of Music and Other Essays (A Travers Chants), p. 25.

extension of range, dynamic programmatic effects, and a foray into being a solo instrument. The sincerest and possibly the most beloved of all Beethoven's symphonies is this, the so-called “*Pastoral*” Symphony. It is a festival of fascination and allure from start to finish. Though illustrative in many of its musical images, together with the titles given to each movement, Beethoven was adamant that the symphony in his words was:

[...] “*more an expression of feelings than a painting*”^{1707, 1708}... *He who has ever had a notion of country life can imagine for himself without many superscriptions what the composer is after. Even without a description, the whole, which is more sentiment than tone painting, will be recognized...The emotional state it arouses in the audience is of constant joy and wonder, but the expertise underlying the composition is just as beautiful*”[...].^{1709, 1710}

No one understood better than Beethoven that if you want to have the listener's undivided attention, you might as well grab it at the outset. Focusing exclusively on the Sixth Symphony, the most relaxed of the symphonies, he wrote that “*the 'Pastoral' has 'magic wherever you listen.*”¹⁷¹¹

Looking into subterranean levels of the underlying messages from Beethoven in his Symphony, there might be an argument for seeing it as a metaphorical autobiography. The first movement is a slowly changing scene with lengthening shadows and deepening light, in which time is almost at a standstill. In Beethoven's words:

[...] “*Awakening of cheerful feelings upon arrival in the country*”[...]

.... is the opening warmth and calm experienced by the audience as they arrive in the countryside. It is a place of quiet contemplation, and he wrote:

[...] “*How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires*”[...].¹⁷¹²

¹⁷⁰⁷ *The Project Gutenberg EBook of Beethoven: the Man and the Artist As Revealed By His Own Words*, by Ludwig van Beethoven. www.gutenberg.org. Editor: Friedrich Kerst and Henry Edward Krehbiel. Release Date: February 9, 2009 [EBook #3528]. Last Updated: November 1, 2016. Produced by John Mamoun, Charles Franks, S. Morrison, R. Zimmerman, Andrew Sly, the Distributed Proofreaders Team, and David Widger.

¹⁷⁰⁸ When, finally, the work was given to the publisher, Beethoven included in the title an admonitory explanation which should have everlasting validity: “*Pastoral Symphony: more expression of feeling than painting.*”

¹⁷⁰⁹ *The Project Gutenberg EBook of Beethoven.*

¹⁷¹⁰ A note among the sketches for the “*Pastoral*” symphony preserved in the Royal Library at Berlin, Beethoven: the Man and the Artist, as Revealed in his own
<https://www.fulltextarchive.com/page/Beethoven-the-Man-and-the-Artist-as-Revealed1/>

¹⁷¹¹ Written to Baroness von Drossdick.

¹⁷¹² *The Project Gutenberg EBook of Beethoven*; also see Beethoven Quotes.
<http://www.lvbeethoven.co.uk/page13.html>.

Regarding the slow movement that follows, the “*Scene by the brook*,” he wrote further:

[...] “*Nature is a glorious school for the heart! It is well; I shall be a scholar in this school and bring an eager heart to her instruction. Here I shall learn wisdom, the only wisdom that is free from disgust; here, I shall learn to know God and find a foretaste of heaven in His knowledge. Among these occupations, my earthly days shall flow peacefully along until I am accepted into that world where I shall no longer be a student, but a knower of wisdom*”[...].^{1713,1714}

Because of Beethoven’s progressive deafness, he could see, but not take part in the social gatherings and happy events around him. In Beethoven’s words, the movement is described as the “*Merry gathering of country folk*.” However, what Beethoven is feeling internally at these events is expressed by this quote and is perhaps a foreboding of the “storm” to come:

[...] “*I may say that I live a wretched existence. For almost two years, I have avoided all social gatherings because it is impossible for me to tell the people I am deaf. If my vocation were anything else it might be more endurable, but under the circumstances the condition is terrible; besides what would my enemies say, —they are not few in number! To give you an idea of this singular deafness let me tell you that in the theatre I must lean over close to the orchestra in order to understand the actor; if I am a little remote from them I do not hear the high tones of instruments and voices; it is remarkable that there are persons who have not observed it, but because I am generally absent-minded my conduct is ascribed to that*”[...].^{1715,1716}

And then comes the symphonic “*Storm*.” It comes with the fury of lightning, thunder and howling wind, amplified by the use of the piccolo. Life could go on happily, as portrayed by the *Scherzo*’s dances and could lightheartedly repeat *ad infinitum*, be it not for the “*Gewitter. Sturm*,” which interrupts the “merry gathering” and cuts through the musical narrative with intense drama, albeit temporarily. Siepmann teaches that “*It is a shocking slice of verticality across the horizontal languorousness of the rest of the symphony*.”¹⁷¹⁷ Siepmann also invokes the fractal analysis theory (see the Ninth Symphony, page 577), noting that the peak of the opening movement is also the resolution of a similar dissonance through a stepwise melodic descent of the closing movement, occurring at a similar place in the structure just before the coda. These small-scale fractal cycles of repetition are bounded by an even bigger orbit of flowing time. Orbits and time-flows: “*‘Pastoral’ becomes ‘cosmic’*”!¹⁷¹⁸

A storm, by nature, is often a variable, non-repeating, violent explosion. Moreover, that is what Beethoven’s music is also representative of in this movement of the Sixth Symphony,

¹⁷¹³ Ibid.

¹⁷¹⁴ Copied into Beethoven’s diary, in 1818, from Sturm’s “*Betrachtungen über die Werke Gottes in der Natur*,” and Beethoven Quotes. <http://www.lvbeethoven.co.uk/page13.html>.

¹⁷¹⁵ *The Project Gutenberg EBook of Beethoven*.

¹⁷¹⁶ Vienna, June 29, 1800, written to Wegeler. “*To you only do I confide this as a secret*.” Concerning Beethoven’s deafness.

¹⁷¹⁷ Jeremy Siepmann.

¹⁷¹⁸ Ibid.

with some wild rhythmic and textural effects. Observe the note patterns between the cellos and double basses, not all playing the same rhythmic values. While the double-bases play groups of four, the cellos are playing against them in groups of five, causing a churning effect. (Bars 91 – 95, 100 – 101: Figure 415). This churning is part of the impending building storm, and finally, the piccolo, trombone, and timpani join in with electric-like currents of lightning strikes supplementing the churning “thunder” of the *four against five* in the double bass and cello sections.

The terror of deafness and its significance drove Beethoven to despair to the point of contemplating suicide. The progression of deafness steadily made him distant, depressed, and melancholy.¹⁷¹⁹ With the progression of the disease, his temperament and personality underwent a decided change for the worse, and he wrote:

[...]“Dissatisfied with many things, more susceptible than any other person and tormented by my deafness, I often find only suffering in the association with others”[...].^{1720,1721}

Beethoven’s depiction of his deafness as “*singular*” is noteworthy. Frequently, even in his later years, he was able to hear smatterings of sound for short periods. In Beethoven’s view:

[...] “One might almost speak of a periodical visitation of the ‘demon.’”¹⁷²² “I haven’t a single friend; I must live alone. But well I know that God is nearer to me than to the others of my art; I associate with Him without fear, I have always recognized and understood Him, and I have no fear for my Music, —it can meet no evil fate. Those who understand it must become free from all the miseries that the others drag with them”[...].¹⁷²³ (To Bettina von Arnim. [Bettina’s letter to Goethe, May 28, 1810])

Later on in life, with the acceptance of his affliction, together with his intense spirituality and belief in God, he was able to get some peace in his life. Beethoven philosophizes:

[...] “With tranquility, O God, will I submit myself to changes, and place all my trust in Thy unalterable mercy and goodness.”¹⁷²⁴ (Beethoven’s Diary, 1818)
“God, who knows my innermost soul, and knows how sacredly I have fulfilled all the duties but upon me as man by humanity, God and nature will surely someday relieve me from these afflictions”[...].¹⁷²⁵
(July 18, 1821, written by Beethoven to Archduke Rudolph, from Unterubling)

¹⁷¹⁹ The Project Gutenberg EBook of Beethoven.

¹⁷²⁰ Ibid.

¹⁷²¹ Written In 1815, to Brauchle, tutor in the house of Countess Erdody.

¹⁷²² The Project Gutenberg EBook of Beethoven.

¹⁷²³ Ibid.

¹⁷²⁴ Ibid.

¹⁷²⁵ Ibid.

Sir James Galway believes Beethoven's increasing deafness might explain his interest in including the piccolo in a great deal of his orchestral music from 1805 onward. The instrument is not just used to double the flutes making it easier to hear the music being outlined by the piccolo but also to add a brighter tone effect of its own.¹⁷²⁶

To some extent, Beethoven became philosophical about his deafness, realizing that he could not change it and that it would not be cured. This is reflected biographically by the fifth movement (an unusual movement to find in a symphony), which Beethoven names:

[...] *“the Shepherd's song. Cheerful and thankful feelings after the storm”* [...].

Beethoven transmits the idea that there are things in life that we should be “thankful” for.¹⁷²⁷

[...] *“Truly, a hard lot has befallen me! Yet I accept the decree of Fate and continually pray to God to grant that as long as I must endure this death in life, I may be preserved from want”* [...].^{1728,1729}

In his biography of Beethoven, Marx describes the disease and mentions Beethoven's mental improvement as follows: [...] *“As early as 1816 it is found that he is incapable of conducting his own works; in 1824 he could not hear the storm of applause from a great audience; but in 1822 he still improvises marvelously in social circles; in 1826 he studies their parts in the Ninth Symphony and Solemn Mass with Sontag and Ungher, and in 1825 he listens critically to a performance of the quartet in A-minor, op. 132”* [...].¹⁷³⁰

[...] *“Almighty One, In the woods, I am blessed.
Happy everyone in the woods.
Every tree speaks through Thee.
O God! What glory in the Woodland.
On the Heights is Peace, — Peace to serve Him”* [...].

Figure 420: Beethoven's Poem - coming to terms with his condition - September 1812.^{1731,1732}

¹⁷²⁶ James Galway, *Flute* (New York: Schirmer Books, 1982), 38.

¹⁷²⁷ Jeremy Siepmann.

¹⁷²⁸ *The Project Gutenberg EBook of Beethoven.*

¹⁷²⁹ Written on March 14, 1827, to Moscheles, after Beethoven had undergone the fourth operation for dropsy and was confronting the fifth. He died on March 26, 1827.

¹⁷³⁰ Friedrich Heinrich Adolf Bernhard Marx. *Ludwig van Beethoven: Leben und Schaffen*. Berlin: Janke, 1859 as quoted by The Project Gutenberg EBook of Beethoven.

¹⁷³¹ This poem, with a few notes, is on a page of music paper owned by Joseph (József) Joachim (1831–1907), a Hungarian violinist, conductor, composer, and teacher. A collaborator of Johannes Brahms widely thought of as one of the most significant violinists of the 19th century.

¹⁷³² *The Project Gutenberg EBook of Beethoven*; also see Top 25 Woodland Quotes (of 78) | A-Z Quotes. <https://www.azquotes.com/quotes/topics/woodland.html>

Table 18: Musical Function Summary of Piccolo in Sixth Symphony, Fourth Movement (measures 82-119)¹⁷³³

Piccolo Usage	Musical Function	
	Measures	Details
Enhances Bass Line	78-94	Descending bass line from (G3-Gb2) with ascending piccolo passage from (Ab6-Db6).
		<ul style="list-style-type: none"> ●Piccolo Role in Chord Progressions †: Ab: I → Db: V^{4/2} – I⁶ – V^{4/3} – I → Bb: ii^{o6} – I → eb: V^{4/2} – i⁶ – V^{4/3} – i → Db: vii^{o6/5} – V⁷ – I – I^{6/4} – vi → Gb: iii → I → E^{o6/5} → F^{♯o7} → bb: V^{dom9} – i^{6/4} – F: vii^{o9} – I^{b9} → bb: V⁷ – i^{6/4} → F: vii^{o9} – I / bb: V – V^{4/2} – i⁶ ●Piccolo role in Chord Progression – explanation: Ab: Tonic; Db: Fifth; Bb: Tonic; eb: Fifth; Db: Tonic of vii^{o6/5}; Third of V⁷, Tonic of I, Tonic of vi; Gb: Tonic; E^{o6/5}: Third; B[♯] leading tone of ascending A[♯] – B[♯] – C between F^{♯o4/3} – F^{♯o7}, F^{♯o7}: Fifth; bb: Fifth of V⁹; bb: Tonic of V⁷, Fifth of i^{6/4}; F: Third of vii^{o7}, Tonic of I
Chromatic Modulation	95-103	G2 sustains throughout the entire chromatic passage.
		The strings and woodwinds illustrate the blowing wind.
		G2 (piccolo) and pedal E (2 nd Bassoon) form the E diminished seventh chord
Chord Functions	106-119	Serves as the fifth note of F [♯] diminished-seventh chord
		A diminished seventh (serving as the third note of the chord), leading to Bb minor.
		F (root of F dominant seventh) – F (fifth of Bb minor) – G (third of E diminished seventh on pedal F) and finally arrives at F (the root of F dominant, leading back into Bb minor).
Dynamic Balance	82-116	An arch-shape harmony provides the high point of the piccolo usage, although its distinctive voice creates a different timbre.

†: The bold notes represent the circle of 5ths progression.

In comparison the way the piccolo functions in the Fifth Symphony (Table 17: Musical Function Summary of Piccolo in Beethoven's Fifth Symphony, Fourth Movement, page 461) Beethoven used the piccolo differently in the Sixth Symphony, without utilizing the low register or any melodic passages (compare with Table 18: Musical Function Summary of Piccolo in Sixth Symphony, Fourth Movement (measures 82-119), page 488). As seen in Figure 413, Figure 414 and Figure 416, the piccolo plays mainly separately from the flute, although, as

¹⁷³³ Kuo-Jen Teng, Table A3. p. 94. Corrected & modified by the author, July 18, 2018.

noted by Forsyth, brightens the flute at the unison or the upper octave by doubling as seen in Figure 415, Figure 417, and Figure 418 in the movement.¹⁷³⁴

As shown in Table 18: Musical Function Summary of Piccolo in Sixth Symphony, Fourth Movement (measures 82-119), scrutinizing the harmonic progression establishes Beethoven's use of the piccolo as a link connecting modulations with harmonic functions. As noted by Forsyth:

[...]“In the storm of the ‘Pastoral Symphony’ the piccolo has a part, but is mainly used to perform its least effective function, the holding of high notes”[...].¹⁷³⁵

In summary, therefore, for the entire symphony, the piccolo's part only covers one page and covers thirty-three notes.¹⁷³⁶ These limited number of notes include some of the highest Beethoven wrote for the instrument, reaching up to an exceedingly high G³, having done this several times before, such as in the Twelve German Dances.¹⁷³⁷ The passage so effectively imitates the screaming of the “spirits” of the storm¹⁷³⁸ that, for the most part, the piccolo's power of sound entirely entombs the other instruments. The piccolo rides the passage out with the flute already playing an Ab, a semi-tone below its conventionally highest capability. It does this in unisons pitch-wise, keeping the downbeat while the other instruments are syncopated, thus creating a chaotic image in sound, major thirds, and an augmented-fourth with the first flute, itself already in the upper reaches of its range.

¹⁷³⁴ Forsyth, p. 201.

¹⁷³⁵ Idem., p. 203.

¹⁷³⁶ Personal observation.

¹⁷³⁷ Dombourian-Eby, Thesis, p. 25.

¹⁷³⁸ The Great Cherokee Spirits Linger, *The Screaming Storm*. Cherokee Indian Tribal Folk Lore, https://www.reddit.com/r/nosleep/comments/8hoyfh/great_cherokee_spirits_linger_the_screaming_storm/.

Music for Military Bands

History

Beethoven was familiar with the march form and the wind instruments of his time, writing a march as his first published work at the age of eleven. This was a set of nine variations (WoO 63) for piano on a march by Ernst Christoph Dressler (1734-1779), published by Götz of Mannheim.¹⁷³⁹ Beethoven's five marches for military or wind bands are not much known in comparison to his symphonies, chamber or other solo works. They do, however, make available an exciting oeuvre. Many eighteenth- and nineteenth-century march composers specialized in that genre, and composers, including Beethoven, Georg Druschetzky (1745-1819), Étienne Nicolas Méhul (1763-1817), Charles-Simon Catel (1773-1830), and François-Joseph Gossec (1734-1829) also composed marches for specific military regiments.

The *Zapfenstreich* refers to the German equivalent of the British call of “tattoo,” whereby a military call is resounded in the evening to notify the tavern-keepers to close shop and return the soldiers to their barracks. Instead of just replacing the caps to the taps of the barrels of alcohol, the Germans drew a chalk line (*Streich*) across the replaced tap (*Zapfen*) by the guard so that it could not be opened without indicating tampering.¹⁷⁴⁰ The English word originally was “*taptoo*” and referred to replacing the tap to the keg, barring further sales for the night (*Zapfenstreiche*). Over the ages, the ritual of the military tattoo as an evening ceremony has utterly obscured the original function of the call.

Over the years 1809-10, as well as again in 1816, Beethoven composed a series of marches solely for military wind and brass bands. He dedicated these to many figures of nobility and patronage throughout the Austro-Hungarian and Prussian Empires. While those listed here are not all the works for military band written by Beethoven, these are everything that incorporates the piccolo into the compositions. These marches maintain a simple, homophonic rondo structure, and emphasize the repetition of simple duple rhythms and dotted notes. They stay loyal to the traditional eight-bar phrases, apart from his last march, WoO 24. The *Polonaise* and the *Ecossaise* were written for the military bands but were probably played while standing,

¹⁷³⁹ Douglas Johnson, Scott G. Burnham, William Drabkin, Joseph Kerman, and Alan Tyson. *Ludwig van Beethoven*, Groves Music Online, 2001. Accessed July 29, 2018. <http://www.oxfordmusiconline.com/grovemusic/search?q=Christoph%20Dressler&searchBtn=Search&isQuickSearch=true>.

¹⁷⁴⁰ Bruce Gleason. *A Guide to Teaching Beethoven's Marches*, Music Educators Journal, Vol. 82, No. 4 (Jan. 1996), pp. 17-19+50. , The National Association for Music Education; <https://www.jstor.org/stable/3398911>.

or for “band-stand” dances for the public, as they are played in a tempo conducive to a marching step for the military.

The *Military March in F Major*, (WoO 19) for wind band was composed in June 1810, with the *Trio* later in 1822 and dedicated for Archduke Anton, the Grand Master of the Teutonic Order, but remained unpublished. The autograph copy is dated "1810, Baden, 3rd June" and is housed, together with the autograph copy of *March in F* (WoO 18), in the Central Archives of the Teutonic Order in Vienna. The piece was also used in the carousel in Laxenburg Castle.¹⁷⁴¹ The original instrumentation was the same as that of WoO 18.

In 1822, when Beethoven was financially in dire straits, he added a Trio in F minor to the march, as well as to the marches WoO 18 and WoO 20, determined to sell them to his publisher, Breitkopf und Härtel. He was unsuccessful, and WoO 19 was only published posthumously.

The WoO 18 march eventually adopted the names *Marsch für die böhmische Landwehr* and *Marsch des York'schen Korps*¹⁷⁴² in Beethoven's later dedication to the Bohemian Home Militia.¹⁷⁴³ It is thought that the name might be from the results of the prominent use of this march by the Yorck Corps, likely named as such after Count Ludwig Yorck von Wartenburg, the Prussian field marshal who was critical in Prussia's shift of alliances from Napoleonic France to Russia during the War of the Sixth Coalition. Beethoven also offered the march to Archduke Rudolph in 1810 to honor Empress Maria Ludovika (1787-1816) of Austria-Este's birthday on August 25, 1810, at a carousel (tournament) in Laxenburg castle near Vienna.¹⁷⁴⁴ Otto Biba writes in the preface to Ludwig van Beethoven's *Werke für Harmoniemusik* that in the:

[...]“*Bohemian Militia and carousel versions, Beethoven added triangle and cymbals to the original instrumentation of percussion ("tamburo piccolo" and "tamburo grande"), contrabassoon, piccolo, three clarinets, and pairs of flutes, bassoons, horns, and trumpets*”[...]”¹⁷⁴⁵

¹⁷⁴¹ Laxenburg is situated about 15 km south of Vienna. The historical importance of the village “Lachsendorf” has its roots in the 13th century and it was already in 1388 under the reign of duke Albrecht III that Laxenburg became a “Marktgemeinde” (a special kind of village in Austria). <http://www.schloss-laxenburg.at/cgi-bin/onlwysiwyg/ONL.cgi?WHAT=INFOSHOW&ONLFA=SLA&INFONUMMER=6406189>.

¹⁷⁴² Norman E. Smith. *March Music Notes*, p. 31.

¹⁷⁴³ *Military March in F "für die böhmische Landwehr"* WoO 18, for Piano Hess 99 (1809-1810). This march is published under the erroneous name "Yorckscher March". The autograph is in the Paris Conservatory of Music, MS 41 in Unger's Catalog in *Neues Beethoven-Jahrbuch VI*, Braunschweig 1935, pp. 99,101.

¹⁷⁴⁴ Gleason, pp. 17-19, 50.

¹⁷⁴⁵ *Idem.*, p. 50.



Figure 421: Turkish Crescent - “Jingling Johnny”

Beethoven’s final known march, WoO 24, was composed in 1816. This was in response to a request from the ranking officer of the Civil Artillery Corps, Lieutenant Commander Franz Xaver Embel who, in an age when Turkish music of the Janissary tradition captivated Western composers and their audiences, asked Beethoven for a "*March of Turkish Music*."¹⁷⁴⁶ Characteristic of this style was the noticeable use of the triangle, bass drum, cymbals, tambourine, and Turkish crescent or "jingling johnny."¹⁷⁴⁷ Identified as "Janissary music"¹⁷⁴⁸ traditionally the music of the Turkish Janissary Army, the use of percussion instruments in the wind band ultimately resulted in their incorporation into the symphony orchestra. The piccolo was used to substitute for the sound of the Turkish shawm.



Figure 422: Shawm

Sound Files 25: Ottoman Turkish Mehter War Song with Turkish Crescent and Shawm

¹⁷⁴⁶ Idem., p. 18.

¹⁷⁴⁷ Jingling Johnny: A Turkish crescent, (also *cevgen* (Tr.), Turkish jingle, Jingling Johnny, *Schellenbaum* (Ger.), *chapeau chinois* or *pavillon chinois* (Fr.), *chaghana*^[11]) is a percussion instrument traditionally used by military bands: Blades, James. "*Turkish crescent*". Grove Music Online. Oxford University Press. Retrieved 2018-07-29.

¹⁷⁴⁸ Janissary Music: The Turkish ensemble of wind and percussion instruments known in the Ottoman Empire as *mehter*, introduced into Europe in the 17th century and later imitated there using Western instruments. Michael Pirker. Groves Music Online, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.14133>

Beethoven tried to have the *March in D* together with the three *Zapfenstriche* printed by his publisher, Peters, in Leipzig in 1823 but was turned down.¹⁷⁴⁹ Publication was posthumous, and that edition only provided an arrangement for piano for two hands and piano for four hands so removing it from wind band circles. The march was known only in this format until Breitkopf und Härtel published the original instrumental score in 1864.¹⁷⁵⁰ Still hoping to compose wind compositions, Beethoven spoke with Adolf Schlesinger (1769-1838) in 1826 about some military marches compositions for the Royal Band of the King of Prussia. He did not live to see it through.¹⁷⁵¹

Analysis

All of Beethoven's marches are written in a simple homophonic style, usually in two or four-measure phrases, frequently emphasizing repeated notes and double-dotted figures.¹⁷⁵²

Two Märsche für Militärmusik (Two Marches for Military Band) WoO 18 [Yorckscher Marsch] & WoO 19 (1809-10) [dedicated to Maria Ludovika]

These two Marches in F Major are the only known works by Beethoven to incorporate the use of the Piccolo in F, an instrument reserved solely for military band use throughout the nineteenth century (Figure 423: Piccolo in F and Figure 424).



Figure 423: Piccolo in F¹⁷⁵³



Figure 424: Firth Hall & Pond / Piccolo in E-flat (F). Boxwood, brass key, ivory cap.¹⁷⁵⁴

On analysis of its scoring, however, it appears as if the publisher did not fully understand the underlying principles of transposition for this instrument. While it was classified

¹⁷⁴⁹ William H. Rehrig. *The Heritage Encyclopedia of Band Music Composers and their Music*, Paul E. Bierly ed., Westerville, Ohio; Integrity Press, 1991, pp. 56 – 58: quoted by Bruce Gleason, p. 50.

¹⁷⁵⁰ Gleason, p. 19.

¹⁷⁵¹ Boyd, John. *Military Music of Beethoven*, C. Alan Publications, 2003. <http://c-alanpublications.com/military-music-of-beethoven/>

¹⁷⁵² Op.cit., Gleason, p. 17.

¹⁷⁵³ Mary Elizabeth Brown, 1842-1917. Metropolitan Museum of Art (New York, N.Y.). Crosby Brown Collection; The Crosby Brown Collection of Musical Instruments, 1889; https://www.metmuseum.org/art/metpublications/The_Crosby_Brown_Collection_of_Musical_Instruments_The_Metropolitan_Museum_Journal_v_3_1970

¹⁷⁵⁴ Firth Hall & Pond. *DCM: Firth Hall & Pond / Piccolo in E-flat F*. New York, to 1847, 1833. Image. Retrieved from the Library of Congress, <www.loc.gov/item/dcmflute.0030/>.

as a “piccolo in F,” it was done so only because its lowest note is a sounding F, as opposed to the conventional D that holds true for the usual flauto piccolo and larger counterpart, the flauto traverso. However, the publisher made the assumption that this piccolo functioned in the same fashion that the other instruments of transposition to F, in that their written C is a sounding F. This is not true for the piccolo in F, as it is an instrument transposing a minor tenth higher than the written pitch, meaning that its written C is not an F, but rather an E-flat. Hence, as Berlioz fervently elaborates in his *Treatise on Instrumentation*, this piccolo should instead be classified as a “piccolo in E-flat,” rather than a “piccolo in F.” The publisher was unaware of this issue, however, and scored it as though its written C would sound an F, oblivious to the fact that they should have written the part a major-second higher—in the key of D Major—for the correct notes to be sounded by the piccolo. This is not to be confused with the minor-ninth “piccolo in E-flat,” another military piccolo that became more widely adopted than its previous counterpart, whose written C is a sounding D-flat.¹⁷⁵⁵

The image shows a page of a musical score for a military band. At the top left, it is labeled 'No. 1. Allegro.' and at the top right, 'Comp. 1809.'. The score consists of ten staves, each labeled with an instrument: Piccolo in F, Flauti in F, Clarinetto in F, Clarinetti in C, Corni in F, Trombe in F, Tamburo piccolo, Tamburo grande, Fagotti, and Contrafagotto. The Piccolo part is written in a high register, starting on a C that would sound as an E-flat. The other instruments are in various keys and registers, with the woodwinds and brass playing rhythmic patterns and the drums providing a steady beat.

Figure 425: WoO 18 Two Marches for Military music Bars 1 - 5¹⁷⁵⁶

Aside from this grave error, within the context of these two marches in an *Allegro* processional *alla breve* time signature, the piccolo rides exceptionally high in its tessitura, heights that were virtually impossible for the “piccolo in C” to be able to achieve at the time. Therefore, they have not been heard in any recorded renditions or regular performances of these

¹⁷⁵⁵ *Thoroughbass Pedagogy In Nineteenth-Century Viennese Compositions ...*

<https://edoc.pub/thoroughbass-pedagogy-in-nineteenth-century-viennese-composition-and-performance-practices-pdf-free.html>

¹⁷⁵⁶ Ludwig van Beethoven's Werke, Serie 25: Supplement, Nr.287, Leipzig: Breitkopf und Härtel, n.d. [1862-90]. Plate B.287. IMSLP: [https://imslp.org/wiki/2_Marches_for_Military_Band%2C_WoO_18-19_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/2_Marches_for_Military_Band%2C_WoO_18-19_(Beethoven%2C_Ludwig_van))

marches, since the use of the “piccolo in F” has been forever confined to military bands of the nineteenth century.

Apart from minute specks of individuality in the Trio of March WoO 18, the piccolo in F doubles up the octave and extreme octaves of the other woodwinds of the band (Figure 425), acting as a powerhouse in emphasizing the *sforzando* and *fortissimo* dynamic levels of the marches (Figure 426), as well as triplet eighth-note and grace note (Figure 427) swishes from C to F. This is a militaristic motif that it will serve in its memorable role in the final bars of the *Egmont* Overture, the incidental music to Beethoven’s Opus 84 coincides with the construction and distribution of these two marches.

The rhythmic figures of WoO 18 remain relatively uniform and not necessarily adventurous regarding its thematic development, aside from a soft relief for only three bars in *piano* (Bars 17 to 19 – Figure 427), as well as the last eight bars that conclude the march (Bars 27 to 34 – Figure 427).



Figure 426: WoO 18 Two Marches for Military music Bars 6 - 11¹⁷⁵⁷



Figure 427: WoO 18 Two Marches for Military music Bars 12 – 18; 30 - 34¹⁷⁵⁸

¹⁷⁵⁷ Ibid.

¹⁷⁵⁸ Ibid.

WoO 19 remains loyal to the original concept of the basic quarter note and two eighth note rhythms demonstrated so vehemently in the previous march. The texture, however, does begin to exhibit signs of counterpoints between the registers, most notably a more active bass line in the bassoons and contrabassoon in contrast to the pompous march of the upper winds and brass (Bars 1 to 8 – Figure 425 and Figure 426). Following eight bars of a fanfare-like opening of jumping partials dominated by the trumpets and horns, the march breaks off into differing facets of prominence between the piccolo and upper winds (Bars 9 to 16 – Figure 426 and Figure 427), the brass (Bars 16 to 18 – Figure 427), low winds (Bars 31 and 35 – Figure 432 and Figure 433), and percussion (Bars 19 to 23 – Figure 430 and Figure 431), respectively, lending contrasts in layering, dynamics, and character that are not present in WoO 18.

After the first eight bars in WoO 19 after the double-bar line where the winds introduce the countertheme (Bars 9 to 16 – Figure 429 and Figure 430), the piccolo and clarinets in F recede for a brief two bars, quietly sparkling the texture with dazzling trills (Bars 17 and 18 – Figure 430). Simultaneously, the flutes in F, clarinets in C and bassoons create counter-accents on the second beat of each bar in direct contrast to the brass, who have been maintaining the original simplistic rhythm of quarter notes and eighth notes.

Figure 428: Two Marches for Military Music WoO 19 Bars 1 - 6¹⁷⁵⁹

¹⁷⁵⁹ Idem. p. 5.

The upper woodwinds and first bassoon then unite in ascending sixteenth notes for four bars (Bars 19 to 22 – Figure 430 and Figure 431) until the return of the main theme at *fortissimo* (Bar 23 – Figure 431), the brass combining regular and syncopated chords in contrast and the *tamburo piccolo* adding snare rolls to offbeats to create rhythmic flare alongside the consistent downbeats from the *tamburo grande*. In opposition to the curiously brief role of soft consolation in the WoO 18 March, the piccolo is one of the prime enforcers of the *tutti forte*, and *fortissimo* passages that follow the pair of two-bar *piano* refrains in the second half of the WoO 19 march (Bars 35 to 38 – Figure 433), doubling the other parts and showing resolve in the last five bars of the composition (Bars 37 to 41 – Figure 433).

Figure 429: Two Marches for Military Music WoO 19 Bars 7 - 12¹⁷⁶⁰

¹⁷⁶⁰ Idem. p. 6.

Figure 430: Two Marches for Military Music WoO 19 Bars 13 - 19¹⁷⁶¹

Figure 431: Two Marches for Military Music WoO 19 Bars 20 - 26¹⁷⁶²

¹⁷⁶¹ Idem. p. 5.

¹⁷⁶² Idem. p. 6.

Figure 432: Two Marches for Military Music WoO 19 Bars 27 - 33¹⁷⁶³

Figure 432: Two Marches for Military Music WoO 19 Bars 27 - 33¹⁷⁶³

Figure 433: Two Marches for Military Music WoO 19 Bars 34 - 41¹⁷⁶⁴

Figure 433: Two Marches for Military Music WoO 19 Bars 34 - 41¹⁷⁶⁴

¹⁷⁶³ Idem. p. 7.

¹⁷⁶⁴ Idem. p. 7.

Sound Files 26: Beethoven, Military Marches for Military Band, Piccolo, Maria Ludovika

Marsch für Militärmusik [Zapfenstreich - March For Military Band] (C Major), WoO 20 (1809)

Labeled initially as *Zapfenstreich No. 2* in the autographed copy, WoO 20 was composed in the same year as the other two *Zapfenstreiche*. The autograph copy, lost for years, is now part of a private collection.¹⁷⁶⁵ Similar to the other two *Zapfenstreiche*, the original instrumentation comprised of two oboes rather than flutes and also called for cymbals and triangle.

Although known as the *Zapfenstreich* March, it is the third example of this form, the other two being the Marches WoO 18 and 19.¹⁷⁶⁶ Beethoven's three *Zapfenstreiche* were likely considered in conception as a complete unit, as shown by their key relationships of F, C, F, with Beethoven known to have used these in many arrangements with and without trios.¹⁷⁶⁷

Beethoven returns to the usage of the standard piccolo in C for the rest of his militaristic writing, replacing the flutes with oboes, the *tamburo piccolo* with the *tamburo militare*, and introducing the triangle and cymbals. This march also serves as a clear indication of the gradual development of Beethoven's grasp of his understanding of military music. Such harmonic and thematic expansion is already prevalent between WoO 18 and 19, but the introduction of WoO 20 shows Beethoven's desire to grow the genre's sophistication with every new publication.

¹⁷⁶⁵ Information from Otto Biba (born August 9, 1946 in Vienna) an Austrian musicologist & archive director of the Gesellschaft der Musikfreunde in Vienna, quoted from Bruce Gleason, p. 50.

¹⁷⁶⁶ Gleason, p. 18.

¹⁷⁶⁷ Idem., p. 17.

Vivace assai. Compenirt 1809.

Flauto piccolo.
 Oboi.
 Clarinetti in C.
 Corni in C.
 Trombe in C.
 Tamburo grande.
 Tamburo militare.
 Triangolo.
 Cinelli.
 Fagotti.
 Contrafagotto.

Figure 434: March for Military Music (Zapfenstreich) WoO 20 Bars 1 - 8 ¹⁷⁶⁸

Written in the key of C Major, linking back to the previous two marches in that its key serves as the dominant of their tonality of F Major, this *Vivace assai* piece in 2/4 commences with the piccolo leading the main cheerful tune, but uncharacteristically remaining to the confines of its first and second octaves (Bars 1 to 8 – Figure 434). The piccolo rarely ventures beyond the second octave at all throughout the entire march, except for playing its third octave D only once during the second half of the march (Bar 53 – Figure 435).

Figure 435: March for Military Music (Zapfenstreich) WoO 20 Piccolo Bar 53 ¹⁷⁶⁹

The understanding learned from this assessment is that Beethoven was pursuing the more intimate and charming quality of the piccolo, rather than the ferocious monster that screams from the rooftops. Beethoven reinforces this notion by adding the instruction *dolce*

¹⁷⁶⁸ Ludwig van Beethoven's Werke, Serie 25: Supplement, Nr.288, Leipzig: Breitkopf und Härtel, 1865. Plate B.288. p. 2. IMSLP:

[https://imslp.org/wiki/March_for_Military_Band%2C_WoO_20_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/March_for_Military_Band%2C_WoO_20_(Beethoven%2C_Ludwig_van))

¹⁷⁶⁹ Idem., p. 2.

alongside either *piano* or *pianissimo* among the various members of the band at the beginning of the far longer second half after the double bar (Bar 9 – Figure 436).

The image shows a musical score for Figure 436, starting at bar 9. It features multiple staves for different instruments. The top staff is marked *p dolce*. The second staff is also marked *p dolce*. The third staff is marked *pp dolce*. The fourth staff is marked *p*. The fifth staff is marked *pp*. The sixth staff is marked *pp*. The seventh staff is marked *p dolce*. The eighth staff is marked *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 436: March for Military Music (Zapfenstreich) WoO 20 Bars 9 - 16 ¹⁷⁷⁰

The piccolo leads its wind section in stating the secondary elaboration on the theme in the dominant, G Major, for the first eight bars following the double bar (Bars 9 to 16 – Figure 436). It then follows up with a purely homophonic emphasis on repeated notes for an additional fourteen bars (Bars 16 to 30 – Figure 437) and acting as the last to join in a slew of upward running sixteenth notes initiated by the bassoons and contrabassoon (Bars 30 to 32 – Figure 438).

The image shows a musical score for Figure 437, starting at bar 17. It features three staves: Piccolo, Bassoon, and Contrabassoon. The Piccolo staff is marked *p dolce*. The Bassoon staff is marked *p dolce*. The Contrabassoon staff is marked *p dolce*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 437: March for Military Music (Zapfenstreich) WoO 20 Piccolo, Bassoon and Contrabassoon Bar 17 - 34 ¹⁷⁷¹

¹⁷⁷⁰ Ibid.

¹⁷⁷¹ Idem., p. 3.

After repeating the primary thematic material once more, the winds expand into a C section littered with second-beat *sforzando* accents (Bars 57 to 60 – Figure 438) and fluttering scalar sixteenth-note passages scaling the dominant and tonic of the C Major scale (Bar 65 to 72 – Figure 438) as well as a build-up to a cacophonous *fortississimo* (Bar 45 to 52 – Figure 438).

These “scuttering” bursts from the woodwinds act as diminutive elaborations on fundamentally broad transitions in the harmony, a compositional device that was only briefly touched upon in Beethoven’s WoO 19 March. The *Zapfenstreich* WoO 20 is one of Beethoven’s first unbridled experiments in the expansion of the rondo concept within the paradigm of the march genre. The ensuing Trio (written for trio in 1822) stipulates the additional aesthetic of *sempre staccato* to the *piano* dynamic level (Bar 74 – Figure 439), giving the continuous eighth-note steps and skips of the first eight bars of the piccolo line (Bar 74 to 81 – Figure 439) a prancing, fairylike tinkle in the relatively docile interlude.

Then the band erupts in the second section with *fortissimo* and *sforzando* shrieks (Bar 82 to 88 – Figure 440) until the woodwinds taper from a fortepiano (Bar 89 – Figure 440) to the playful tune of the Trio again. The quartet of sections of the winds flies down and up ramps of bustling sixteenth notes (Bars 96 to 99 of the second ending of the Trio – Figure 440) once more to land back into the rallying melody of the original march *da capo*, where the band repeats the first two section before retiring the joyous procession.

Figure 438: WoO 20, Piccolo, Oboe, Clarinet, Bassoon and Contrabassoon Bars 42– 73¹⁷⁷²

Figure 439: WoO 20, Trio, Piccolo Bars 74 - 81¹⁷⁷³

¹⁷⁷² Ibid.

¹⁷⁷³ Idem., p. 3.

The image shows a musical score for a woodwind trio. It consists of two systems of staves. The first system, starting at bar 82, includes staves for Piccolo, Oboe, Clarinet, Bassoon, and Contrabassoon. The Piccolo part is marked 'dolce' and features a melodic line with slurs. The other instruments provide harmonic support with chords and rhythmic patterns. The second system, starting at bar 93, continues the music. The score concludes with the instruction 'Da Capo' at the end of the final staff.

Figure 440: WoO 20, Trio, Piccolo, Oboe, Clarinet, Bassoon, Contrabassoon Bars 82 - 93¹⁷⁷⁴

Polonaise für Militärmusik (D Major), WoO 21 (1810)

This *polonaise* is the only member of the set that is based in a triple meter, 3/4 remaining faithful to its attribution to the Polish slow dance. Established in the key of D Major, the piccolo remains at home in its most accessible tonality. It also creates a buoyant ambiance that domesticates the military band from its customary pomp and ceremony.

The introductory eight bars set the tone of this more debonair setting, with the piccolo singing the melody as the upper double of the oboes and clarinets in A. The bassoons join the upper winds in Bar 3, while also introducing the traditional polonaise rhythm alongside the clarinets and horns in D, who were anticipated by the trumpet in D in the previous bar. Various descending passages of eighth notes in stepwise motion and broken thirds are cast under the umbrella cover of slurs (Bars 4 and 7 – Figure 441), further blanketing the texture with velvet, deviating from the precedent realization of articulation.

¹⁷⁷⁴ Ibid.

Flauto piccolo.
 Oboi.
 Clarinetti in A.
 Corni in D.
 Tromba in D.
 Tamburo grande.
 Tamburo militare.
 Triangolo.
 Cinelli.
 Fagotti.
 Contrafagotto.

Comp. in Baden 1810.

Figure 441: Polonaise WoO 21 Bars 1 - 6¹⁷⁷⁵

Figure 442: Polonaise WoO 21 Bars 7 - 13¹⁷⁷⁶

Within the jurisdiction of the piccolo of the second section, the petite woodwind varies its generally homophonic role with syncopated fortissimo entrances (Bars 9 and 13 – Figure 442), staccato arpeggiated descents (Bars 9 and 13 – Figure 442), and sparkling trills (Bars 14 to 17 – Figure 443) as independent interjections to the rest of the band’s forward motion. Like its smooth ending of the first section, the piccolo weaves around its second and third octaves after a brief two bars of a much darker D minor interlude (Bar 24 to 25 – Figure 443). It then

¹⁷⁷⁵ Ludwig van Beethoven’s Werke, Serie 25: Supplement, Nr.289, Leipzig: Breitkopf und Härtel, 1865. Plate B.289. p. 2. IMSLP:
[https://imslp.org/wiki/Polonaise_for_Military_Band%2C_WoO_21_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Polonaise_for_Military_Band%2C_WoO_21_(Beethoven%2C_Ludwig_van))

¹⁷⁷⁶ Idem., p. 2.

proceeds to serenade the listener with a sweet timbre of its third octave that is caused by the activation of slurs over its extended cadence to close off the second section (Bar 26 to 29 – Figure 443).



Figure 443: Polonaise WoO 21 Bars 14 - 29¹⁷⁷⁷

A sixteen-bar Coda follows that first witnesses the piccolo climb twice in an arpeggiated progression over the first eight bars (Bar 29 to 36 – Figure 444) to the acme of its range, flowing and ebbing from its third-octave A. The remaining eight bars of the piece (Bar 37 to 44 – Figure 444) is dedicated to the all-too-familiar melody and its prolonged resolution, allowing the piccolo to reiterate the polonaise rhythmic figure twice before it resolves to the tonic from a pining appoggiatura.



Figure 444: Polonaise WoO 21 Bars 29 - 44¹⁷⁷⁸

This dimension of suave and grace of the piccolo is one that Beethoven rarely ever managed to explore, but he uncovered it for himself and gave all the means and justification for succeeding composers to tap into this finesse in their writing for the piccolo.

Écossaise für Militärmusik (D Major), WoO 22 (1810)¹⁷⁷⁹

A dance of French origin and stylistically shares the credit with a Scottish contredance, the *écossaise* was popular in France and Great Britain toward the end of the eighteenth and beginning of the nineteenth century. This brisk piece for the military band is by far the shortest of his march series, amounting to a mere twenty-four bars! While being reduced to a harmonic

¹⁷⁷⁷ Idem.

¹⁷⁷⁸ Idem.

¹⁷⁷⁹ Écossaise (French; Scottish) is a form of Contradance in a Scottish style; a Scottish country dance popular in France and Great Britain at the end of the 18th and beginning of the 19th century

complexity comparable to that of the WoO 18 March, it is arguably one of the most exhilarating contributions to the set because of its vivacious and capricious tempo and character.

The first eight bars (Figure 445) are typified by downward leaping and stepping eighth notes, electrified by *sforzando* downbeats of the second and sixth bars in the upper winds and brass, while the bassoons reply in kind going upwards and an almost hysterically active percussion section.

Comp. in Baden 1810.

Figure 445: *Écossaise* for Military Music WoO 22 Bars 1 - 8¹⁷⁸⁰

The other eight bars of the main *écossaise* carry out the inverse of what was stated in the first part: upward leaping and stepwise eighth notes in the upper winds, downward jumps of a sequential ostinato in the bassoons and contrabassoon, and the *sforzando* accents have now been placed on the second beats of Bars 9, 10, 13 and 14 (Figure 446). Suddenly dropping down to *piano* at the eight-bar Trio section, the piccolo gently chirps at the top of its second octave, imitating the first oboe and clarinet, the triangle plodding along with its almost continuous eighth notes throughout the entire composition. After every three bars of *piano* playing, the band abruptly lashes out with a fourth bar in *fortissimo*, displaying a juxtaposition of opposing forces vying for control (Bar 17 to 24 – Figure 447). After this occurs twice, the dance reverts *da capo* to the reiteration of the main theme and countertheme.

¹⁷⁸⁰ Ludwig van Beethoven's Werke, Serie 25: Supplement, Nr.290, Leipzig: Breitkopf und Härtel, 1865. Plate B.290. p. 1;
[https://imslp.org/wiki/Ecossaise_for_Military_Band%2C_WoO_22_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Ecossaise_for_Military_Band%2C_WoO_22_(Beethoven%2C_Ludwig_van))

Figure 446: Écossaise for Military Music WoO 22 Bars 9 - 16¹⁷⁸¹

Figure 447: Écossaise for Military Music WoO 22 Trio Bars 14 - 21¹⁷⁸²

¹⁷⁸¹ Idem., p. 1.

¹⁷⁸² Ibid.

Écossaise (G Major) WoO 23 (1816)

Beethoven also composed a second Écossaise in G Major, WoO 23. Unfortunately, the original arrangement for the military band has been lost, and only a piano reduction by Carl Czerny remains; thus, it is not possible to assess the piccolo's role in this composition.

Militair-Marsch, WoO 24 (1816)

Initially titled *Marsch zur Grossen Wachtparade No. 4* (March for Grand Military Parade No. 4, where the first three are the Zapfenstriche of WoO 18-20), this composition was conceived upon the wishes of Lieutenant Commander Franz Xaver Embel for the Civil Artillery Corps band, who asked Beethoven specifically for a "*March for Turkish Music*." Dated from June 3, 1816, the premiere of the work in a military procession in Vienna, and of the five marches for wind band that Beethoven wrote, this was his last and least recognized piece for military band. An autographed copy exists in Vienna.¹⁷⁸³ However, it is by far his most expansive march regarding overall length and the size of forces he implemented. In the only time that he ever did this, Beethoven employs not one, but two piccolos in C, indicating that this was a necessary measure to accommodate for the grandeur of the rest of the band. The Band consisted of two oboes, six clarinets, six horns, eight trumpets, triangle, cymbals, snare drum, bass drum, two bassoons, contrabassoon, tenor trombone, bass trombone, and a serpent, a descendant of the cornett and distant cousin of the tuba.¹⁷⁸⁴

Indicated as "*Marcia. Con brio.*," the March WoO 24 prepares the listener with a four-bar introduction before the commencement of the march (Figure 448). A pair of trumpets in D sound off the dominant (A) in a double-dotted quarter note-sixteenth note burst *sfp*. They are accompanied by the snare drum and another two trumpets in D, resounding in octaves the tonic (D) in the same rhythmic fashion, followed by the last pair of trumpets in D that finish the chordal triad with the addition of the third (F-sharp). The bassoons and contrabassoon anticipate Bar 4 with an eighth note pickup, while the rest of the band executes the same action with a sixteenth note and herald the motif of the trumpets, launches the texture into Bar 5 (Figure 448) using an ascending arpeggio of a D Major triad.

¹⁷⁸³ Gleason, p. 50.

¹⁷⁸⁴ Munrow, p.71.

Componirt im Juni 1816.

Marcia. Con brio.

Flauto Piccolo I.
Flauto Piccolo II.
Oboi.
Clarinetto in F.
Clarinetti in C.
Clarinetti in C.
Corni in B. basso.
Corni in D.
Corni in D.
Trombe in D.
Trombe in D.
Trombe in D.
Tromba in B.
Tromba in G.
Triangolo e Cinelli.
Tamburo militare e gran Tamburo.
Fagotti.
Contrafagotto.
Tromboni Tenore e Basso.
Serpente.

Figure 448: Military March WoO 24 Bars 1 - 4¹⁷⁸⁵

Although the march is considerably longer than its precursors, structurally it is in a standard ternary rondo form (A-B-A) with a Trio *all'Ongarese*, a Trio in the “Hungarian” style that is based on Gypsy dances and whose flavor became incredibly fashionable during the early nineteenth century in Western European musical tradition. Considering that Embel requested Beethoven to write a “Turkish March,” from a historical perspective, it was adroit for the composer to include a contrasting style that is ethnically not Turkish but has deep ties with its past in Ottoman-occupied Hungary.

¹⁷⁸⁵ Ludwig van Beethoven's Werke, Serie 2: Orchester-Werke, Nr.15, Leipzig: Breitkopf und Härtel, n.d.[1864]. Plate B.15. p. 1. IMSLP:
[https://imslp.org/wiki/March_for_Military_Band%2C_WoO_24_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/March_for_Military_Band%2C_WoO_24_(Beethoven%2C_Ludwig_van))

Figure 449: WoO 24 Bars 5 - 15¹⁷⁸⁶

Figure 450: WoO 24 Bars 60 - 63¹⁷⁸⁷

Throughout the entire span of the march, the second piccolo maintains a healthy blend of doubling the first piccolo and playing the octave below it, though it is not entirely formulaic when Beethoven wishes the second piccolo to remain equal or subordinate to the first piccolo. Bars 5 to 14 (Figure 449) demonstrate this interaction of playing at the octaves and then converging into unison playing.

Bars 60 to 63 (Figure 450) also reveal that the piccolo is not fastened to the lower octaves, as it joins the first piccolo in unison dashing in quintuplet sixteenth notes up to the third-octave A in fortissimo for tremendous emphasis of the last two bars of the march before the Trio and at the end of the parade.

For the most part, the piccolos play the melodies homophonically with different combinations of the other winds and brass throughout the composition. This circumstance is altered in the Trio, however: while this “Hungarian” interlude is commanded by the lilting and gallant melody of the clarinets, the first piccolo joins in the tune independently from its partner, adding a saccharine smack in its piano and sforzando-piano (*sfp*) playing (the pickup to Bar 67 to 70, Figure 451).

¹⁷⁸⁶ Idem., p. 2, 3.

¹⁷⁸⁷ Idem., p. 11.



Figure 451: WoO 24 Bars 63 - 73¹⁷⁸⁸

All the while and into the other nine bars of the Trio (Bar 71 to 78 - Figure 451 and Figure 452), the second piccolo enters on the first and fourth beats together with the other subsidiary winds and brass, while the first piccolo and first clarinet in F slide in on the second and third beats.

Starting in Bar 75 (Figure 452), the first piccolo enters softly and transcends in a crescendo diatonically and chromatically from its second-octave D up to its apex, amalgamated with the second piccolo down the octave in Bar 77 (Figure 452), and reiterates its third-octave A for eight eighth-notes, heralding the dominant tone that yearns for the recapitulation of the tonic D Major march. The full instrumentation of this march prohibited it from being performed by most nineteenth-century military bands, the majority of which were comprised of instrumentation for “Harmonie-Musik,”¹⁷⁸⁹ and thus, the march did not become accessible until the twentieth century.¹⁷⁹⁰

¹⁷⁸⁸ *Idem.*, p. 12, 13.

¹⁷⁸⁹ Harmonie (German); in the context of the history of music, designates an ensemble of wind instruments (two oboes, two clarinets, two horns, and two bassoons) employed by an aristocratic patron, particularly during the Classical era of the 18th century. The Harmonie was employed for outdoor or recreational music, or as a wind section of an orchestra. Music composed for Harmonie is often called *Harmoniemusik*. Hellyer, Roger (2008) "Harmoniemusik". Article in the *Grove Encyclopedia of Music and Musicians*, online edition. Copyright 2008, Oxford University Press. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012392>

¹⁷⁹⁰ Harmonie(ii) (Fr., Ger.) In France, harmonie is distinct from fanfare, a band of brass and percussion players. "Harmonie (ii)." *Grove Music Online*. January 01, 2001. Oxford University Press. Date of access 7 Aug. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000053749>>

The image displays a musical score for Figure 452, WoO 24 Bars 74 - 78. The score is written for a large ensemble, including a grand staff (treble and bass clefs) and individual staves for various instruments. The music is in 3/4 time and features dynamic markings such as *p*, *sf*, and *cresc.*. The score shows a complex texture with multiple voices and instruments, including woodwinds, strings, and a keyboard part. The notation includes various rhythmic values, accidentals, and articulation marks. The score is divided into four measures, with the first measure starting at bar 74. The music is in a key signature of one flat (B-flat major or D minor).

Figure 452: WoO 24 Bars 74 - 78¹⁷⁹¹

¹⁷⁹¹ Ludwig van Beethoven's Werke, Serie 2: Orchester-Werke, Nr.15, p. 14.

Summary

Beethoven's original works for military bands provide a valuable addition for the study about band and instrument development history.¹⁷⁹² Many military marches of this era were written for specific occasions or military regiments. Many composers of the time specialized in military music, so their inclusion in interdisciplinary units in music teaching programs, particularly universities with marching bands, would seem to be an excellent way to incorporate music and social studies within their curricula.

Egmont, Opus 84 (1810)

History

In 1809, the Burgtheater of Vienna offered Beethoven a commission to compose incidental music for a revival of the play of 1787 by the German writer and statesman **Johann Wolfgang von Goethe (Göthe)** (1749-1832), "*Egmont*." This came after a troubled year with Vienna occupied by the French during much of 1809, and Beethoven being forced into a difficult period of seclusion after choosing to stay when many of the elite had fled.

Beethoven's *Egmont*, Op. 84 consists of an overture followed by a sequence of nine incidental pieces for soprano and symphony orchestra of inordinate quality—at times a little disconnected—the plot of which concludes with beautiful Clärchen's death. Although a great admirer of Goethe, Beethoven was unable to complete the music by the time the play was given its premiere. He composed the music between October 1809 and June 1810, and it premiered on 15 June 1810, but only at the third presentation of the play was Beethoven's music heard for the first time.

Movements - Overture and Incidental Music includes the following:

1. Overture: Sostenuato, ma non troppo – Allegro – Allegro con brio
2. Lied: "Die Trommel gerühret" - ("The drum is a-stirring"): Vivace
3. Zwischenakt I / Entracte: Andante – Allegro con brio
4. Zwischenakt II / Entracte: Larghetto
5. Lied: "Freudvoll und leidvoll" - ("Joyful and woeful"): Andante con moto – Allegro assai vivace
6. Zwischenakt III / Entracte: Allegro – Marcia. Vivace
7. Zwischenakt IV / Entracte: Poco sostenuto e risoluto - Larghetto
8. Clärchens Tod bezeichnend ("Clärchen's Death"): Larghetto
9. Melodrama: Poco sostenuto-Vivace-Piu moto-Poco Vivace-Andante con moto-Allegro ma non troppo-Piu allegro
10. Siegessymphonie ("Symphony of Victory"): Allegro con brio

¹⁷⁹² Gleason, p. 19.

Beethoven is believed to have composed Clärchen's songs "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*" for Antonie ("Toni") Adamberger (1790-1867), the Austrian actress, and she regularly spoke of her collaboration with him.¹⁷⁹³ Goethe himself declared that "*Beethoven has done wonders matching music to text.*"¹⁷⁹⁴ The *Egmont* overture compresses the entire play into a single musical interlude, summarizing the play in a nutshell, as it were, with the theme of Clärchen, as the theme of liberty. Only the overture is still performed frequently, as it is a brilliantly set intricate miniature world, one which successfully illustrates all the upcoming drama of the story.¹⁷⁹⁵

In his play, Goethe tells of the life and heroism of the sixteenth-century nobleman Lamoral, Count of Egmont (1522-1568) from the Netherlands, and his fight against the tyrannical Duke of Albe. Egmont is the famous Flemish resistance fighter, and the Albe represents the Spanish aggressor. Under threat of arrest, Egmont rejects the idea of escape and give up his ideal of liberty. He is imprisoned, abandoned by his people, and despite desperate attempts by his mistress Clärchen to have him pardoned, he receives a death sentence. In despair, Clärchen commits suicide. There is a last heroic call to continue the fight for freedom, and his martyrdom is seen as a joyous victory against oppression.

The work provided Beethoven an opportunity to tie music to the words of his favored writer Goethe, but the subject of the drama was particularly emotional for Beethoven, who wrote: "*How patient the great man was with me!... How happy he made me then! I would have gone to death, yes, ten times to death for Goethe.*"¹⁷⁹⁶

Egmont recalled themes close to his political convictions, previously voiced in his opera Leonore (*Fidelio*, in the 1814 version – see page 423) and the *Coriolan* overture in 1807. As a child of the Age of Enlightenment, Beethoven was consumed by the humanist's belief in the freedom and dignity of man¹⁷⁹⁷ and was outraged when Napoleon Bonaparte crowned

¹⁷⁹³ *Beethoven aus der Sicht seiner Zeitgenossen*, edited by Klaus Martin Kopitz and Rainer Cadenbach, Munich 2009, Vol. 1, pp. 3–5 as quoted in Wikipedia, Egmont, [https://en.wikipedia.org/wiki/Egmont_\(Beethoven\)](https://en.wikipedia.org/wiki/Egmont_(Beethoven))

¹⁷⁹⁴ *A meeting of genius: Beethoven and Goethe, July 1812*. The Gramophone Newsletter, © MA Business and Leisure Ltd. 2018. <https://www.gramophone.co.uk/features/focus/a-meeting-of-genius-beethoven-and-goethe-july-1812>

¹⁷⁹⁵ Jeff Counts. *Beethoven – Overture to Egmont, Op. 84*, Utah Symphony Orchestra, 2013. <http://www.utahsymphony.org/insight/program-notes/904-beethoven-overture-to-egmont-op-84>

¹⁷⁹⁶ Op.cit., The Gramophone Newsletter, a meeting of genius: Beethoven and Goethe.

¹⁷⁹⁷ The Age of Enlightenment (also known as the Age of Reason or simply the Enlightenment) was an intellectual and philosophical movement that dominated the world of ideas in Europe during the 18th century, the "*Century of Philosophy*". Hourly History; <https://web.archive.org/web/20170303123359/http://publishinghau5.com/The-Age-of-Enlightenment--A-History-From-Beginning-to-End-page-3.php>

himself Emperor of France in 1804. He went as far as tearing out Bonaparte's name from the dedication of his Symphony *Eroica*.¹⁷⁹⁸

Egmont the opera is Beethoven's political manifesto in which Egmont, the man, is the representative of the person who craves justice and national liberty, as opposed to despotism. It is a drama in which the destiny of a "noble" man, fatalistically, accepts the calamitous consequences of being forthright and honest in the face of tyranny. Here, Beethoven goes beyond the paradox of the plot to express his objectives through his music, and in his own way, takes a courageous stand against oppression.

The Incidental Music to *Egmont* reflects the predicament of the people of Flanders and their resolve to be free. It finishes with a "*Siegessymphonie*," a "Symphony of Victory," by beginning gradually, but with excitingly rapid growth, the rousing song of victory is declared by the full orchestra. Good is triumphant over evil, and light comes to darkness. The depiction is through the assembly of major tonalities replacing minor tonalities at the moment of victory, of bright orchestral sonorities which successfully replace dark and menacing ones and with trumpet blasts displacing twisting melodies. "*Tyranny is conquered. Right prevails.*"¹⁷⁹⁹

Writing to Goethe, Bettina von Arnim (Brentano), the Countess of Arnim (1785-1859)—a German writer and novelist and close friend of both Goethe and Beethoven¹⁸⁰⁰—clarified the composer's attraction to "*Egmont*," writing that Beethoven had told her that: "*Goethe's poems exert a great power over me not only by virtue of their content but also their rhythm; I am put in the right mood and stimulated to compose by this language, which builds itself into a higher-order as if through spiritual agencies and bears within itself the secret of harmony.*"¹⁸⁰¹

¹⁷⁹⁸ Anton Schindler, *Life of Beethoven*, eBook, <http://www.gutenberg.org/files/39093/39093-h/39093-h.htm>

¹⁷⁹⁹ Richard E. Rodda. *Egmont Overture, Ludwig van Beethoven*, Kennedy Center for the Performing arts, Washington DC. 1990-2018. <http://www.kennedy-center.org/artist/composition/2771>.

¹⁸⁰⁰ The Editors of Encyclopaedia Britannica. *Bettina von Arnim*, Encyclopædia Britannica, March 29, 2018. URL: <https://www.britannica.com/biography/Bettina-von-Arnim> Access Date: July 22, 2018.

¹⁸⁰¹ Beethoven – Egmont Overture. Classics FM, Digital Radio 100 – 102 FM, © Global 2018 30 Leicester Square, London, WC2H 7LA. <https://www.classicfm.com/composers/beethoven/music/ludwig-van-beethoven-egmont-overture/>.

Overture: Sostenuto, ma non troppo – Allegro – Allegro con brio

Analysis



Figure 453: Piccolo use - from Egmont Score

Beethoven employs the distinct character of the piccolo four times throughout his illustrative incidental music to Johann Wolfgang von Goethe's tragedy, *Egmont*.^{1802, 1803} The first summoning of the piccolo occurs during the dramatic build-up of tension and excitement just after the opening bars of the Overture's final section, *Allegro con brio*, which begins at Bar 287.¹⁸⁰⁴ The second flutist of the orchestra assumes responsibility for the execution of the piccolo part as a secondary function to his primary role, a doubling of which was incredibly rare up to this point in compositional history. From this moment onward, however, it became a tactic utilized by composers throughout the nineteenth century until the principal piccolo position was solidified by its solo role it assumed under the reign of Tchaikovsky.

Entering for the first time at Bar 293 (Figure 454), the piccolo flutters its way into the texture by building a trill on its first-octave C, serving as the tonic note in the dominant-seventh chord that anticipates the arrival of the ultimate tonic, F Major. Starting from the *piano* dynamic over the slurred bar line and flying upwards with four sixteenth notes to a *fortissimo* second-octave A, it afterward serves as the augmented outline of the first violin part, harmonizing as primarily the upper third of the first flute texture. Moreover, most importantly, also aligning with the bugle call of the first trumpet, which Beethoven wrote for the trumpet in its highest crooking, F,¹⁸⁰⁵ that leads the charge in the final uprising of the Netherlanders against the oppressive tyranny of the occupying Spanish regime and ousts them from power.

¹⁸⁰² C.A. Buchheim, *Goethe: Egmont, A Tragedy*. Clarendon Press Series, 4th ed., 1893.

https://books.google.com/books?id=X8ABAAAAYAAJ&printsec=frontcover&source=gbs_View_API#v=onepage&q&f=false

¹⁸⁰³ Arthur Duke Coleridge, *Egmont: A Tragedy by Goethe*. Chapman & Hall, London, 1868

¹⁸⁰⁴ Ludwig van Beethovens Werke, Serie 2: Orchester-Werke, Nr.12 - Musik zu Goethe's Trauerspiel: Egmont, Op. 84. Leipzig: Breitkopf und Härtel, n.d. [1864]

¹⁸⁰⁵ Edward H. Tarr. *The Romantic Trumpet*, Performance Practice Encyclopedia, p. 219. Trumpet History; https://www.historicbrass.org/edocman/hbj-1993/HBSJ_1993_JL01_016_Tarr.pdf

The image shows a musical score for Beethoven's Egmont, Op. 84, Overture, specifically bars 293 to 297. The score is arranged in four staves. The top staff is for Flauto piccolo, starting with a trill and a crescendo. The second staff is for Trumpet F, also with a crescendo. The third and fourth staves are for Violins, showing a dense texture of sixteenth notes. The music is in a major key and 2/4 time.

Figure 454: Beethoven: Egmont, Op. 84. Overture, Flute, Piccolo, Trumpet, Violins, Bars 293 - 297¹⁸⁰⁶

The device of the trill specifically relevant to the role of the piccolo is not new. Beethoven adopts this flattering display from when he first introduced a sustained trill into the piccolo part of the final movement of his Fifth Symphony a few years before (see Analysis, page 459), hence drawing striking parallels between these two compositions not only by the victorious nature of the respective finales but also specifically through technical devices deployed in his instrumentation.

From Bars 295 to 307 (Figure 454 and Figure 455), the piccolo assumes a harmonic function in the triumphant six-bar motif that is repeated twice, hovering mainly within the comfort of its second-octave range and therefore hesitates to emerge from the texture at this time.

The image shows a musical score for Beethoven's Egmont, Op. 84, Overture, specifically bars 298 to 308. The score is arranged in two staves. The top staff is for Flute 1, and the bottom staff is for Flute II (playing piccolo). Both staves show a dense texture of sixteenth notes. The music is in a major key and 2/4 time.

Figure 455: Overture, Bars 298 – 308, Flute 1 and Flute II (playing piccolo)¹⁸⁰⁷

¹⁸⁰⁶ Ludwig van Beethovens Werke, Serie 3. Ouverturen für Orchester, Nr.27, Leipzig: Breitkopf und Härtel, n.d.[1864]. Plate B.27. p. 25. IMSLP:

[https://imslp.org/wiki/Egmont,_Op.84_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Egmont,_Op.84_(Beethoven,_Ludwig_van))

¹⁸⁰⁷ Idem., pp. 26, 27.

This vacillation is soon remedied when it enters once again at Bar 311 (Figure 456), this time chirping upwards with sixteenth notes tied to quarter notes in a mocking imitation to the jaunty phrase introduced by the first violins, and acts in syncopated contrast to the lyrical ostinato of the bassoons, violas, cellos and double basses.

Based over a *crescendo*, the piccolo at Bar 313 (Figure 456) outlines in eighth notes and up the octave the motion of the first violins in their sixteenth notes, by doing so ascending into its piercing third octave and ultimately wailing at its peak from 315 to 316 (Figure 457) the downward countertheme F-Eb-D-F#|G-Db-C-E|F praised by the bassoons, violas, cellos, and basses before from Bars 307 to 309 (Figure 455 and Figure 456).

Figure 456: Overture, Bars 309 – 314, Flute 1, Piccolo, Violins, Bassoons, Violas, Cellos, Double Bass¹⁸⁰⁸

Figure 457: Overture, Bars 315 - 321, Flute 1, Piccolo, Violins, Bassoons, Violas, Cellos, Double Bass¹⁸⁰⁹

¹⁸⁰⁸ Idem., p. 28.

¹⁸⁰⁹ Idem., p. 29.

It is also from these two bars that the first and second violins change their rhythmic identity from sixteenth-note quadruplets to eighth note triplets, the first violins playing their triplet diminution of the piccolo countermelody “howling” at the top of the orchestra.

What follows is a twelve-bar phrase dodging harmonically back and forth between the tonic F Major and its dominant-seventh. For the first four bars marked *marcato* at the beginning of which the piccolo spells the first five scale degrees of the F Major scale in half notes, with a lower appoggiatura B-natural quarter note delaying the arrival of the fifth scale degree C in Bar 319 within the confines of a VII⁶ – I⁶ harmonic progression (Figure 457: Overture, Bars 315 - 321, Flute 1, Piccolo, Violins, Bassoons, Violas, Cellos, Double Bass).

Here, the tonic in both harmonies is absent and elicits an “empty” feeling of coreless foundations that suspends any harmonic motion aside from the driving duple eighth notes of the trumpets and screeching triplets from the violins, a rhythmic cacophony in of itself. This continues until the exploration of the dominant-seventh starting in Bar 321 (Figure 457) that is resolved to the tonic in Bar 323 (Figure 458), during which the piccolo begins its unique interjections related to those it employed earlier beginning in Bar 311 (Figure 456). It thus draws attention to its landing on the seventh of the C dominant-seventh chord and whose upward-cutting slides are in contrary motion to the plummeting ladder of triplets of the first and second violins whose rungs consist of all the notes of the dominant chord.



Figure 458: Overture, Bars 322 - 328, Flute, Piccolo 1¹⁸¹⁰

Except for a slight rhythmic alteration to the upward motion of the winds and horns from Bars 323 to 324 (Figure 459), the phrase is repeated a second time, leading to an orchestral augmentation of the F Major arpeggio bugle call heralded by the trumpet at the start of the *Allegro con brio*, now starting at Bar 329.

From this bar until the last five bars of the Overture, the piccolo assumes the duty of acting as an upper extension to the first flute. It often plays in the same range as the flute, and for the first time playing notes that lie under the sustained pedal of the first flute, further bolstering evidence for this symbiotic relationship with the *grand flute*. Alternating *sforzando* entries on the downbeat and offbeat, respectively, the piccolo and flute convene at Bar 333

¹⁸¹⁰ Idem., p. 30.

(Figure 459), the piccolo now taking control of the upper echelon of the orchestral range. Here, it doubles with the first horn two octaves higher, with rhythmic diminution to its second beat of the bar until Bar 338 (Figure 459), where it joins most of the other instruments in octave jumps on the note C.

The image shows a musical score for three instruments: Flute (Fl), Piccolo (Pic), and Horns in F. The score is for bars 329 to 339. The Flute part is written in a high register, with notes beamed together in groups of two and four. The Piccolo part is written in a lower register, with notes beamed together in groups of two and four. The Horns in F part is written in a lower register, with notes beamed together in groups of two and four. The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 459: Overture, Bars 329 - 339, Flute, Piccolo, Horns 1¹⁸¹¹

The last five bars of the Overture, Bars 343 to 347, (Figure 460) act as the dénouement to the hair-raising final hurrah of the story of the triumphant Netherlanders who rallied to victory because of the tragic execution of their beloved hero, Lamoral, Count of Egmont, Prince of Gâvre, at the hands of the loathed Spanish conqueror, the Duke of Alva.¹⁸¹² The piccolo adorns new robes as the character of a military fife flashing above all else in its third-octave offbeat exclamations as the bassoons, horns in F and trumpets blare their fanfare partials. Here the piccolo acts as the driving force with its anticipatory triplet sixteenth notes ushering the rest of the orchestra to the last three consecutive downbeats of the Overture in Bars 346 to 347 (Figure 460).

Sound Files 27: Beethoven, Egmont, Overture¹⁸¹³

¹⁸¹¹ Idem., p. 31.

¹⁸¹² Godefroid Kurth. *"Lamoral, Count of Egmont, Prince of Gâvre."* The Catholic Encyclopedia. Vol. 5. New York: Robert Appleton Company, 1909. 20 Jul. 2018
<<http://www.newadvent.org/cathen/05327c.htm>>.

¹⁸¹³ Beethoven: *"Egmont" Overture* / Ozawa Saito Kinen Orchestra (1996 Movie Live); S-VHS → PC; Seiji Ozawa; Saito Kinen Orchestra; 1996.8.31 Nagano. Japan Live;
<https://www.youtube.com/watch?v=2HhbZmgvaKs>

The image shows a page of a musical score, specifically bars 340 to 347. It features five staves of music. The top staff is for Flute and Piccolo, showing a melodic line with trills and slurs. The second staff is for Bassoon, with a similar melodic line. The third staff is for Horns, showing a harmonic accompaniment. The fourth staff is for Trumpets, with a rhythmic accompaniment. The fifth staff is for the strings, with a rhythmic accompaniment. The score is in F major and 3/4 time.

Figure 460: Overture, Bars 340 - 347, Flute, Piccolo, Bassoon, Horns, Trumpets 1¹⁸¹⁴

Act I of Goethe's tragedy commences immediately in the wake of the final *fortissimo* F Major chord of the Overture, the echo of which probably resounded through the hall for a few seconds after they stopped playing. At this point, the orchestra lies in tacit and transforms its role to that of supplying incidental music both during the drama and in the entr'actes between each act.

Lied: "Die Trommel gerühret" ("The drum is a-stirring"): Vivace

In the final scene of Act I, Scene 3, the plot opens in a "Citizen's House" with a conversation between Clärchen (the mistress of the protagonist, Egmont), her Mother, and Brackenburg, "a Citizen's Son."¹⁸¹⁵ After Brackenburg fails to flatter Clärchen, her Mother beckons her to sing a song, praising Brackenburg for his ability to sing as "a good second." Clärchen heeds her knitting mother's request and begins to sing what she deems as "a soldier's song," Brackenburg singing alongside her (this, however, is not considered in Beethoven's music – only one soprano part dubbed "Clärchen" is indicated in the score and there is no mention of any doubling of her melody).

¹⁸¹⁴ Ludwig van Beethoven's Werke, Serie 3. Ouverturen für Orchester, Nr.27, p. 32.

¹⁸¹⁵ C.A. Buchheim, *Goethe: Egmont, A Tragedy*. Clarendon Press Series, 4th ed., 1893. Page 4: https://books.google.com/books?id=X8ABAAAAYAAJ&printsec=frontcover&source=gbs_View_API#v=onepage&q&f=false

N^o 4. Vivace. Lied.

Flauto piccolo.
Oboi.
Clarinetti in B.
Fagotti.
Corni in F.
Trombe in F.
Timpani in F.C.
Violino I.
Violino II.
Viola.
Clärchen.
Violoncello.
Basso.

Die Trommel gerühret! Das Pfeifchen gespielt! Mein Liebster ge...

Figure 461: Lied 1: "Die Trommel gerühret" - ("The drum is a-stirring") Bars 1 - 9¹⁸¹⁶

Here, the timpani enter (Figure 461), laying the groundwork for this highly imaginative and programmatic scene, rumbles on F and continues to do so for the first thirty bars of the song, marked *Vivace*. After the first two bars, Clärchen announces, "*Die Trommel gerühret!*"¹⁸¹⁷ ("The drum resounded!"). Just after this from Bars 4 to 6 (Figure 461) the piccolo, still adorning its helmet in true military fashion, plays a cleverly-constructed solo in collaboration with the rumbling timpani and programmatic declamations by Clärchen by coming in with its familiar sixteenth-note triplet motif in three consecutive strokes, now down the octave and spelling the melodic minor scale degrees of the prevalent F minor harmonic landscape. After the equivalent of a quarter-note rest, Clärchen sings again, proclaiming, "*Das Pfeifchen gespielt!*"¹⁸¹⁸ ("The fife played!") Clärchen continues for the rest of the song declaring her admiration of the "soldier," indirectly referring to the love of her life, Egmont (to the jealousy and utter defeat of Brackenburg), and her aspiration to follow him into the throngs of battle as a soldier herself. All the while, the orchestra maintains a supportive role in providing both contexts to the soprano's solo, as well as tutti interludes between Clärchen's phrases. It is

¹⁸¹⁶ *Idem.*, p. 33.

¹⁸¹⁷ Ludwig van Beethoven's Werke, Serie 2: Orchester-Werke, Nr.12 - Musik zu Goethe's Trauerspiel: Egmont, Op. 84. Leipzig: Breitkopf und Härtel, n.d. [1864], Page 33.

¹⁸¹⁸ *Idem.*, Page 34.

important to note that throughout the *Lied*, the piccolo takes advantage of a rare opportunity, assuming all responsibility of the flute section as the first flute is excluded from the instrumentation.

The first of such instances with the orchestral tutti occurs during a key change from F minor to its glorious parallel F Major at Bar 28 (Figure 462), just after Clärchen concludes her first phrase on the word “*Hut.*” The first violins and violas begin a two-bar crescendo, sweeping the texture with upward arcs of a dotted eighth note followed by a slurred sixteenth-note triplet group. The flutes, cellos, and basses canonically join in just after the first downbeat of Bar 29 (Figure 463), and the piccolo, bassoons, and violas swoop in just after the second beat of the bar into the initiation of the proud fortissimo military procession that marches onward from Bars 30 to 37 (Figure 463).

20

Blatl O hätt' ich ein Wämslein, und Hosen und Hut, o hätt' ich ein Wämslein, und Hosen und Hut.

Figure 462: Lied 1: Bars 20 - 28¹⁸¹⁹

¹⁸¹⁹ Idem., p. 34.

The image shows a musical score for a piccolo and tutti. The score is for bars 29 to 38. The piccolo part is in the top staff, and the tutti part is in the bottom staff. The score includes dynamic markings such as 'cresc.', 'ff', and 'p'. The lyrics 'Ich folgt' ihm zum' are visible at the end of the score.

Figure 463: Lied 1: Bars 29 - 38¹⁸²⁰

The piccolo cheeps merrily at the top of the texture in its comfortable and audible second octave, playing at the octave for the first flute and first violins. It causes the overall melody of the winds and upper strings to sparkle by amplifying the crisp grace-note embellishments, and trills fluttering in unison throughout the interlude and paint a marvelous spectacle of an image for Clärchen to imitate in her second phrase, starting on the upbeat eighth note to Bar 38 (Figure 463). She finishes her second phrase in Bar 45, where the piccolo and tutti begin the statement of the next phrase from the upbeat to Bar 46 until Bar 49 (Figure 464 and Figure 465).

¹⁸²⁰ Ibid.

39

Thor'naus mit mu - thigem Schritt, ging durch die Pro - vin - zen, ging ü - ber - all mit.

Figure 464: Lied 1: Piccolo, tutti and Clärchen Bars 39 - 48¹⁸²¹

49

Figure 465: Lied 1: Piccolo and Violin Bars 49 - 57¹⁸²²

The piccolo dares to climb higher up its registers into the third octave, its grace notes on the downbeat of Bar 48 flashing the supertonic scale degree (E) of the new tonality of D minor brilliantly, doubling only the first violins at this stage while the other winds shift their focus on to descending dotted eighth notes in contrary motion (Figure 464).

Once again, Clärchen exalts the tune introduced by the orchestra, the strings at Bar 53 providing the only tutti interruption, sighing in a *diminuendo* slope of sixteenth notes from Bars 54 to 55. At this point, Clärchen reflects on the melody and elaborates further, now taking the

¹⁸²¹ Idem., p. 35.

¹⁸²² Ibid.

reign of the melodic development and becomes the master of the texture, the orchestra following at her heels.

The image shows a musical score for Figure 466, which includes parts for Piccolo and Violin. The score is in G major and 3/4 time. It features a vocal line with lyrics: "Die Fein - de schon wei - chen, wir schie - ssen da drein. Welch Glück sonder gleichen, ein Mannsbild zu sein, welch Glück sonder gleichen, ein Mannsbild zu sein." The Piccolo part is marked with dynamics like *p*, *f*, *dim.*, and *pizz.* The Violin part also has dynamic markings like *f* and *dim.*

Figure 466: Lied 1: Piccolo and Violin Bars 49 - 57¹⁸²³

The piccolo heroically touts its *forte* E-E-E-F idea up the octave and alongside the first violins from Bars 63 to 64 (Figure 467), praising Clärchen's fragment from Bars 55 to 56 and repeated from Bars 59 to 60. Beethoven did not use the piccolo to "sing" with the solo soprano leading ladies in his operas except for some rare descant situations (Example: Figure 364: Fidelio Finale, Piccolo + Leonore _ Soprano, Bars 318 - 344; page 430). The piccolo was used as a descant line with the sopranos in the choruses (Figure 467), as seen before (Examples: Figure 362, page 429 and Figure 363: Fidelio Finale, Piccolo + Soprano, Bars 293 - 317; page 430).

The image shows a musical score for Figure 467, which includes parts for Piccolo and Clärchen. The score is in G major and 3/4 time. It features a vocal line with lyrics: "sein, welch Glück sonder gleichen, ein Mannsbild zu sein, ein Mannsbild zu sein." The Piccolo part is marked with dynamics like *colla voce.*, *ritard.*, and *a tempo.*

Figure 467: Lied 1: Piccolo and Clärchen Bars 58 - 68¹⁸²⁴

The soprano, in the recitative style, leads the strings "*colla voce*" into a repetition of the A section distinguished by two endings. The first ending allows the tutti orchestra, the piccolo acting purely in a collaborative function and doubling the first oboe, to lead the listener back to the beginning of the *Lied*.

¹⁸²³ Ibid.

¹⁸²⁴ Idem., p. 36.

During the second ending, the orchestral texture thins after a downbeat of only strings just after the double bar line; the oboes, bassoons, and horns interject briefly before the piccolo is exposed to chime in with a triplet sixteenth-note figure before it is joined in parallel motion by Clärchen on the second beat of Bar 137 (Figure 468).

The image shows a page of a musical score for a song. The page is numbered 69 in the top left corner. The score is in G major and 3/4 time. It features a vocal line (Clärchen) and an orchestral accompaniment. The vocal line has lyrics 'sein, ja, ein'. The orchestral accompaniment includes strings, woodwinds, and brass. The score is marked 'dim.' and 'a tempo'. The page is divided into two systems, with the first system ending at bar 136 and the second system starting at bar 137. The second system is marked '2. a tempo' and '137'.

Figure 468: Lied Bars 136 - 137¹⁸²⁵

She carries on after the downbeat of Bar 138 in an unaccompanied solo until the last a tempo of the *Lied*, where the orchestral tutti drum up the tune from the first ending of the previous section with a very brief coda of seven bars (Figure 469). In these last three bars, 152 to 154 (Figure 470), the piccolo leads the woodwinds and upper strings in the militaristic triplet swings it started as a soloist at the beginning of the song.

¹⁸²⁵ Ibid.

138 colla voce, a tempo.

colla voce, a tempo.

Manns . bild zu sein.

colla voce, a tempo.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Figure 469: Lied Bars 147 - 154¹⁸²⁶

147

p dim.

p dim.

p dim.

p dim.

p dim.

p dim.

p dim.

p dim.

Figure 470: Lied Bars 147 - 154¹⁸²⁷

¹⁸²⁶ Idem., p 38.

¹⁸²⁷ Ibid.

The piccolo lies dormant until the third entr'acte of the production, waiting until the second half of this dramatic intermission after a lively introduction characterized by the first oboe adopting the role of soloist; the atmosphere is highly reminiscent of an oboe concerto in the Classical style.

Entracte: Allegro – Marcia. Vivace



Figure 471: Egmont, March, Piccolo called for in the score

In the dignified *Marcia Vivace* section of the Entr'acte III (*Zwischenakt III*), where the harmonious bustle of Brussels is rudely interrupted by the encroachment of the Spanish army into the city,¹⁸²⁸ exemplified by the pomp and ceremony of C Major, the second flutist switches to piccolo and waits with the first flute for the canonical ostinato figures to develop underneath them. Starting *pianissimo* with the trumpets and timpani tapping out a rhythmic figure on C, they are followed by the clarinets whispering the primary theme of the march, tailed by the strings, eager to repeat the clarinet's new motif and developing it into a simple eight-bar phrase that will remain central to the rest of the section. In the upbeat, to Bar 72 (Figure 472), the entire orchestra joins in restating the eight-bar phrase, with the piccolo doubling the first violins up the octave. By doing so, it remains in the second and lower tiers of the third octave and continues in this vein, as its sole function throughout the rest of the entr'acte. By this technique, Beethoven indicated that he required that the piccolo contribute solely to bringing out the main melody and adding a crisp sheen to it, subordinating it to the rank as one of the infantrymen of the brigade.

From the pick-up to Bar 80 until Bar 87 (Figure 473), the orchestra explores an adaptation of the theme in the contrasting tonality of E minor, adopting various grace-note ornaments that can be recalled from Clärchen's first *Lied*. The ensemble then returns to its merry eight-bar phrase in C Major from the upbeat to Bar 88 (Figure 474), now at *fortissimo*, until Bar 95 (Figure 474), where the curtain is raised, and the strings prepare the audience by setting the mood of the opening of Act IV, drifting away to *pianississimo* (*ppp*).

¹⁸²⁸ Phillip Huscher. Program Notes, *Ludwig van Beethoven: Egmont, Op. 84*. Chicago Symphony Orchestra; https://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/ProgramNotes_Beethoven_Egmont.pdf.

Figure 472: Entr'acte III (Zwischenakt III) Bars 69 - 77¹⁸²⁹

Figure 473: Entr'acte III (Zwischenakt III) Bars 78 - 86¹⁸³⁰

¹⁸²⁹ Ludwig van Beethoven's Werke, Serie 2: Orchester-Werke, Nr. 12 - Musik zu Goethe's Trauerspiel: Egmont, Op. 84, p. 57.

¹⁸³⁰ Idem., p. 58.

Figure 474: Entr'acte III (Zwischenakt III) Bars 87 - 95¹⁸³¹

The main events of the tragedy unfold: The Duke of Alva arrests Egmont under charges of heresy and conspiracy against the Spanish Crown, whereby he is sentenced to death. Despite all her attempts to save her lover, Clärchen, in her unrelenting despair ultimately takes her own life.¹⁸³² During the penultimate “*Melodrama*,” Egmont reappears and recites his last speech over music, recounting the details of a dream he had of Clärchen, who visited him garbed in a robe of liberty and forecasted the victory of the Netherlanders over the Spanish because of his martyrdom. Assured by the message conveyed to him in his reverie, Egmont’s final monologue continues with the confidence that his people will push on to victory against the Spanish tyranny until he walks through the gates towards his place of execution.¹⁸³³

Siegessymphonie (“Symphony of Victory”): *Allegro con brio*

Immediately following the protagonist’s death is the *Siegessymphonie*, or “Victory Symphony,” where the orchestra hearkens the words of Egmont and once again performs the *Allegro con brio* section of the Overture, this time with the introduction of two additional bars at the beginning of an ascending scale throughout the orchestra from the dominant (C) to the

¹⁸³¹ Ibid.

¹⁸³² Robert Cummings. *Egmont incidental music, Op. 84*. AllMusic: <https://www.allmusic.com/composition/egmont-incidental-music-op-84-mc0002358409>

¹⁸³³ C.A. Buchheim, *Goethe: Egmont, A Tragedy*. Clarendon Press Series, 4th ed., 1893. Google Books, Page 95.

tonic of the section (F), bringing the drama to full-circle and fully realizes the eventual victory of the Lowlands over their domineering occupiers once and for all (Figure 475).

Figure 475: Siegesymphonie (“Symphony of Victory”): Allegro con brio, Piccolo part final, Bars 290 - 347¹⁸³⁴

A parallel of interest is drawn between the role of the piccolo and the state of Egmont and his compatriots: while shackled under the iron curtain of the Spanish, the piccolo remained homogeneous, blending in with the rest of the orchestra and serving no higher purpose. However, under the guise of Egmont and Clärchen’s apparitions of triumph and emancipation, the piccolo emerges autonomously from the orchestra and delivers spritely declarations, heralding the desires of the tragedy’s heroes.¹⁸³⁵ This sentiment also remains true to the emboldened ideals that were held mutually between Goethe and Beethoven, the timing of which

¹⁸³⁴ Egmont, Op.84 (Beethoven, Ludwig van). Leipzig: Breitkopf & Härtel, n.d. Reprinted New York: E.F. Kalmus, n.d. (1933-70). Detroit: Luck's Music Library, n.d. (Violins 1, 2), Public Domain [tag/del/mrg], Misc. Notes - These files are part of the Orchestra Parts Project. IMSLP: [https://imslp.org/wiki/Egmont,_Op.84_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Egmont,_Op.84_(Beethoven,_Ludwig_van)), p. 3.

¹⁸³⁵ Personal observation.

could not have been better placed, illustrating Beethoven's struggle with freedom during a time when Napoleon's forces had occupied the composer's home city of Vienna since May 1809.¹⁸³⁶

Summary

The overture and the accompanying "incidental music" for Goethe's play "*Egmont*" exclusively utilize the piccolo's martial qualities to add tiny sparkles to tutti sections. Uniquely, it is the only Beethoven composition in which the piccolo is played exclusively by the second flutist instead of by a separate piccoloist. Arthur Elson, in discussing Beethoven and the piccolo, talks about "*exciting martial flourishes*" at the end of the Overture, as well as in other militaristic sections, such as just before the words "*The fife played!*" ("*Das Pfeifchen gespielt!*"), where the piccolo adds an "*incomparable effect*" (Act 1, Bar 6).^{1837,1838}

Forsyth, in talking about Beethoven challenging the manageable range attainable by the piccolo, says, "One must remember that as the piccolo reaches the top of its compass, the notes are produced with greater difficulty than the corresponding notes of the flute."¹⁸³⁹ Writing in the brilliant, high register and the extending the scale passage, transitioning seamlessly from flute to piccolo Beethoven creates the sound of only one instrument with a wide range (Table 11 – page 393).

In the solos in *Egmont* Overture, as well as in the Ninth Symphony, Beethoven maximizes the piccolo's range.

As demonstrated by Kuo-Jen Teng, in the *Egmont Overture*, an increase of the piccolo's usage by Beethoven as is shown in the Table 12 (page 395) and as she demonstrated, the piccolo:

[...] "*joined the orchestral tutti for 43 percent of the movement, Beethoven increases the solo or solo with other instruments usage from 0 percent to 30 percent; to 21 percent for an octave higher than flute; and to 6 percent in unison with flute.*" [...].¹⁸⁴⁰

In the *Egmont Overture* and then later in the Ninth Symphony, there is a significant change in the length of the piccolo's melody involvement or solo performance, demonstrating an increasingly important role of the contribution by the piccolo. Along with this is the

¹⁸³⁶ Phillip Huscher, Program Notes – Ludwig van Beethoven: *Egmont*, Op. 84.

¹⁸³⁷ Arthur Elson. *Orchestra Instruments and their Use: Giving a Description of Each Instrument Now Employed by Civilized nation*, 2nd ed., The Page Co., Boston, 1922, p. 151. Google Books: <https://books.google.com/books?id=7oMhAAAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

¹⁸³⁸ Idem., p. 150 – 151.

¹⁸³⁹ Forsyth, p.199.

¹⁸⁴⁰ Teng, Thesis, p. 75.

implication of the piccolo's acceptance by Beethoven as well as the early nineteenth-century audience (Table 19 – page 536).¹⁸⁴¹

Table 19: Musical Function Summary of Piccolo in the Egmont Overture

Piccolo Usage	Musical Function	
	Measures	Details
Dominant Pedal	293-307	Trills on third space C2 → A2 (Dominant → Mediant of F major)
		Ostinato figures A-G-F-G-A depicts the triumphant march over the tonic F major
Ostinato Figures	311-329	Extends the violin's ostinato figures, filling the half notes, and creating the effect of extension and suspension.
		I-V-vii°-I, through a short modulation from F ⁷ -D-G-B♭m-C-F.
Chord Function	330-347	Articulates the middle range ascending arpeggios.
		A dominant pedal tone: contrasted with a timpani roll on the tonic pedal, creating a solid fifth pedal chord that leads to F major.
Movements with Piccolo - measures analyzed for Egmont	293-307	Overture
	313-316	
	321-329	
	343-347	
		Lied 1: (Clärchen) - "Die Trommel gerühret"
		<i>Marcia Vivace</i> section of the entr'acte III (<i>Zwischenakt III</i>)
		<i>Siegessymphonie</i> , ('Victory Symphony')

Egmont is a powerful and expressive example of one of the last works of Beethoven's middle period. It is in a style like the Fifth Symphony, which was completed two years earlier. In a comparison of the *Egmont Overture* to the Fifth Symphony, Beethoven, as seen in Table 11 (page 393), draws more on the piccolo and increases its written range. Beethoven shows a maturation process, evolving through the *Egmont* to be carried through the Ninth Symphony, that displays a mature approach to orchestration technique by never allowing a balance problem between the piccolo and the orchestra (Figure 457 page 520), providing vivacity to the overture.¹⁸⁴² Beethoven did not achieve a solo performance for the piccolo but used the piccolo effectively in its high melodic register, scoring it in tandem and in long combinations with the flute and violins (for example Bars 293 – 307: see Figure 454 and Figure 455) and providing a dazzling melody in the piccolo's most excellent range, flying high above the orchestra. As previously described on page 522, the piccolo augments the bass line in Bars 330 through 340, where Beethoven makes use of the piccolo's lower register (Figure 459 and Figure 460, pages 522 and 523), while the winds are playing long notes and the violins are playing tremolos.

¹⁸⁴¹ Ibid.

¹⁸⁴² Personal analysis.

König Stephan/ Musik zu August von Kotzebues Festspiel "König Stephan oder Ungarns erster Wohltäter," Op. 117 (1811)

The Ruins of Athens (Die Ruinen von Athen), Op. 113 and 114 (1811)

History

While on mandatory medical leave in the spa town of Teplitz¹⁸⁴³ and within the ephemeral time frame of three weeks in the late summer of 1811, Beethoven composed the incidental music to two stage works in collaboration with the celebrated dramatist, August von Kotzebue.¹⁸⁴⁴ Franz I of Austria had ordered the construction of an imperial theater in Pest as a gesture of good faith and gratitude for Hungary's loyalty to the Austrian Hapsburg crown¹⁸⁴⁵, and Opuses 113 and 117 were commissioned to serve as the Prologue and Epilogue of its grand opening. The above composition was initially intended for the emperor's name day on October 4. However, it was postponed to the theater's opening on February 9-11, 1812.¹⁸⁴⁶

Befitting to its original intent, *König Stephan* commemorates the historical events that led to the unification of peoples and territories of the Carpathian Basin in the establishment of Hungary under Stephan I.¹⁸⁴⁷ Given the subtitle "*Ungarns erster Wohltäter*" ("Hungary's First Benefactor"), this production was an indirect homage to the present Kaiser.¹⁸⁴⁸

¹⁸⁴³ Maynard Solomon. *Beethoven*. 2nd. New York: Schirmer Trade Books, 2001. p. 273.

¹⁸⁴⁴ Branscombe, Peter. "*Kotzebue, August von*." Grove Music Online. January 01, 2001. Oxford University Press. Date of access 1 Aug. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015423>>

¹⁸⁴⁵ Guerrieri, Matthew. In "*Ruins of Athens, pieces of history, propaganda*." 8 March 2014. Web site. 1 August 2018. <<https://www.bostonglobe.com/arts/music/2014/03/08/ruins-athens-pieces-history-propaganda/jNWNuZxi8XuXCVUcpbLa2L/story.html#>>.

¹⁸⁴⁶ Latham, Alison. *Die Ruinen von Athen*. Vol. Oxford Reference. Oxford: The Oxford Companion to Music: Oxford University Press, January 01, 2011. 1 August 2018. Quoted in Solomon, p. 237.

¹⁸⁴⁷ Wikipedia contributors. "*Stephen I of Hungary*." Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 23 Jul. 2018. Web. 1 Aug. 2018.

¹⁸⁴⁸ Solomon, p. 273.

König Stephan:

Analysis

King Stephan is a work full of fire and life. Of interest is the secondary theme of the overture, strongly suggestive of Beethoven's Ninth Symphony.

The first time the piccolo appears in the melodrama^{1849,1850} is during the short second number, where the orchestra is bolstered by the male choir who metaphorically extol their illumination and the expulsion of their paganistic history in favor of their new baptism into Christianity.¹⁸⁵¹ During the first sixteen bars, the men quietly huff similarly to the *pizzicato* plucking of the cellos and basses, while the second bassoon and second horn trade-off low and extended pedal notes and the rest of the strings join in with their *pizzicato* accompaniment. The first flute and oboes chime in with light triplets, illustrating the flickering "light" that the men succumbed to while they trudged through the obscure and murky darkness of the groves. The orchestral texture suddenly springs to life in Bar 20 (Figure 476), during which the piccolo sustains an invigorating trill on its second-octave G until it flutters upwards to resolve on the downbeat of Bar 22 in the new tonic of C Major.



Figure 476: King Stephan No. 2 Chor Bars 20 - 23¹⁸⁵²

Lying in wait for fourteen bars, the piccolo enters in Bar 36 (Figure 477), where it blazes with a flash of articulated scalic sixteenth notes going up and down its second and third octaves in unison with the first and second violins before a brief series of repetitive sweeps that anticipate the glorious unification of the winds, brass, timpani and male choir in homophony for the last four bars of the number (Figure 478).

¹⁸⁴⁹ Idem., p. 273.

¹⁸⁵⁰ Branscombe, Peter. "Melodrama." *Grove Music Online*. January 01, 2001. Oxford University Press. Date of access 1 Aug. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000018355>.

¹⁸⁵¹ Beethoven, *King Stephan*, IMSLP; Ludwig van Beethovens Werke, Serie 20: Dramatische Werke, Nr.207b, Leipzig: Breitkopf und Härtel, n.d.[1864]. Pages 49-56.

¹⁸⁵² Idem., pp. 51, 52.

This musical score shows four staves for King Stephan, bars 34-37. The top staff is for Piccolo, the second for Flute, the third for Violins, and the bottom for Cello. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. Bar numbers 34, 37, and 40 are indicated at the top of the staves.

Figure 477: King Stephan, Bars 34 – 37; Piccolo, Flute, Violins, Cello¹⁸⁵³

This musical score shows the orchestral and vocal parts for King Stephan, bars 38-42. The instruments listed on the left are Flauto piccolo, Flauti, Oboi, Clarinetta in C, Fagotti, Corni in C, Tromba in C, Timpani in C.G., Tromboni Alto e Tenore, Trombone Basso, Violino I, Violino II, Viola, Tenore I, Tenore II, Basso I, Basso II, and Violoncello e Basso. The vocal parts include lyrics in German: Hoff - nung gebracht. Heil Deinem Va - ter! unserm Ret - ter! Heil, Heil! The score includes dynamic markings such as *cresc.* and *ff*. Bar numbers 38, 41, and 42 are indicated at the top of the staves.

Figure 478: King Stephan, Bars 38 - 42¹⁸⁵⁴

¹⁸⁵³ Idem., p. 55.

¹⁸⁵⁴ Idem., p. 56.

Following a brief dialogue between Stephan and one of his warriors¹⁸⁵⁵, the last relaying news of their victory over the “wild tribe” of Moglut and their prince, Gyula, the melodrama presses on with an instrumental *Siegesmarsch* (Victory March).¹⁸⁵⁶

The bassoons, horns, and timpani initiate the march with the melody for eight bars and an additional four-bar bridge but play it softly as though the listener is hearing the march coming from the distance. Then, the strings enter in Bar 12 with a crescendo that swiftly dives right into a *fortissimo* tutti (Bar 13 - Figure 479) in the “*Feurig und stolz*” (Fiery and proud) manner in which Beethoven prescribed to the movement. Over the contagious dominant-tonic (D-G) pounding of the timpani (one that would coax any listener out of their comfortable recline and into the throngs of the march!), the piccolo chirps the melody of the march alongside its companions from Bar 13 to 20 (Figure 479).



Figure 479: King Stephan Siegesmarsch Bars 9 - 23¹⁸⁵⁷

During an unexpected turn of events, the orchestra quickly modulates to the distant tonality of B Major, demonstrating a level of restraint from the pompous G Major, but does not compromise the positive aura that had been established. The piccolo also traverses down to its first and second octaves, outlining the secondary theme with the first violins, while the rest of the woodwinds maintain the harmonic shifts in stationary ostinato eighth notes. In a reminiscent rondo style of composition, the piccolo and upper strings introduce new melodic fragments in between each reiteration of the central march theme, often at the *piano* dynamic with *sforzando* and *fortepiano* interruptions throughout the innocuous phrasing (Figure 480).



Figure 480: King Stephan, Bars 24 - 47¹⁸⁵⁸

¹⁸⁵⁵ Idem., p. 57.

¹⁸⁵⁶ Idem., pp. 58-64.

¹⁸⁵⁷ Idem., pp. 59, 60.

¹⁸⁵⁸ Idem., pp. 61-63.

Each repetition of the tune finds the original phrase halved until the last six bars of the march. Here, Beethoven alters the responsory half of the original melody and drives the lines upward to the top of the G Major scale, only to plummet down the octave in the typical Classical cadential formula of ending in something triumphant (Bars 49 to 54 - Figure 481).

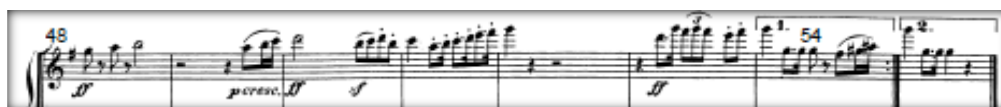


Figure 481: King Stephan, Bars 48 - 54¹⁸⁵⁹

Die Ruinen von Athen:

The Epilogue to the inauguration of the Pest imperial theater tells an entirely different story but remains faithful to Beethoven's cause for royal adulation. *Die Ruinen von Athen* is the tale surrounding Minerva, who awakens after two thousand years of slumber to find Athens under the occupation of Ottoman rule, who has laid waste to the cradle of Western civilization and purged all remnants of its culture. In a stroke of fate, Minerva is transported by Mercury to Pest, where he is shown that under the solidified rule of Emperor Franz, a new and improved Athens is being rectified.¹⁸⁶⁰

No. 4: Marcia alla Turca:

During the first of two entrances the piccolo makes throughout the entirety of the work, Minerva abhors the noise of a "barbaric scream." A girl then warns everyone of an approaching Janissary corps, signaling the initiation of the *Marcia alla Turca*.¹⁸⁶¹ At a hushed *pianissimo*, the piccolo leads the winds in the establishment of the two eight-bar phrases constituting the main theme of the march, the strings providing only the subtlest of support underneath. The listener also hears the distant clanging and clashing of the triangle, cymbals, and bass drum, once more coloring the atmosphere with the signature tonal flavors of the chic "Turkish" compositional style of the time. From Bars 9 to 16 (Figure 482), marked by a crescendo and expansion on the edgy grace note-ornamented motif, rather than an expected ending the second phrase, the piccolo and winds transform Bars 13 to 16 (Figure 482) into the first four bars again, allowing a raucous tutti entrance at Bar 17 to complete the two phrases that were only hinted at

¹⁸⁵⁹ Idem., p. 64.

¹⁸⁶⁰ Maynard Solomon, p. 273.

¹⁸⁶¹ Ludwig van Beethovens Werke, Serie 20: Dramatische Werke, Nr.207, Pages 49-57.

previously¹⁸⁶². One can imagine that these grace note “jolts” constitute the “noise” that Minerva complained about, as well as the “scream” from the piccolo, which proudly imitates the shrieking *zurnas* that were native to the Turkish *mehter* bands. This movement, Number 4, the Turkish March, is the only piece in *The Ruins of Athens*, which Beethoven did not specifically compose for the work.¹⁸⁶³ The theme was used by Beethoven in his Opus 76, *Six Variations on a Turkish March* for piano in D-major,¹⁸⁶⁴ and transposed here to B-flat Major.

Taking advantage of the extreme dynamic juxtapositions characteristic of the Turkish style¹⁸⁶⁵, the piccolo captains the transitions between soft and loud exaltations, such as the contrasting twelve bars between Bar 29 and 40 (Figure 482), as well as the gradual fading of the military procession during the last sixteen bars of the march. By doing so, the piccolo enchants the audience with its tantalizing colors of playing quietly up in the second and third octaves.

¹⁸⁶² Die Ruinen von Athen, Op.113 (Beethoven, Ludwig van). Ludwig van Beethovens Werke, Serie 20: Dramatische Werke, Nr.207, Leipzig: Breitkopf und Härtel, n.d. [1864]. Plate B.207. p. 51, IMSLP; http://ks4.imslp.info/files/imglnks/usimg/e/ed/IMSLP316311-PMLP03071-LvBeethoven_Die_Ruinen_von_Athen,_Op.113_BH_Werke_fs.pdf

¹⁸⁶³ Hans-Hubert Schönzeler (Conductor). Berlin Symphony Orchestra, Turnabout Vox, TV-S 34368, 1970. LP notes.

¹⁸⁶⁴ 6 Variations in D major, Op.76 (Beethoven, Ludwig van), IMSLP; [https://imslp.org/wiki/6_Variations_in_D_major%2C_Op.76_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/6_Variations_in_D_major%2C_Op.76_(Beethoven%2C_Ludwig_van))

¹⁸⁶⁵ Pirker, Michael. "Janissary music." Grove Music Online. January 01, 2001. Oxford University Press, Date of access 1 Aug. 2018. <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014133>>

The Ruins of Athens, Op. 113 Marcia alla turca

Flauto piccolo.

Vivace.

The musical score is written for a piccolo flute. It begins with a dynamic of *pp* and a tempo marking of *Vivace*. The piece is in E-flat major and 2/4 time. The score includes various dynamics such as *pp*, *cresc. poco a poco*, *f*, *più f*, *dim. poco a poco*, and *pp*. There are also articulation markings like *ten.* and *sempre*. The score is divided into measures, with measure numbers 7, 13, 19, 25, 32, 39, 45, 52, 59, and 65 indicated.

Figure 482: Ruins of Athens, Movement 4, Turkish March Opus 113, Piccolo¹⁸⁶⁶

Sound Files 28: Beethoven, The Ruins of Athens, Janissary Sound

No. 7: Marsch und Chor

This scene presents quite a peculiar state of affairs for the piccolo, as while the customary function of Beethoven's marches was to exhibit militant prowess, the nature of this march serves to capture the elation and pious devotion of Greek pagans and priests in their preparations in the temple for a sacrificial ceremony in honor of the Muses, Melpomene, and Thalia.

In advocacy of the ennobled status of these preparations, the scene begins in the regal tonality of E-flat Major with a sectional quartet of oboes, clarinets, bassoons, and horns in the fashion of a *Harmonie* wind band, the most gallant arrangement of wind instruments of the eighteenth and early nineteenth centuries. The first flute joins in and becomes an eminent

¹⁸⁶⁶ IMSLP: Die Ruinen von Athen, Op.113 (Beethoven, Ludwig van). Marcia alla turca (No. 4) Piccolo part. Leipzig: Breitkopf & Härtel, n.d.(ca.1880). Reprinted: New York: Edwin F. Kalmus, n.d. (1933-70).
[https://imslp.org/wiki/Die_Ruinen_von_Athen,_Op.113_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Die_Ruinen_von_Athen,_Op.113_(Beethoven,_Ludwig_van))

melodic component throughout the rest of the seventy-three-bar instrumental introduction that is incidental to the scene where Mercury convinces Minerva to let go of her extinct Greece and join in the jubilant celebrations of a renewed hope in the resurrections of a new Athens, made possible by the contributions of various figures throughout Western European history since the fall of Athens.

After Minerva leaves with Mercury, the *Harmoniemusik* starts again as it had previously, but is now joined by two choirs of virgins and priests, who sing of the various tasks they are obliged to fulfill before their grand religious ceremony. Directly on Bar 119 (Figure 483) , when the two choirs finish vocalizing their virtuous work, the tutti orchestra initiates their “march,” the piccolo almost exclusively assuming the position of the first flute in the previous melodic development of the *Harmoniemusik* and triumphantly marches onwards with the rest of the orchestra until the end of section.

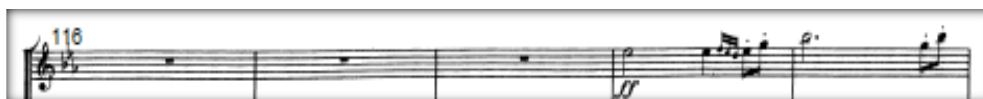


Figure 483: Ruins of Athens, Movement 6, Marsch und Chor Opus 113, Piccolo¹⁸⁶⁷

Summary

Die Ruinen von Athen is one of Beethoven's more direct examples of not only incorporating Turkish instrumentation into the orchestration of his works that lends hints of exoticism to the music, but he also attempts a more concerted effort into displaying “orientalism”¹⁸⁶⁸ in the harmonic context. The incessant grace note embellishments, often chromatic, as well as the abrupt transitions and explorations into various minor tonalities and the significant shifts in dynamic level¹⁸⁶⁹ all attempt to paint a picture of the Arabic-Persian-based musical world from which the Turks embraced their traditions and tonal systems (Harris and Stokes).¹⁸⁷⁰

¹⁸⁶⁷ Idem., p. 72.

¹⁸⁶⁸ Locke, Ralph P. "Orientalism." *Grove Music Online*. May 26, 2010. Oxford University Press, Date of access 1 Aug. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040604>>

¹⁸⁶⁹ Pirker, Michael. "Janissary music." *Grove Music Online*. January 01, 2001. Oxford University Press, Date of access 1 Aug. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014133>>

¹⁸⁷⁰ Harris & Stokes, 2018, pp. 89-91.

Wellingtons-Sieg, oder die Schlacht bey Vittoria (Wellington's Victory, or the Battle of Vittoria), Op. 91 (1813)

Version I for Panharmonikon (1813)

Version II for Orchestra (1813)

History

Paris had always been active regarding the so-called “opera scene,” with the Bonn National theater relying on its repertoire mainly on comic operas translated from French. In the then-contemporary Bonn society, sympathy with the French Revolution was extreme, and as a result, the flavor of the French Revolutionary march is present in many of Beethoven’s symphonic allegros.

Wellington's Sieg, oder Die Schlacht bey Vittoria was composed in 1813, premiered in Vienna on 8 December 1813 and conducted by Beethoven. It was dedicated to George Augustus Frederick (1762-1830), the Prince Regent, later King George IV and King of Hanover. The military-type instrumentation calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, six trumpets, three trombones, timpani, three “canon-like” bass drums, two side drums, cymbals, triangle, ratchets¹⁸⁷¹, and strings. Taking about fifteen minutes, it is of short duration. To the finale of that program, Beethoven added the premiere of his Seventh Symphony.

The story revolves around the significant setback suffered by the French in the war for the Iberian Peninsula (1807-14). Occasioned by the British victory over Joseph Napoleon’s troops near the Basque town of Vitoria on 21 June 1813, it was a considerable triumph for General Arthur Wellesley, who would soon have the title of Duke of Wellington conferred on him. Beethoven created this “battle symphony,” a favorite genre in those times, in which a band of musicians recreates the drama of specific military combat.

Wellingtons Sieg was initially inspired for performance on a bellows-driven invention by a friend of Beethoven, Johann Nepomuk Mälzel (1776-1838). The *panharmonikon* (a

¹⁸⁷¹ A ratchet, also called a noisemaker or Knarre (German) “is an orchestral musical instrument played by percussionists. Operating on the principle of the ratchet device, a gearwheel and a stiff board are mounted on a handle, which rotates freely. The player holds the handle and swings the whole mechanism around. The momentum makes the board click against the gearwheel, producing a clicking and rattling noise. A popular design consists of a thick wooden cog wheel attached to a handle and two wooden flanges that alternately hit the teeth of the cog when the handle turns.” Karl Peinkofer and Fritz Tannigel, *Handbook of Percussion Instruments*, (Mainz, Germany: Schott, 1976), pp. 152-153.

mechanical organ) could imitate percussion and wind instruments,¹⁸⁷² and the score for which Beethoven harmonized Mälzel's sketches of a *Siegessymphonie* were to be engraved for use on the machine.¹⁸⁷³ Impressed by the result, Mälzel asked Beethoven to arrange the piece for orchestra, an idea Beethoven claimed to have already considered.¹⁸⁷⁴ Upon agreement, Beethoven augmented the work for orchestra with the addition of "battle-music." The composer and inventor then planned for a premiere at a benefit concert ostensibly to support wounded Austrian and Bavarian soldiers who fought in the Battle of Hanau. After the enormously successful performances of *Wellingtons Sieg*, Beethoven issued a "Letter of Thanks,"¹⁸⁷⁵ recognizing Mälzel for all his efforts in making the arrangements for the concert. These feelings of goodwill were short-lived, however: Beethoven soon discovered that Mälzel claimed exclusive ownership of the orchestration, had failed to mention Beethoven even once in the concert bills that were distributed and surreptitiously arranged to have a mechanical version performed in Munich, with plans to tour additionally with his spurious version of the work to Frankfurt and London.¹⁸⁷⁶ The dispute resulted in an unpleasant rift between the two. However, the bad feelings were not permanent because, in later years, Beethoven promoted Mälzel's metronome and what he believed were the significant contributions it made to musical performance.¹⁸⁷⁷

Analysis

Movements/Sections for Orchestra in Two Parts:¹⁸⁷⁸:

Part I. Schlacht, Marcia, Rôle Britannia (Eb Major)

- Marcia. Marlborough (C Major)
- Schlacht - Allegro (B Major)
- Sturm-Marsch. Allegro assai

Part II. Sieges-Symphonie

- Intrada - Allegro ma non troppo (D Major)

¹⁸⁷² *Panharmonikon*, Wikipedia; <https://en.wikipedia.org/wiki/Panharmonikon>

¹⁸⁷³ Beethoven. Original score for Panharmonikon. Holograph manuscript, 1813, Staatsbibliothek zu Berlin (D-B): Mus.ms.autogr. Beethoven, L. v., Artaria 181, Version for Panharmonikon IMSLP: <https://imslp.org/wiki/Special:ImagefromIndex/513525/hfpb>. Accessed March 30, 2019.

¹⁸⁷⁴ Beethoven's Letters, Volume 1: 127. "Deposition": <http://www.gutenberg.org/files/13065/13065-h/13065-h.htm>

¹⁸⁷⁵ Idem. 116. "Letter of Thanks": <http://www.gutenberg.org/files/13065/13065-h/13065-h.htm>

¹⁸⁷⁶ Idem. 127. "Deposition"; 129. "Address and Appeal to London Artists by L. van Beethoven": <http://www.gutenberg.org/files/13065/13065-h/13065-h.htm>

¹⁸⁷⁷ *Battle Symphony*, Groves Reference: <http://www.oxfordreference.com/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-846?fromCrossSearch=true>

¹⁸⁷⁸ *Wellingtons Sieg, Op.91* (Beethoven, Ludwig van), IMSLP: [https://imslp.org/wiki/Wellingtons_Sieg,_Op.91_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Wellingtons_Sieg,_Op.91_(Beethoven,_Ludwig_van))

The *Wellington's Sieg, oder Die Schlacht bei Vittoria* (Wellington's Victory) commences in a 6/8 meter with a snare drum crescendo, concluding in a trumpet fanfare, announcing the advent of the British forces. The introduction by the orchestra is led by the woodwinds and horns, who play "Rule Britannia." Wellington's Victory is perhaps Beethoven's most programmatic piece, and, as the subject matter of the composition suggests, the piccolo's main role is to add a quality of militarism to the marches. Following this "British" introduction is followed by the drums and trumpets of the French, and an ensuing march which is labeled in the score as "*Marlborough*," better known today as "*For He is a Jolly Good Fellow*." The French sound a "battle" trumpet, which is answered by the English, and after that, the battle music begins. Beethoven required the bass drums to represent cannons and ratchets to mimic intensified gunfire in the score. The massive final onslaught of the British ends with the pathetic sound of the defeated French staggering away to the tune of "*Marlborough*." In the final movement, the "*Victory Symphony*" is heard. It is the unique triumphant archetypical music Beethoven is so philosophical at creating which is then followed up by an almost anti-climactic gentle declaration of "*God Save the King*." The conclusion leading to the final celebration follows a few variations on *God Save the King*, including bars of alternating *piano* and *fortissimo*.¹⁸⁷⁹

Within the context of this composition, commemorating the decisive Allied victory that severed Napoleon Bonaparte's control of Spain during the Battle of Vitoria on June 21, 1813¹⁸⁸⁰, the piccolo serves two functions throughout the breathtaking fourteen-minute "potboiler"¹⁸⁸¹: [1.] to be one of the primary voices in stating the opposing march melodies of *Rule, Britannia!* (representing the British forces under General Arthur Wellesley, venerated with the title of 1st Duke of Wellington), and *Marlborough s'en va-t-en Guerre* (symbolizing the French army under King Joseph Bonaparte, Napoleon's brother), and [2.] to be the shrill doubling for a majority of the thematic material that developed the *Schlacht* (including the *Sturm-Marsch* included in the first half) and *Sieges Sinfonie*.¹⁸⁸²

True to form, the opening leaves nothing to the imagination of the listener, sounding off with the snare drum rhythms and trumpet fanfare (in E-flat) of the "English" combatants. The *Marcia: Rôle Britania* commences, the piccolo and the first clarinet leading the anthem

¹⁸⁷⁹ Kevin McMahon. Music Director and Conductor, Symphony Orchestra, Sheboygan, November 2012 Program Notes; <http://sheboygansymphony.org/concerts/program-notes/november-2012-program-notes/>.

¹⁸⁸⁰ *Battle of Vitoria, Britannica*: <https://www.britannica.com/event/Battle-of-Vitoria>.

¹⁸⁸¹ Potboiler: a book, painting, or recording produced merely to make the writer or artist a living by catering to popular taste.

¹⁸⁸² *Wellingtons Sieg, Op.91* (Beethoven, Ludwig van) First Edition, Vienna: S.A. Steiner & Co., n.d. (1815). Plate 2367, IMSLP; [https://imslp.org/wiki/Wellingtons_Sieg,_Op.91_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Wellingtons_Sieg,_Op.91_(Beethoven,_Ludwig_van))

starting at *piano* from the top of the accompanying military wind band, featuring the “Turkish” instrumentation of the triangle, cymbals and bass drum (Bars 1 to 8 - Figure 484).

Not to say that Beethoven was necessarily implying that this or any of the following material in *Wellingtons Sieg* held any footing on the “Turkish music” genre. Stephen Rumph states:

[...]“Janissary instruments (bass drum, cymbals, and triangle) had long served as a standard battery for European military bands” and that “he [Beethoven] relied on the *banda Turca* every time he wanted to portray a realistic military band, whether the nationality was Italian, Polish, Scottish, Austrian, English, or French”[...].¹⁸⁸³

Achieving the closest aural depiction of the Orient was executed not just with the representation of those instruments that coincide with those cultural traditions, but rather through the implementation of “*harmonic and melodic exotica*.” Witness this with Beethoven’s use of “*pedal points, modal harmonies, and coloristic grace notes*” for the Janissary militaristic and “vulgar” procession of *Die Ruinen von Athen*.¹⁸⁸⁴

Beethoven
Wellington's Victory
or the Battle of Vittoria
(Wellingtons Sieg)
Op. 91

I. Battle
ERSTE ABTHEILUNG.
Schlacht.

Trommeln und Trompeten an der englischen Seite.
Englische Trommeln zuerst allein.



NB. Dieses Trommeln wird eine Welle *piano* nach und nach immer stärker, nämlich von *crescendo poco a poco* bis *sf* fortgesetzt. — Leidet es der Platz, fängt man von der äussersten Entfernung an, und nähert sich immer mehr und mehr.

Dann treten dazu Englische Trompeten in Es.

Hierauf folgt der Marsch: **Rûle Britannia.**

Marcia: Rûle Britannia.

Flauto piccolo. *cresc. poco a poco*
Clarineti in B. *cresc. poco a poco*
Fagotti. *cresc. poco a poco*
Corni in Es. *cresc. poco a poco*
Tromba in Es. *cresc. poco a poco*
Triangolo. *cresc. poco a poco*
Piatti e Gran Tamburo. *cresc. poco a poco*

Figure 484: Wellington’s Sieg, Marcia: Rûle Britannia, Bars 1 - 9¹⁸⁸⁵

¹⁸⁸³ Stephen C. Rumph. *Beethoven after Napoleon: Political Romanticism in the Late Works*. London: University of California Press. pp. 187-88.

¹⁸⁸⁴ Idem. p. 187

¹⁸⁸⁵ IMSLP, Wellingtons Sieg, Part 1: *Schlacht*.Nr.10. p.1.

Part I. Schlacht

Marcia: Rôle Britannia:

Remaining within the parameters of the first and second octaves, it is understood that Beethoven uses this particular model of function for the piccolo to serve as an accessible melodic voice, the demands of which cannot be sufficiently or appropriately met in its more brazen, piercing tessitura of the third octave. Hence, even during the final eight bars of the “chorus,” which emerged from a gradual *crescendo poco a poco* over the ensuing fifteen bars preceding its *forte* entrance (Bar 8 to 22 - Figure 484; Figure 485; Figure 486), the piccolo endures in contentment as a servant to the overall tutti texture when the strings finally join the military band to conclude the British march (Bar 23 to 30 - Figure 486).

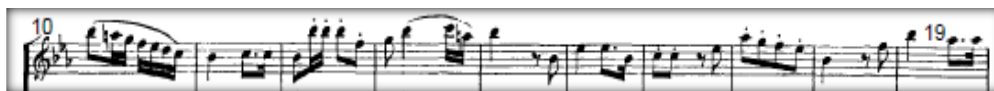


Figure 485: *Rôle Britannia*, Piccolo Bars 10 – 19¹⁸⁸⁶

A full orchestral score for measures 20 through 30. It includes staves for the piccolo, woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and percussion. The piccolo part is prominent in the upper register. The score shows a complex texture with many instruments playing simultaneously.

Figure 486: *Rôle Britannia*, Bars 20 – 30

Completing the image of opposing forces—a notion that Rumph champions¹⁸⁸⁷, suggesting that Beethoven demonstrates a metaphysical expansion of such in a carefully constructed framework belied by the composition’s bombastic visage—the “French” side

¹⁸⁸⁶ IMSLP, Wellingtons Sieg, *Schlacht*, p. 2.

¹⁸⁸⁷ Idem., p. 176.

conducts its own characteristic drumroll and trumpet fanfare (in C). At this point, the military wind band, now joined by the flutes and oboes, ilts into its compound duple meter chiming of the *Marcia: Marlborough*.

Sound Files 29: Beethoven, Wellington's sieg, English and French Tunes

Marcia: Marlborough:

Unlike the more thematically diverse tune of *Rule, Britannia!*, Beethoven essentially states the eight bars that define the essence of *Marlborough* (Bars 1 to 8 - Figure 487), intervenes with a basic refrain in the median (modulating briefly to E minor, Bars 9 to 12 - Figure 488), and follows by the reiteration of the eight-bar folk tune (Bar 13 to 20 - Figure 488).

Trommeln und Trompeten an der französischen Seite.

Französische Trommeln zuerst allein.



Dann treten dazu Französische Trompeten in C.

Hierauf folgt der Marsch: **Marlborough.**

Marcia: Marlborough.



Figure 487: *Marlborough*, Bars 1 – 7¹⁸⁸⁸

¹⁸⁸⁸ Idem., IMSLP, Wellingtons Sieg, *Marlborough*, p. 3.



Figure 488: Marlborough, Piccolo Bars 8 - 34¹⁸⁸⁹

He then repeats the entire cycle once more with the addition of the string orchestra to the wind band with an almost gaudy resolution in the last two bars of the march (Bar 21 to 43 - Figure 489). While it may seem longer than the British introduction, Beethoven mostly takes a jab at the French in composing a march that goes in circles. Again, the piccolo is reserved in nature, as its obligation lies in chirping out the melody with the oboes and clarinets.

Figure 489: Marlborough, Bars 35 - 43¹⁸⁹⁰

Schlacht (Battle):

After the French and English trumpets each resound their calls to war, the “Battle” ensues, erupting into a shocking B Major cacophony of pedals chords among the winds, brass, and low strings. There is also a cascading of scales in the first violins, the intermittent blasts of “cannon-fire” and rifle-like crackling of ratchets from the opposing sides, and the distinctive trumpets were rallying the troops to surge further into the gruesome debacle. In the percussion section, one percussionist plays the timpani, while the other three percussionists play cymbals,

¹⁸⁸⁹ Idem., pp. 4 - 6.

¹⁸⁹⁰ Idem., p 7.

bass drum, and triangle. Separated on stage are two “sides,” British and French, both playing the same instruments: two side drums called the *englisches* and *französisches Trommeln* in the score. There are two bass drums (*Kanone* [Cannons] in the score) one for each army, and two ratchets for each side. Of note above the piccolo line is the instruction for the bass drum “canons”: *Kanonen an der englischen Seite* – marked ●; *Kanonen an der französischen Seite* – marked ○. The English trumpets and trombones are in Eb, and the French trumpets and trombones are in C. The music appears to simulate approaching opposing armies with extended passages depicting scenes of battle.

The piccolo is active from Bars 17 to 33 (Figure 490 and Figure 491), joining in the blocks of chords in the wind band, serving various harmonic functions relative to the spiraling chromatic and diatonic descent of the bassline since the tonality shifted to the mediatory tonality of C minor. Keeping to notes in the third octave reminiscent in pitch to those it implemented during the *Sturm* of Beethoven’s Sixth Symphony (see Symphony No. 6 in F major (“Sinfonia Pastorale”), Opus 68, 4th Movement (Allegro) “Gewitter. Sturm.” [1804-08], page 469), the piccolo here represents the trenchant grip of terror of battle where it is any man’s game. From Bars 30 to 33 (Figure 492), the piccolo breaks loose from the woodwinds and joins the first violins in jetting sixteenth-note streaks upward in C Major, resembling the screaming whistling of bolstered artillery and gunfire from the French.

Figure 490: Wellington Sieg, Schlacht, Bars 16 - 20¹⁸⁹¹

¹⁸⁹¹ Idem., *Schlacht*, p. 11.



Figure 491: Wellington Sieg, Schlacht, Piccolo Bars 21 – 30¹⁸⁹²

Figure 492: Wellington Sieg, Schlacht, Piccolo and Strings Bars 31 – 37¹⁸⁹³

The texture then enters into a 3/8 *Meno Allegro* section, the French trumpets blaring the rhythm the *Marlborough* march and showing a glimpse of French dominance at this stage of the battle (Bar 33).¹⁸⁹⁴ From this point until the *Sturm-Marsch* from Bar 127, the piccolo remains silent, and by doing so implicates its partisan nature towards support for the British.

Sturm-Marsch:

After wave upon wave of volleying chords and arpeggios, splattering a frontispiece of the French in their most desperate attempts to hold the invading British forces at bay, the latter finally break through the former's defenses. The breakthrough is signaled by the drastic shift to A-flat Major, the amplified strumming of English snare rhythms now coming from the French side, and whipping grace note figures in the strings. Seizing upon the opportunity of parading a final onslaught wrought by Wellington's allied forces, the piccolo cheeps its way back into a more positive sentiment, climbing its way in octaves with the flutes up the scale and breaks

¹⁸⁹² Idem. p. 12, 13.

¹⁸⁹³ Idem., p. 14.

¹⁸⁹⁴ Ibid.

barriers in a chromatic modulation to its top A-natural, signaling an A major key change in Bar 139 (Figure 493).



Figure 493: Sturm, Bars 135 - 141¹⁸⁹⁵

It is from here that the piccolo, along with the other winds and strings, winds up the texture with various grace notes, triplet sixteenth notes, and pedal harmonies every eight bars in exhilarating chromatic shifts in tonality (A-flat Major – A Major – B-flat Major – B Major). The chromatic tonality shifts are symbolizing the rising fervor of the British forces as they descend upon the diminishing ranks of the French. A brief four-bar interlude in the starting key of B Major gives way to the key signature of E-flat Major in Bar 159 (Figure 494).



Figure 494: Sturm, Bars 156 - 163¹⁸⁹⁶

However, there is still tension within the rapidly-altering harmonic shades within its parameters until it begins to lean for resolution in the jolting bars under *Sempre più Allegro* from Bar 163 to 168. Invoking the concept of “the last straw that overloads the camel”¹⁸⁹⁷ in the decimation of the French forces, the orchestra bursts forth flying the banners of the victorious English starting at the *Presto* of bar 169, heralding regal intervals of fourths and rhythmic patterns and phrasings that will ultimately dominate the composition during the impending *Siegessinfonie* (Figure 495).



Figure 495: Sturm, Bars 164 - 171¹⁸⁹⁸

¹⁸⁹⁵ Idem., p. 25.

¹⁸⁹⁶ Idem., *Sturm*, p. 28.

¹⁸⁹⁷ Oriental Proverb: quotes from 1799 in *The Scots Magazine or General Repository of Literature, History, and Politics*, vol XVI, Alex Chapman and Co., Edinburgh, 1799; Google Books: <https://books.google.com/books?id=h9cPAAAAQAAJ&pg=PA245&dq=%22last+straw%22#v=onepage&q=%22last%20straw%22&f=false>

¹⁸⁹⁸ Wellingtons Sieg, *Sturm*, p. 29.

The piccolo adorns its robes of comradery and plays in homophony with the rest of the ensemble. At Bar 187, the perspective shifts from the victorious Allies to the growing panic and confusion of the French in their full retreat (Figure 496).

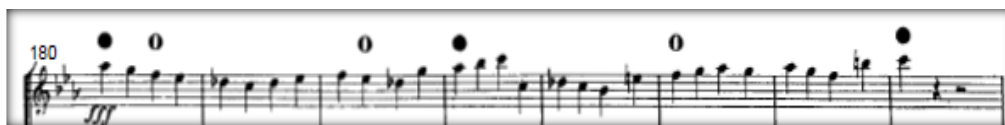


Figure 496: Sturm, Bars 180 - 187¹⁸⁹⁹

The syncopated idioms of slurred *sforzando* triplet quarter notes coupled with *fortississimo* (*fff*) “screams” from the piccolo, winds, and brass (introducing the mighty roars of the trombones, Bars 217 to 224) ring the ears of the audience with the horror of a scrambling, slaughtered French army in the setting of the deciding key signature, D Major, that will host the *Siegessinfonie* (Figure 497).



Figure 497: Sturm, Bars 214 - 230¹⁹⁰⁰

From Bar 245, the orchestra gradually dies down in volume, the first violins guiding the rest of the textures down doubled eighth-note scales, the triplet motifs becoming fewer and farther in between (the piccolo having silenced itself at Bar 244), and the hushing of gun and cannon fire.

In a sulking, pitiful state at Bar 273, the ⁶ time signature is reintroduced, and we hear a deathly, unanimated version of the *Marlborough* march in F-sharp minor as the defeated French groggily limp off the battlefield (Figure 498).



Figure 498: Sturm, Bars 240 - 245¹⁹⁰¹

¹⁸⁹⁹ Idem., p. 31.

¹⁹⁰⁰ Idem., pp. 35, 36.

¹⁹⁰¹ Idem., p. 38.

The last shots of British cannon fire and *pianississimo* (*ppp*) *pizzicato* string and select woodwind chords gently hammer the last nail into the French coffin.

Oblivious to the recent, pathetic plight of the capitulated French forces, the *Sieges Sinfonie* explodes in D Major, a quartet of trumpets proudly fan faring over the rumble of the timpani and rigorous slicing of the string orchestra below for eight bars. This presages the development of the fundamental groundwork upon which the “Ode to Joy” and the remainder of the historic finale of Beethoven’s Ninth Symphony is based, as will be evidenced in the following sonata form that defines the scaffolding of this “Victory Symphony.”

Part II: Sieges-Symphonie (Victory Symphony)

Intrada

The first section, *Allegro con brio*, comprises of five separate motifs of varying characteristics but all resemble the dazzling pomp and ceremony of a victory procession. The piccolo doubles up the octave from the first flute for the first three bars (Bars 9 to 11 - Figure 499: Victory Symphony, Bars 6 - 26), but then drops down *unisono* until Bar 19, where it deviates slightly from the rest of the texture and frolics into its emblematic “victory” trill before rocketing up a scale to join the rest of the group in Bar 23.



Figure 499: Victory Symphony, Bars 6 - 26¹⁹⁰²

The piccolo then associates itself with several transient motifs that build up to two dominant-seventh cadences. The piccolo sustains the seventh of the chord with each declamation before it is whisked away into whirling sixteenth notes of the *dessus* winds and strings, painting the skies with whizzing fireworks that disperse into the most magnificent montage of a D Major chord (Bars 41 to 43 - Figure 500: Victory, Bars 41 - 47).

¹⁹⁰² Idem. pp. 2-4.



Figure 500: Victory, Bars 41 - 47¹⁹⁰³

Over the course of a symmetrical sixteen bars to follow (Bars 43 to 59 - Figure 500, Figure 501, Figure 502) the piccolo dances and prances at the apex of its range in pure ecstasy in collaboration with its team members, basking in a collective shower of grace notes, *sforzando* and *staccato* markings adorning a grand procession along the lines of the D Major scale.

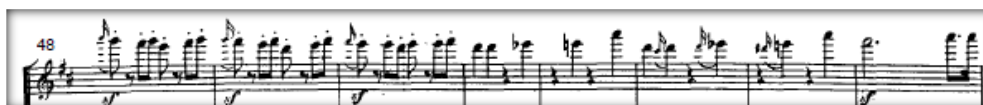


Figure 501: Victory, Bars 48 - 55¹⁹⁰⁴

The colorful spectacle comes to an abrupt transition into a kind of hymnody in B-flat Major in the second subchapter of the programmatic work, *Andante grazioso*. Rumph remarks that the material in ³ “is the prototype of that famous modulation to B-flat in both symphony and mass.” Moreover, the same arresting piano and the same pizzicato unison in the bass refer to the abrupt transitions to B-flat major during the *Alla Marcia* of the fourth movement Beethoven’s Ninth Symphony and *Dona Nobis Pacem* from his *Missa Solemnis*.¹⁹⁰⁵ Here, over a *pizzicato* accompaniment in the strings, the clarinets and bassoons amiably serenade the listener with the tune to “God Save the King” (Bars 61 to 77 - Figure 502). However, the hymn remains unresolved as the orchestra erupts once more into an identical reprise of the *Allegro con brio* at Bar 78.



Figure 502: Victory, Bars 56 - 83¹⁹⁰⁶

After a second hashing of the invigorating *Tempo primo*, the piece once again hushes to the amorous “God Save the King” anthem, now reenacted with the first oboe as the lead of

¹⁹⁰³ Idem., *Victory*, p. 7.

¹⁹⁰⁴ Idem., p. 8.

¹⁹⁰⁵ Rumph, p. 176; see also *Beethoven after Napoleon: Political Romanticism in the late works*, <https://epdf.pub/beethoven-after-napoleon-political-romanticism-in-the-late-works.html>

¹⁹⁰⁶ Op.cit., Wellingtons Sieg, *Victory*, pp. 9,11.

the expanded *Harmonie* wind instrumentation. However, an underlying paradigm of the work is ultimately revealed, as Rumph eloquently describes:

[...]“When “*God Save the King*” returns in D, the hymn is interrupted by fortissimo outbursts on the even bars from the orchestra, as the martial energy of the *Allegro* invades the sanctuary of the hymn. The *Siegessinfonie* thus reenacts, at the level of themes, the structural idea of the first half: that is, two opposing forces present themselves separately, then collide and interpenetrate. The literal battle has been abstracted to the dialectics of sonata form...The contest between the odd and even bars in the second statement of “*God Save the King*” rises above national politics. Beethoven is evoking the state of war itself, in contrast to the genteel refuge of the minuet. The *Siegessinfonie* transcends the iconic representation of the battle, spiritualizing the contest between French and English armies as a symbolic dialectic between war and peace, upheaval and aristocratic stability”[...].¹⁹⁰⁷

During this constant juxtaposition of different affects of the *Tempo di Menuetto moderato* (Bars 131 to 153 - Figure 503), the piccolo independently cascades down and up thirty-second-note scales in the dominant and tonic of D Major during the *fortissimo* conflagrations of the section (Bars 132 to 142 - Figure 503).



Figure 503: Victory, Bars 126 - 149¹⁹⁰⁸

The piccolo, therefore, provides the ingredients Beethoven will once again draw upon in a cascading effect that suspends the listener in an *Augenblick* during the *Maestoso* four bars before the final *Prestissimo* coda of Beethoven’s Ninth Symphony (Bar 67, Page 279 of Mini Score¹⁹⁰⁹).

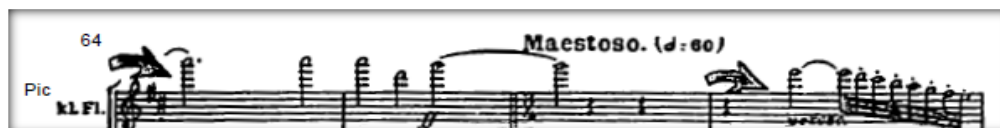


Figure 504: Beethoven, Ninth Symphony, Prestissimo, Bar 67¹⁹¹⁰

¹⁹⁰⁷ Rumph, p. 177-78.

¹⁹⁰⁸ IMSLP: Wellingtons Sieg, Victory, pp. 18 – 20.

¹⁹⁰⁹ *The Nine Symphonies of Beethoven in Score* (Mini Score). Albert E. Weir, Bonanza Books, New York, 1935, p. 350.

¹⁹¹⁰ Idem., p. 350.

An exchange of three slurred ascending quarter notes from D to F-sharp and F-sharp to A occurs between the violins and oboes—a whiff of the “Ode to Joy” anticipation hanging in the air. Moreover, a rare indication of *ritardando* reins in the texture to the quiet *fermata* of an incomplete supertonic minor-seventh chord that resolves to the first inversion of the tonic in D Major ($ii^7 - I^6$) on the downbeat of the final *Allegro* coda at Bar 154.

Subtly blending the rhythmic identity of the *Marlborough* melody (Bar 158 to 160) in the opening solo passage of the first violins, the memory of the French is given closure and is incorporated into the final ceremony of celebration of *Wellingtons Sieg*. What is to follow is the classic example of a double fugue between the four voices of the string orchestra, once again paving the way for Beethoven’s implementation of the musical device in the double fugue of the Ninth Symphony’s fourth movement. It is also the consolidation of the gradual transformation of Beethoven’s compositional signature and embrace of conservatism and orthodoxy, reviving the *stile antico* in his own voice and embossing the “official stamp of the *Hapsburg dynasty*.”¹⁹¹¹ The consistency of the orchestra thickens with the gradual inclusion of various instruments and an increase in dynamics until, starting in Bar 222, the piccolo and almost all the other winds transpire in a flash of sixteenth-note sextuplets into the final charge of the piece (Figure 505).



Figure 505: Victory, Bars 217 - 226¹⁹¹²

In a combination of blazing runs and *sforzando* chords in synchronization with the full force of the orchestra, the piccolo acts upon its own accord for a final few instances from Bars 245 to 247 and repeated from 252 to 254, whipping up an E Major arpeggio in contrast to the stasis harmonic activity in the other voices of the orchestra (Figure 506).



Figure 506: Victory, Bars 237 - 262¹⁹¹³

¹⁹¹¹ Rumph, p. 99.

¹⁹¹² IMSLP: Wellingtons Sieg, *Victory*, p. 27.

¹⁹¹³ Idem., pp. 29,30.

After weaving around in the modest elevation of the second octave from Bar 272 to 290, the piccolo acts as the shining beacon atop the blocks of *staccato* chords and arpeggios from Bar 310 to 336 that draw the militaristic potpourri to a close and the witnessing audience of the time to an uproar of applause (Figure 507, Figure 508).



Figure 507: Victory, Bars 263 - 305¹⁹¹⁴



Figure 508: Victory, Bars 306 - 336¹⁹¹⁵

The Panharmonikon

The Panharmonikon was a mechanical device that could play pre-programmed orchestral music, a kind of gigantic automatic music box orchestra invented by Johann Nepomuk Mälzel (1776-1838), and some detail has been reconstructed from photographs. The last known example was destroyed in the bombing of Stuttgart during World War II.

The Panharmonikon was a wind and percussion machine, and its instrumental array consisted of a piccolo, four flutes, five oboes, five clarinets, two bassoons, a contrabassoon, two horns, four trumpets, four trombones, timpani, triangle, cymbals, a military side-drum and an orchestral kettle drum, and an organ bass.¹⁹¹⁶

Wellingtons Sieg consists entirely of Part II of the orchestral version, as Part I had not yet been composed. Although similar to the orchestral version, there is no string section—an

¹⁹¹⁴ Idem., pp. 31 – 33.

¹⁹¹⁵ Idem., pp. 34,35.

¹⁹¹⁶ Mark S. Zimmer, Willem Xickx, *Wellington's Victory, The Battle of Vittoria, First Version for Panharmonikon (1813)*, The Unheard Beethoven;
<https://unheardbeethoven.org/search.php?Identifier=hess108>

impossibility for a wind machine—giving the piece a mechanical brassy band-like texture.¹⁹¹⁷ The horns and trumpets parts were written as they would be heard, and not transposed as if for a live musician's performance.

The part for the *piccolo* goes several notes lower than the range of a piccolo, as written by Beethoven. Transposing up an octave results in pitches too high for a piccolo. One can assume that Beethoven intended for the piccolo part to be played precisely as written, the same as the horns and trumpets. However, it is unlikely that it was written precisely as what it should sound like in the octave placement. If that were the case, he would be continually writing the part with numerous ledger lines above the staff, which would be laborious and annoying, so it is more likely that Beethoven wrote the part as the piccolo player would have played it, with the assumption that it was in any event, going to come out an octave higher.¹⁹¹⁸

The Panharmonikon version differs in some respect from the orchestral version. For example, the *Allegro con brio* is repeated after the first “God Save the King” in the orchestral version as a literal repeat throughout. However, Beethoven deviates from that literal repeat in Bars 92-102 in the Panharmonikon version having different harmonies, and therefore, this difference sounds unusual. Leading to the coda at Bar 211 is found the big scale and another example, whereby it was changed to a diatonic scale in the orchestral version, wherein the scale is chromatic in the earlier Panharmonikon version.¹⁹¹⁹

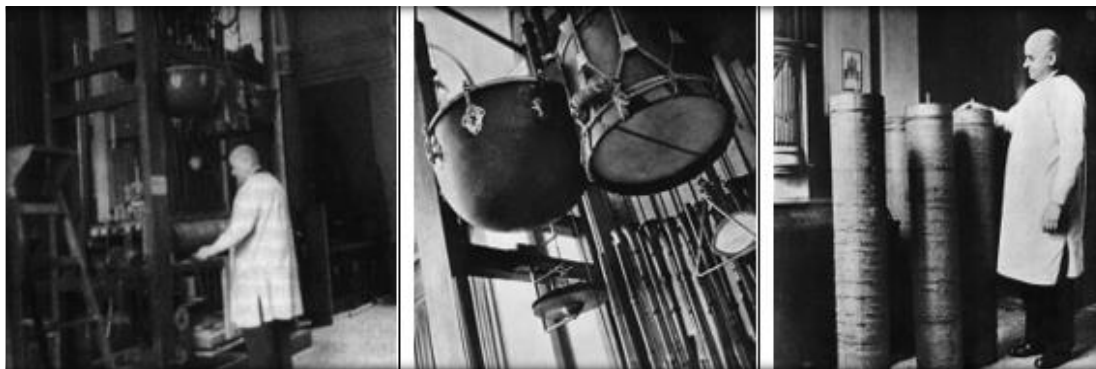


Figure 509: Panharmonikon of left, detail of drums, pin barrels controlling the Panharmonikon
1920,1921

¹⁹¹⁷ Idem., recreated on a Midi file: “We have endeavored to make the MIDI file as mechanical as possible, to simulate the mechanical operations of the Panharmonikon, and have not used our ordinary humanizing algorithms on this composition.”

¹⁹¹⁸ Personal opinion.

¹⁹¹⁹ Wellington's Victory, The Battle of Vittoria, First Version for Panharmonikon.

¹⁹²⁰ Pianola.org; http://www.pianola.org/history/history_orchestrions.cfm

¹⁹²¹ Mazzola, Guerino, *Elements of music informatics*, Berhauser (2006), *Interaction of composition and technology*, http://www.encyclospace.org/Musikinformatik_1/Kapitel_1.html

Summary

Premiered alongside his Seventh Symphony on December 8, 1813,¹⁹²² *Wellingtons Sieg* is a composition whose name does not bear the household status of Beethoven's other orchestral works, namely his Fifth and Ninth Symphonies. However, contemporaneously this programmatic work marked the absolute pinnacle of Beethoven's successes in Vienna and elevated him both lucratively and socially to almost elite status. It also denoted a temporary period in the composer's approach to writing music; whether to the detriment of Beethoven and the quality of his work has remained the focal point of a heated debate among his critics and advocates since its reception.

¹⁹²² Ludwig van Beethoven. Grove Online:
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000040026?mediaType=Article>

Der glorreiche Augenblick (The Glorious Moment), Opus 136 (1814)

History

Beethoven's cantata *Der glorreiche Augenblick*¹⁹²³ was commissioned by the Vienna City Administration and premiered on 29 November 1814. The "glorious moment" it celebrates was the grand opening of the Congress of Vienna, whose intention and purpose was to reestablish the order that had existed before the conquests of Napoleon—now exiled to the island of Elba—by redrawing the map of Europe after its destruction by the Napoleonic Wars.¹⁹²⁴ According to Schindler:

[...]“He was requested by the magistracy of the city of Vienna to set to music, as a Cantata, a poem by Dr. Weissenbach, of Salzburg, the purport of which was to welcome the illustrious visitors on their arrival within the walls of ancient Vindobona. It is the Cantata *Der glorreiche Augenblick* (The Glorious Moment), which has but very recently been published, with a different text, by the title of ‘*Preis der Tonkunst*’ (Praise of Music)”[...].¹⁹²⁵

The Congress opened on November 1, but Beethoven's concert had to be postponed three times before the giant program was rehearsed enough and ready for presentation. Included in the program was his “Battle Symphony” of *Wellington's Sieg, oder Die Schlacht bei Vittoria*, Op. 91, his Seventh Symphony in A Major, Op. 92, and this new cantata, *Der glorreiche Augenblick*, Op. 136.

¹⁹²³ From Middle High German, Augenblick / ougenblick (from the idea of a “quick glance”) means in a moment, literally in a “blink of an eye”, a very short period of time is descriptive of a 'decisive moment' in time, both fleeting but momentarily eventful, creating a new era. From the biblical verse in Corinthians 15:52: “*It will happen in a moment, in the blink of an eye, when the last trumpet is blown. For when the trumpet sounds, those who have died will be raised to live forever. And we who are living will also be transformed.*” This was the inspiration for the Danish philosopher Søren Kierkegaard (1813-1855) to present ‘the moment’—“blink of an eye,” in a concept which is today one of the central ideas in Western existential philosophy, signifying the advancement of a mere instant in time to a decisive moment that can signal a complete shifting of direction in one's life. “*The moment is that ambiguity in which time and eternity touch each other, and with this the concept of temporality is posited, whereby time constantly intersects eternity and eternity constantly pervades time.*”[1] It is an instantaneous event that can initiate a change in the world view of an individual or a populace, and turn them toward a new goal perhaps even epoch-making; Søren Kierkegaard, *Philosophical Fragments*, trans. Edna H. Hong & Howard V. Hong (New Jersey: Princeton University Press, 1985), 51.

¹⁹²⁴ Tim Ashley. *Classical Music*, The Guardian Online, June 7, 2012; <https://www.theguardian.com/music/2012/jun/07/beethoven-der-glorreiche-augenblick-review>

¹⁹²⁵ Anton Felix Schindler: *Biography of Ludwig van Beethoven*, 2 volumes, Münster, 3rd edition (1860), p. 198. The Project Gutenberg, eBook; <http://www.gutenberg.org/files/39093/39093-h/39093-h.htm>. Accessed August 05, 2018; also see other formats - Internet Archive. http://www.archive.org/stream/lifeofbeethoveni01schi/lifeofbeethoveni01schi_djvu.txt.

The setting was a text written by Aloys Weißenbach, a former army doctor, who had previously written the text for a composition by Friedrich August Kanne setting.

The appreciation of Beethoven at that time is borne out by the excellence of the audience attending the concert performance, which took place in the Redoutensaal and in [...]“*the presence of the foreign sovereigns, some of whom made handsome presents to the composer*”¹⁹²⁶[...]. As a result of the conservative diplomacy of the statesman Klemens Wenzel Nepomuk Lothar, Prince von Metternich-Winneburg zu Beilstein (1773-1859), an Austrian diplomat who was at the center of European affairs, all the leaders from the major European states were in attendance. The occasion brought on tremendous social activity in Vienna, but little was achieved by the government heads. Included in the audience of dignitaries was the Empress Alexandra Feodorovna (1798-1860), Tsarina of Russia and wife of Nicholas I (1796-1855), the Emperor of Russia and King of Prussia. The successful concert was repeated twice in December, once as a performance for the benefit of Beethoven that was not well attended, and the third as a charity event.¹⁹²⁷ The observation of Charles-Joseph, Prince de Ligne (1735-1814) on the functionality of the “congress” was summed up as follows: [...]“*Le congrès danse beaucoup, Mais il ne marche pas - The congress dances a lot, but it does not work!*”[...].¹⁹²⁸ However, the premiere was well-received, perhaps because the public and critics were emotionally patriotic and happy with their new-found freedom, as well as their reprieve from any further Napoleonic tyranny.¹⁹²⁹

[...] “*The mood of the nearly 6000-strong audience, but also in the large crowd of those participating in the orchestra and choir, can not be described. The reverential restraint of every loud applause gave the whole thing the character of a great church celebration. Everyone seemed to feel that such a moment would never return in his life. Only one had missed the celebration: the presence of Wellington*” [...].¹⁹³⁰

Analysis

Movements¹⁹³¹

1. Choir. Allegro, ma non troppo (A Major)
2. Recitativo. Andante (D Major)
3. Aria with Choir. Allegro (Bb Major)
4. Recitativo (B Major)

¹⁹²⁶ Ibid.

¹⁹²⁷ Ludwig van Beethoven (1770-1827). *Der glorreiche Augenblick*, Op. 136 Naxos.

¹⁹²⁸ Charles-Joseph Lamoral, 7th Prince de Ligne; www.history-empire.org [archive] , *The Vienna Congress*. Accessed July 22, 2018.

¹⁹²⁹ Robert Cummings. Ludwig van Beethoven, *Der glorreiche Augenblick*, cantata for soloists, chorus & orchestra, Op. 136; *All Music*, 2018; <https://www.allmusic.com/composition/der-glorreiche-augenblick-cantata-for-soloists-chorus-orchestra-op-136-mc0002423786>.

¹⁹³⁰ Anton Felix Schindler: Anton Felix Schindler: Biography of Ludwig van Beethoven.

¹⁹³¹ *Der glorreiche Augenblick*, Op.136 (Beethoven, Ludwig van), IMSLP; [https://imslp.org/wiki/Der_glorreiche_Augenblick%2C_Op.136_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Der_glorreiche_Augenblick%2C_Op.136_(Beethoven%2C_Ludwig_van))

5. Recitativo and Quartet. Allegro (A Major)
6. Choir. Poco allegro (C Major)

The individual movements are subtitled as: "I. Europe steht"; "II. O seht sie nah"; "III. O Himmel"; "IV. Das Auge schaut"; "V. Der den Bund"; "VI. In meinen Mauern." It is in the form of a choral work approximately forty-five minutes long. It is written for two sopranos, tenor and bass soloists, a children's and a mixed chorus and an orchestra comprising of a piccolo, two each of flutes, oboes, clarinets, bassoons; four horns, two trumpets, three trombones, timpani, and strings. This is an unusual cantata for Beethoven who uses a plain text suited to the occasion of a tribute to the kings and princes of Europe after the defeat of Napoleon. The introductory chorus, with its block-syllabic, homophonic, and homorhythmic composition in chorus and orchestra, is similar to the opening "Chorus for the Allied Princes" (*Chor auf die verbündeten Fürsten / Ihr weisen Gründeryour* [WoO 95]). The first three movements of the cantata portray the entry of the royalty attending the congress. In the second movement, the royal congress participants are proclaimed by the two bass and tenor soloists, accompanied by the solo cello and followed by a pastoral choir of the people. In the third movement, the individual congress participants are acknowledged. At this juncture in the premiere, the music plays a secondary role, allowing the audience and distinguished guests to focus their attention on themselves.¹⁹³² The text of the aria following the recitative is similar to Friedrich Schiller's "Ode to Joy," which Beethoven later used in his Ninth Symphony (Summary, page 597). Movements IV and V address the congress itself, and in the final movement, a people's choir completes the cantata. The aria of the fourth movement is reminiscent of prayer and finally given his due, the Emperor Francis I of Austria, the host of the congress, who was not mentioned in the third movement, is acknowledged in the fourth movement. During the unhurried beginning of the last movement, the combined children's, women's and men's choirs complete the cantata jointly in a "Choral Song" with a *Presto* finale.¹⁹³³

The texts by Alois Weissenbach are weak and messy, and the music is sometimes pompous and lackluster and perhaps as seen today, with its underlying vision of the Hapsburg Austria donning its "imperial mantle" to safeguard European freedom, seems naive.¹⁹³⁴

Throughout the extent of this lengthy tribute to Francis I, the other royal dignitaries present at the Congress of Vienna, as well as to the glory of Vienna and the resolutions negotiated at the Congress to establish a new order in Europe, the piccolo is featured only in the final section of the cantata. While most of the work was reserved for generous praise, this

¹⁹³² Robert Cummings. *Egmont incidental music, Op. 84*. AllMusic.

¹⁹³³ Ibid.

¹⁹³⁴ Tim Ashley. *Classical Music*, The Guardian Online, June 7, 2012.

is a chorus that expresses the voices of “the people” of Vienna, or as they refer to the Roman name of their capital city, *Vindobona*.

No. 6 Chor (*poco allegro*):

Featuring the likes of all members of society, the “choir of women” enter after an idyllic introduction by the first flute, oboes, first bassoon, two horns, and the upper strings. After the women sing of their duty to “*bestow on all the crowns the Mother’s holy blessing,*” a chorus of children toll in their innocence “*to bind together heart, heaven, and scepter with garlands.*” It is then two bars later, starting in the upbeat to Bar 50 where the male choir, fortified with the Turkish instrumentation (the piccolo included), shatter the tranquil scene with an unabashed cry as “*the men of the armies, a warrior choir with banners and weapons, to feel the highest delight in the Fatherland, to take pleasure in it.*”¹⁹³⁵ From Bars 50 to 69 (except its instrumental echo from the pickup to Bar 58 to 59), the piccolo, characteristically homophonic, augments the militaristic flare of the soldiers’ entrance alongside the other members of the wind band and string orchestra (Figure 510).



Figure 510: Der glorreiche Augenblick, Chor 6, Piccolo, Bars 46 - 74¹⁹³⁶

The density of the amalgamated ensemble calms to the sentiment at the beginning of the chorus. However, Beethoven shortens the distance between choir entries to just four bars, creating an elegant blend of choral counterpoint. The piccolo remains loyal to its martial setting and joins the men in a disruptive outburst from the pickup to Bar 78 to 81 (Figure 511), and by doing so establishes a philosophically rhetorical device Beethoven also employed in juxtaposing conflicting forces during the *Siegessinfonie* of *Wellingtons Sieg*.



Figure 511: Der glorreiche Augenblick, Piccolo Bars 75 - 83¹⁹³⁷

¹⁹³⁵ Beethoven, Ludwig van. *Glorreiche Augenblick (Der) / Choral Fantasy*. Text by Aloys Wiessenbach, revised by Joseph Karl Bernard. Naxos. Accessed August 06, 2018; http://www.naxos.com/catalogue/item.asp?item_code=8.5727831.

¹⁹³⁶ IMSLP. *Der glorreiche Augenblick*, Breitkopf, pp. 88 – 90.

¹⁹³⁷ *Idem.*, p. 91.

*imbue the proceedings with qualities of solemnity and embeddedness in tradition "[...]."*¹⁹⁴⁰

As previously alluded to by Cook, the three choruses unite under the pretenses of the contrapuntal *fugato*, chanting: “*Vindobona, hail and good fortune! World, your great moment!*”¹⁹⁴¹ The piccolo finally enters in Bar 140, but this time appears coinciding with the soprano line until Bar 158, where the piccolo defers to the alto line in projecting the seventh of a C dominant-seventh chord pedal (Figure 514). Breaking away from the texture, the piccolo individually bridges the pedal to the end of the phrase with a flavorful B-flat Lydian scale.

Figure 514: Der glorreiche Augenblick, Piccolo and Soprano Bars 134 - 162¹⁹⁴²

Figure 515: Der glorreiche Augenblick, Piccolo and Soprano Bars 156 - 162¹⁹⁴³

¹⁹⁴⁰ Cook, Nicholas. “*The Other Beethoven: Heroism, the Canon, and the Works of 1813–14*” *19th-Century Music*, Vol. 27, No. 1 (Summer 2003), pp. 3-24 (p. 21). University of California Press, Jstor. p.21 <https://www.jstor.org/stable/10.1525/nmc.2003.27.1.3> Accessed August 06, 2018.

¹⁹⁴¹ Beethoven, Ludwig van. *Glorrieche Augenblick (Der) / Choral Fantasy*. Text by Aloys Wiessenbach, revised by Joseph Karl Bernard. Naxos.

¹⁹⁴² IMSLP; [https://imslp.org/wiki/Der_glorreiche_Augenblick,_Op.136_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Der_glorreiche_Augenblick,_Op.136_(Beethoven,_Ludwig_van)), pp. 97 – 100.

¹⁹⁴³ Idem., pp. 97 – 100.

The “*Vindobona, dir und Glück*” melodic fragment is injected in isolation before the original phrase is expanded upward from Bar 168 to 174 (Figure 516), the piccolo preparing the listener to be overcome by the sheer might of its highest tessitura. Using its deafening range, the piccolo accentuates the soprano line’s notes in the pedal chords on the word “*Welt!*” (Figure 516) until it drops down an octave in the second half of Bar 178 to prepare for a much longer chordal hold as the tonic (D) in an inverted dominant-seventh chord over a stubborn G bass.

Figure 516: *Der glorreiche Augenblick*, Piccolo and Soprano Bars 170 - 176¹⁹⁴⁴

In Bar 191, the piccolo barks up the tree of yet another Lydian scale, this time in F, to join the soprano line in half notes once more from Bars 192 to 193, before it chirps the “*Vindobona, dir und Glück*” motif to inspire the men to join after its interim Bars 194 and 195 (Figure 517). In a momentary whisper, the piccolo plays in unison with the first flute supportively in Bars 201 to 204, where it suddenly leaps up to its perch in the third octave for a long series of loud, sustained pedals (Figure 518).

Figure 517: *Der glorreiche Augenblick*, Piccolo Bars 191 - 197¹⁹⁴⁵

Figure 518: *Der glorreiche Augenblick*, Piccolo Bars 198 - 204¹⁹⁴⁶

Then, from Bars 212 through 215, Beethoven requests the piccolo to attempt the highest-pitched trill he had ever conceived in his entire career (Figure 519). Sadly, the third-octave trill on G is utterly impossible to execute on the piccolo, antiquated or contemporary, in its purest form. The only compromise that could be made by the piccolo player is to perform a flattened G trill, whereby the interval in question is not between G-A, but rather G-A-flat. While

¹⁹⁴⁴ Idem., pp. 101, 102.

¹⁹⁴⁵ Idem., p. 105.

¹⁹⁴⁶ Idem., p. 106.

not wholly satisfactory in the theoretical confines of C Major, it does make for an aesthetically enthralling flare of a flattened sixth!

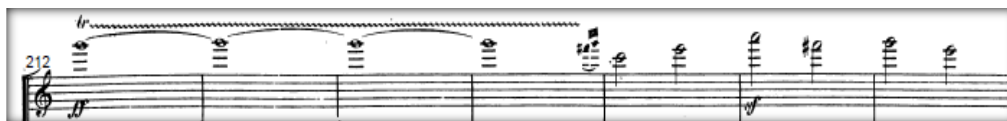


Figure 519: *Der glorreiche Augenblick*, Piccolo Bars 212 - 218¹⁹⁴⁷

After resolving the trill on the downbeat of Bar 216, the piccolo marches forth in a momentous homophonic sequence with the choir and orchestra until the final consonant of “*Augenblick!*” in Bar 224, where the piccolo and orchestra reign unopposed in the last eleven bars of the cantata (Figure 520).

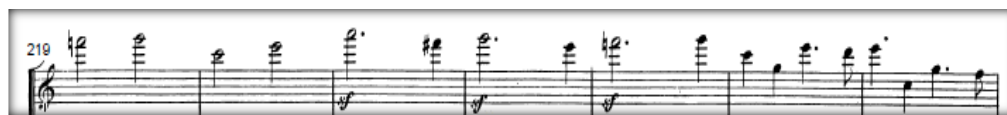


Figure 520: *Der glorreiche Augenblick*, Piccolo Bars 219 - 225¹⁹⁴⁸



Figure 521: *Der glorreiche Augenblick*, Piccolo Bars 226 - 234

The piccolo races up a C Major scale atop the violins to its uppermost attainable pitch (A) before it hunkers down to the tonic in the orchestral 1-2-3 punch closing curtain (Figure 521).¹⁹⁴⁹

Summary

As a lesser work, it is unusual in that it carries an opus number. However, although similar to the other lesser, suppressed compositions by Beethoven that are given a “WoO” number instead, it was published posthumously in 1837.¹⁹⁵⁰

Beethoven provides many interesting and some glorious moments in *Der glorreiche Augenblick*, and even a few genuinely glorious ones, but the triteness, perhaps corniness of Weissenbach's scripts, tied to Beethoven's his own pressing desire to celebrate the defeating of Napoleon, harmed his inspiration. Beethoven, for all his adroitness in composition, acquiesced

¹⁹⁴⁷ Idem., p. 108.

¹⁹⁴⁸ Idem., p. 109.

¹⁹⁴⁹ Ibid.

¹⁹⁵⁰ Robert Cummings. *Egmont incidental music, Op. 84*. AllMusic.

to his loathing for Napoleon and his delight at the defeat of the French Emperor, allowing it to assist in the motivation for his music writing, which he knew to contain a degree of pretentiousness and brashness.¹⁹⁵¹ It is interesting that Beethoven, an ideologue who passionately supported moral values such as equality and freedom of the individual, in deference to the aristocratic section wrote a shallow piece of music like “The Glorious Moment,” is a concept that has perplexed researchers. Explanations range from criticism of such politically aware events in the form of overstated musical shallowness to purely financial considerations. According to McLoughlin:

*[...] “There's a contradiction here: Beethoven is creating music that sings of freedom and brotherhood but is paid for by members of the most conservative court in Europe. That is a tension which will stay with Beethoven for the rest of his days” [...].*¹⁹⁵²

Writing depreciatingly about the composition, Schindler posits:

*[...] “That this is one of the least meritorious of Beethoven's works every one must admit: he himself attached no value to it, though it procured him the diploma of citizenship of Vienna. As reasons for the inferiority of this composition may be assigned the very short time allowed him for the work, and the ‘barbarous text,’ from which his imagination could not derive a single spark of inspiration” [...].*¹⁹⁵³

¹⁹⁵¹ Ibid.

¹⁹⁵² Bill McLoughlin. American Public Media, Saint Paul Sunday, *Beethoven's Early Life, We'll Hear Quite a Lot of Him ~ Mozart*;
http://saintpaulsunday.publicradio.org/features/9710_emerson/docs/upbringing_frameset.html.

¹⁹⁵³ Anton Schindler. *The Life of Beethoven*, The Project Gutenberg EBook, Editor: Ignace Moscheles, March 10, 2012 [EBook #39093]. <http://www.gutenberg.org/files/39093/39093-h/39093-h.htm>.

Symphony No. 9 in D minor ("Choral"), Opus 125 (1817-24)

History

Commissioned by the Philharmonic Society of London to write a symphony in 1817, Beethoven did not commence work on the composition until 1822.¹⁹⁵⁴ He resolutely began work on this symphony in November 1823¹⁹⁵⁵ and for “*which he brought many sketches from the country to town with him; and in February 1824, this colossus was completed.*”¹⁹⁵⁶ The instrumentation and score call for soprano, alto, tenor, and bass soloists and mixed chorus (in the finale only); the orchestra consists of a piccolo, two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, and strings. The work was first published in August 1826 in Mainz by Schott. It was written in German with the librettist being Friedrich Schiller (1759–1805) and dedicated to King Friedrich Wilhelm III von Preußen. Despite being commissioned by a London organization, influential Viennese citizens convinced Beethoven to have the premiere in Vienna, which took place there on May 7, 1824, at the Kärntnertor Theater with Michael Umlauf the concertmaster and Ludwig van Beethoven as co-conductors and Caroline Unger and Henriette Sontag as the soloists.

The then small orchestra of the Kärntnertor Theater needed to be augmented with additional musicians, vocal soloists as well as a chorus of ninety to supplement its strength. The symphony was unique in several ways: timewise, it was longer than any symphony up to then,



Figure 522: Kärntnertor Theater in 1824

was far more complex, and required a larger orchestra than ever before. However, the most exceptional feature of the Ninth Symphony was that a chorus and vocal soloists were incorporated in the final movement, Beethoven being the first major composer to do this in a symphony.

¹⁹⁵⁴ *The Unique Story of Beethoven's Ninth Symphony* - In Mozart

<http://inmozartsfootsteps.com/2472/the-unique-story-of-beethovens-ninth-symphony/>.

¹⁹⁵⁵ Schindler, *The Life of Beethoven*.

¹⁹⁵⁶ Anton Schindler and Full text of "The Standard Symphonies: Their History

http://archive.org/stream/standardsymphon00uptogoog/standardsymphon00uptogoog_djvu.txt.

With the completion of the first three movements, which were for the orchestra only, Beethoven desperately looked for an end to the work that was something special. During his career, Beethoven was an ardent believer in “Enlightenment” values and created ways to express those beliefs in several of his arrangements¹⁹⁵⁷, as well as in his letters and other writings.¹⁹⁵⁸ The approach to European politics, philosophy, science, and communications was drastically reoriented throughout the eighteenth-century period from 1685 to 1815 as part of a movement called by its advocates as the *Age of Reason*, or merely the *Enlightenment*. As a child of this period, Beethoven grew up during both the American and French Revolutions. He devotedly followed political events in the newspapers and tragically experienced war personally when Napoleon's troops invaded Vienna first in 1805 and then again in 1809.

Beethoven had long wanted to set the elegy by Friedrich Schiller¹⁹⁵⁹, "*Ode to Joy*" (1785)¹⁹⁶⁰, to music for its themes of freedom and brotherhood, and actually started thinking about setting the poem to music in 1793 at the age of twenty-two¹⁹⁶¹, but had never managed to find the right *means* of expression. Recalling Schiller's poem, Beethoven finally saw a chance to use it, and a movement based on this famous poem was precisely the ending needed for his new symphony. Schiller's famous words state that in a new age, the old ways will no longer split people and that "*all men shall become brothers.*"¹⁹⁶² According to Thayer¹⁹⁶³, Beethoven's text is not based entirely on Schiller's poem and introduces a few new sections. Schiller later made some revisions to the poem, which was only published posthumously in 1808, and it was this version that is the basis for Beethoven's contextual poetic license.¹⁹⁶⁴ Schindler quotes

¹⁹⁵⁷ Beethoven's first significant composition, written when 19 years old, was a splendid cantata commemorating the death of Emperor Joseph II, who was so influential in liberalizing the Austrian empire in the 1780s. Beethoven struggled years later to write his only opera, "Fidelio," which he tries to tell the story of a loving wife saving her husband, unjustly jailed as a political prisoner, going on to die of heroic deeds, after which he is rescued and the tyranny revealed.

¹⁹⁵⁸ Christopher H. Gibbs. The Philadelphia Orchestra Association, *Notes on Beethoven's Ninth Symphony*; National Public Radio, June 16, 2006, 9:55 AM ET.
<https://www.npr.org/templates/story/story.php?storyId=5487727>

¹⁹⁵⁹ "*Ode to Joy*" (German: "*An die Freude*"), is an ode written in the summer of 1785 by German poet, playwright, and historian Friedrich Schiller. Schindler Institute: Stadtgeschichtliches Museum Leipzig, <http://www.stadtgeschichtliches-museum-leipzig.de/en/visit/our-museums/>

¹⁹⁶⁰ Schiller Institute. PDF of the poem and translation:
https://www.schillerinstitute.org/transl/schiller_poem/ode_to_joy.pdf

¹⁹⁶¹ Gibbs.

¹⁹⁶² "*Ode to Joy*", Schindler Museum.

¹⁹⁶³ Alexander Wheelock Thayer (1817–1897), was a librarian and journalist who became the author of the first scholarly biography of Ludwig van Beethoven, and still after many updating's is regarded as a standard work of reference on that composer.

¹⁹⁶⁴ *Ode to Joy*. Wikipedia, The Free Encyclopedia. 29 June 2018 18:04 UTC, Date retrieved: 16 July 2018 01:04 UTC, Permanent link:
https://en.wikipedia.org/w/index.php?title=Ode_to_Joy&oldid=848085853. Reference to Thayer, A. W. (1817-97), rev and ed. Elliot Forbes. *Thayer's Life of Beethoven*. (2 vols. 1967,1991) Princeton: Princeton University Press. p. 895.

Beethoven in describing how Beethoven engineered Schiller's song, "*Freude, schöner Götterfunken*," into the fourth movement of the symphony:

[...] "At that time, I was seldom from his side, and could therefore closely observe his struggles with this difficulty. The highly interesting sketches and materials for it, all of which I possess, likewise bear witness to them. One day, when I entered his room, he called out to me —'I have it! I have it!' holding out to me his sketch-book, where I read these words, 'Let us sing the immortal Schiller's song, "Freude,"' &c., which introduction he afterwards altered to 'Friends, not these tones!'"¹⁹⁶⁵.....

..... "The recitative of the double-bass also was not comprehended in his original plan and was added when he changed the above-mentioned introductory movement; in consequence of which it was necessary to give a different form to almost all that preceded, as the fundamental sentiment of that device required. He had nearly the same process to go through with the melody in the first verse which the bass-solo has to sing. The sketch-book shows a fourfold alteration, and above each he wrote, according to his practice, 'Meilleur'"¹⁹⁶⁶[...].

By the time of this performance in 1824, Beethoven was almost completely deaf, but desperately wanted to be part of the production and was present on stage at the time the piece was performed. He ostensibly wanted to indicate the tempos to the orchestra. However, Beethoven was unable to resist "helping" the musicians on stage by showing them what he wanted in style and dynamics. Beethoven's actions were described as extremely animated. A musician wrote of the event:

[...] "he stood in front of the conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor. He flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts" [...].¹⁹⁶⁷

In anticipation of this eventuality, the concertmaster and conductor, Umlauf, had already prepared the musicians and instructed them to only pay attention to himself. At the completion of the symphony, Beethoven remained facing the orchestra and was unable to hear the deafening applause of the audience in appreciation of his new symphony. The mezzo-soprano soloist, Caroline Unger,¹⁹⁶⁸ had to tap on the oblivious composer's arm and have him turn around to see the response of the theatergoers. It is said that many of those in attendance,

¹⁹⁶⁵ Schindler; also see other formats - Internet Archive.

http://www.archive.org/stream/lifeofbeethoveni01schi/lifeofbeethoveni01schi_djvu.txt, and Full text of "*The life of Beethoven*" - Internet Archive.

https://archive.org/stream/lifeofbeethoven00schi/lifeofbeethoven00schi_djvu.txt and Full text of "*The Standard Symphonies: Their History*

http://archive.org/stream/standardsymphon00uptoogoo/standardsymphon00uptoogoo_djvu.txt

¹⁹⁶⁶ Ibid.

¹⁹⁶⁷ Christopher H. Gibbs. The Philadelphia Orchestra Association, *Notes on Beethoven's Ninth Symphony*; National Public Radio.

¹⁹⁶⁸ Ursula Kramer and Peter Branscombe. *Unger [Ungher], Caroline [Karoline, Carolina, Carlotta]*. Oxford Music Online - Grove Music Online,

<https://doi.org/10.1093/gmo/9781561592630.article.28759>.

<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/om-o-9781561592630-e-0000028759>

including Miss Unger, was brought to tears on the realization of the extent of Beethoven's hearing loss.¹⁹⁶⁹

Analysis

Symphony No. 9, Op. 125, is written in four movements. The arrangement of each movement¹⁹⁷⁰ is as follows:

- Movement I: Allegro ma non troppo, un poco maestoso (D minor). Movement I is in sonata form without an exposition repeat
 - Movement II: Scherzo. Molto vivace (D minor) - Presto (D Major). Movement II is a scherzo and trio.
 - Movement III. Adagio molto e cantabile (B \flat Major). Movement III is a lyrical, slow movement in B \flat major, a minor sixth away from the main key of D minor.
 - Movement IV: Presto (D minor) – The celebrated choral finale finds Beethoven's representing musically the concept of universal brotherhood based on Friedrich Schiller's "Ode to Joy" theme and is in a theme and variations form.
1. Allegro assai (D Major)
 2. Allegro assai vivace (*Alla marcia*) (B \flat Major)
 3. Andante maestoso (G major) - Adagio ma non troppo, ma divoto (G minor)
 4. Allegro energico, sempre ben marcato - Allegro ma non tanto - Prestissimo (D Major)¹⁹⁷¹

Table 20: Symphony No. 9, Opus 125, Structure of First Three Movements¹⁹⁷²

Tempo marking	Meter	Key
Movement I		
Allegro ma non troppo, un poco maestoso ♩ = 88	2/4	d
Movement II		
Molto vivace ♩ = 116	3/4	d
Presto ♩ = 116	2/2	D
Movement III		
Adagio molto e cantabile ♩ = 60	4/4	B \flat
Andante moderato	3/4	D
Tempo I	4/4	B \flat
Andante moderato	3/4	G
Adagio	4/4	E \flat
(Lo) l'istesso stesso tempo	12/8	B \flat

¹⁹⁶⁹ Christopher H. Gibbs, Philadelphia Orchestra Association, 2006.

¹⁹⁷⁰ Authorities: World Cat; Wikipedia; VIAF: 179828695; LCCN: n81018172; GND: 300016433; SUDOC: 133387380; BNF: 13908150w. IMSLP:
[https://imslp.org/wiki/Symphony_No.9%2C_Op.125_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van))

¹⁹⁷¹ *Symphony No. 9, Op. 125* (Beethoven, Ludwig van). IMSLP:
[https://imslp.org/wiki/Symphony_No.9%2C_Op.125_\(Beethoven%2C_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9%2C_Op.125_(Beethoven%2C_Ludwig_van))

¹⁹⁷² Personal analysis.

Table 21: Symphony No. 9, Opus 125, Movement IV, a table describing Tempo Markings, Meter, Key, Bars, Piccolo Inclusion, Stanza Position and Description of the form of the movements¹⁹⁷³

Movement IV								
Tempo marking	Meter	Key	Bar No.	Bar Mvt.	Piccolo	Stanza	Description	
Presto ♩ = 96	3/4	d	1	1	None		Introduction with instrumental recitative & review of movements 1–3	
Allegro assai ♩ = 80	4/4	D	92	92			'Joy' theme	
			116	116			'Joy' variation 1	
			140	150			'Joy' variation 2	
			164	164			'Joy' variation 3, with extension	
Presto ("O Freunde")	3/4	d	208	1				Introduction with vocal recitative
Allegro assai ("Freude, schöner Götterfunken")	4/4	D	241	4			V.1	'Joy' variation 4
			269	33			V.2	'Joy' variation 5
			297	61			V.3	'Joy' variation 6, with extension providing transition to Turkish March
Alla marcia; Allegro assai Vivace ♩ = 84 ("Froh, wie seine Sonnen")	6/8	B \flat	331	1		331-431		Introduction to 'Joy' variation 7 ('Turkish march')
			343	13				
			375	45			C.4	'Joy' variation 8, with extension
			431	101				Fugato episode based on 'Joy' theme
		D	543	213		V.1	'Joy' variation 9	
Andante maestoso ♩ = 72 ("Seid umschlungen, Millionen!")	3/2	G	595	1		C.1	Episode: 'Seid umschlungen.'	
		g	627	76		C.3	Episode: 'Ihr stürzt nieder.'	
Götterfunken" – "Seid um Allegro energico, sempre ben marcato ♩ = 84 ("Freude, schöner schlungen, Millionen!")	6/4	D	655	1		V.1, C.3	Double fugue (based on 'Joy' and 'Seid umschlungen' themes)	
			730	76		C.3	Episode: 'Ihr stürzt nieder.'	
			745	91		C.1		

¹⁹⁷³ Cook, Nicholas (1993). *Beethoven: Symphony No. 9*. Cambridge: Cambridge University Press. ISBN 0-521-39039-7. Cite from: Symphony No. 9 (Beethoven), Wikipedia, The Free Encyclopedia. Date of last revision: 15 July 2018 14:06 UTC Date retrieved: 15 July 2018 20:22 UTC.
[https://en.wikipedia.org/w/index.php?title=Symphony_No._9_\(Beethoven\)&oldid=850381176](https://en.wikipedia.org/w/index.php?title=Symphony_No._9_(Beethoven)&oldid=850381176)

Movement IV (cont. of Table 21)							
Allegro ma non tanto ♩ = 120 ("Freude, Tochter aus Elysium!")	2/2	D	763	1		V.1	Coda figure 1 (based on 'Joy' theme)
			832	70			Cadenza
Prestissimo ♩ = 132 ("Seid umschlungen, Millionen!")	2/2	D	851	1	851 - 875	C.1	Coda figure 2
					876 - 902		
			904	54	916 - 919	V.1	
			920	70	920 - 940		Coda figure 3 (based on 'Joy' theme)

Beethoven exceeds all expectations in this magnum opus just before the end of his wildly turbulent life. After three stunning movements, he introduces a final movement that in of itself not only summarizes the content that had precedes it but also achieved becoming somewhat of a small “symphony” of itself with many shifts of character and “acts” within the overall realm of the grand finale movement.

FRACTALS

This observation, however, has been widely disputed by scholars over recent decades.¹⁹⁷⁴ Implementing what he coined as “fractal-based analysis,” David Benjamin Levy presents the idea that the structure of the fourth movement can be categorized into another four smaller movements of its own symphony; the first movement constitutes Bars 1-330¹⁹⁷⁵ (page 96 – 131), the second from 331-594 (page 132 – 167), the third from 595-654 (page 168 – 176), and the final movement from 655-940 (page 177 – 226).^{1976, 1977} Robert Winters describes the movement as a sonata form with an introductory ritornello from Bars 1-207, an exposition from 208-431, the development from 432-542, a recapitulation from 543-654, and coda from 655-940.¹⁹⁷⁸ Charles Rosen expands upon the concepts presented by Levy and Winters and states that the four-movement assembly is superimposed over an “enormous sonata concerto form.”¹⁹⁷⁹ Examining the specimen from yet another perspective is Louise Cuyler, who asserts that the finale is “a *cantata for instruments and voices with the overlay of a large rondo*

¹⁹⁷⁴ Fletcher, Thesis, p. 55.

¹⁹⁷⁵ Ludwig van Beethovens Werke: Symphonien, Nr.9, “Choral”, Op. 125, 1st ed., Mainz: Schott, n.d. [1826]. Plate 2322. IMSLP: http://ks.imslp.net/files/imglnks/usimg/7/76/IMSLP328923-PMLP01607-LvBeethoven_Symphony_No.9,_Op.125_fe_fs_BPL.pdf

¹⁹⁷⁶ David Benjamin Levy, *The Ninth Symphony* (NY: Schirmer, 1995), p. 89 - 92.

¹⁹⁷⁷ Ludwig van Beethovens Werke: Symphonien, Nr.9, “Choral”, Op. 125, 1st ed., Mainz: Schott

¹⁹⁷⁸ David Benjamin Levy, p. 91 quoted by Fletcher.

¹⁹⁷⁹ Charles Rosen. *The Classical Style: Haydn, Mozart, Beethoven*, expanded edition (NY: W.W. Norton & Co., 1997), p. 401. Quoted by Fletcher.

*design.*¹⁹⁸⁰ What remains consistent throughout this consortium of observation is that the ten sections of the finale, identifying with an immensely broad array of tempo and mood changes, all relate to the fundamental theme and thus can be classified as a collection of variations under the umbrella of a symphonic form.¹⁹⁸¹

Aside from the unresolved technicalities of the overall framework of the fourth movement, the *Allegro assai vivace* “*Alla Marcia*” is where the piccolo is introduced for the first time in the symphony.¹⁹⁸² This scherzo-like segment in a brisk 6/8-time signature, starting at Bar 332, is initiated by the bassoons, contrabassoon and bass drum with a lightly thudding *pianissimo* (*pp*) low B \flat quarter note on the second beat of the first bar. Entering again, two bars later, with a grand pause separating the entries it continues in this fashion until Bar 5, where the entries insist on the second beat of every bar. The texture gradually builds with the entrances of the clarinets and third and fourth horn, now fully establishing the harmonic tonality of B \flat Major. While it is the parallel major key of the fundamental tonality of the symphony, and it was brilliantly set up by an earth-shaking chord of F Major (the dominant of B \flat Major) in the last bar of the previous section, the introduction of this fourth variation still represents a shift in key that is the most distant among any other tonal transformations in the work.

Figure 523: 9th Symphony, *Allegro assai vivace*, ‘*Alla Marcia*,’ Bars 340 – 348. Also showing Beethoven’s tempo markings, called ‘*Striche*.’¹⁹⁸³

¹⁹⁸⁰ Louise Cuyler. *The Symphony* (NY: Harcourt Brace Jovanovich, 1973), p. 79. Quoted by Fletcher.

¹⁹⁸¹ Fletcher, Thesis, p. 55.

¹⁹⁸² Ludwig van Beethoven's Werke: Symphonien, Nr.9, “Choral”, Mainz: p. 132.

¹⁹⁸³ Idem., p. 133.

The piccolo makes its debut at Bar 344, also at the dynamic level of *pianissimo*, marked by an eighth note followed by a dotted quarter note tied to another quarter note over the bar line, giving a refreshing syncopated contrast to the downbeats given by the bass drum and bassoons, which have now been joined by the triangle and cymbal. It is at this point at the entrance of the piccolo where it has been widely recognized that the *Alla Marcia* is in the style of the Turkish March. Beethoven himself confesses to this thematic concept within the confines of a choral symphony in notes from his sketchbooks: “*German Symphony, either with variations (the chorus entering) or without them*” and “*End of the Symphony with Turkish music and chorus...*”¹⁹⁸⁴ It is not to say that the music itself is that of authentic Turkish music, but rather a fad; a compositional flavor that the composers of Western Europe became infatuated with throughout the Classical era of the late eighteenth and early nineteenth centuries. It was to reflect the perceived exoticism of Turkish culture by the European bourgeoisie, as well as the population's awareness and recognition of the formidable Janissary forces that been rapping on the gates of Vienna for over the course of centuries. The *mehter*, or military bands, marched into battle to raise the spirits and morale of their fellow troops, as well as served in ceremonial functions.¹⁹⁸⁵ What constitutes the typical format of the Turkish March found in numerous compositions by composers such as W.A. Mozart and Beethoven is the instrumental combination of a bass drum, cymbals, triangle, trumpets, and without reservation, the flauto piccolo. While neither the piccolo nor the triangle was not authentically incorporated by any means in the Ottoman Janissary bands of the time, the former represents a Western interpretation of the piercing sound of the *zurna*, which is an eastern equivalent of a shawm.¹⁹⁸⁶⁻¹⁹⁸⁷ Initially, it would appear to make sense to use another double reed instrument to match the timbre of this shawm-like instrument, for example, the oboe, but standard conventions of the time classified the oboe as a noble instrument and would never be expected to play the sort of music of a lower status as that of soldiers in the band.

Sound Files 30: Beethoven, Symphony No. 9, Mvt. 4 Alla Marcia

For the next sixteen bars after its initial entry the piccolo, doubled by the first clarinet at one and two octaves below it, and supported harmonically by the second clarinet, oboes,

¹⁹⁸⁴ George Grove. *Beethoven and His Nine Symphonies*, 3rd edition (NY: Dover, 1962), Page 324.

¹⁹⁸⁵ Fletcher, Thesis, p. 57.

¹⁹⁸⁶ Turkish Music. https://en.wikipedia.org/wiki/Turkish_music_%28style%29

¹⁹⁸⁷ Michael Pirker. ‘*Janissary Music*,’ Grove Music Online, ed. L. Macy, <http://www.grovemusic.com>. Accessed February 05, 2008.

horns, and trumpets in similar rhythmic movement, outlines the span of a fifth of ascending and descending a B \flat Major scale (Figure 524 and Figure 525).

Figure 524: ‘Alla Marcia,’ Bars 349 - 357¹⁹⁸⁸

It is a reminder to the listener of the “*An die Freude*” or “Ode to Joy” theme¹⁹⁸⁹ and changes the timbre with a leap up the octave to play the theme again in the third octave, all the while presented with achieving this challenging task by having to maintain a continuous *pianissimo* dynamic marking.

Figure 525: ‘Alla Marcia,’ Bars 358 - 365¹⁹⁹⁰

From Bars 359 to 367, this simple melody briefly explores the dominant (F Major) in its development before the recapitulation back to the central theme from Bar 367 until the long-phrase ends at Bar 374 (Figure 526 and Figure 527). The piccolo plays exclusively in its

¹⁹⁸⁸ Beethoven, p. 134. IMSLP:
[https://imslp.org/wiki/Symphony_No.9,_Op.125_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9,_Op.125_(Beethoven,_Ludwig_van)).

¹⁹⁸⁹ Teng, Thesis, p. 58.

¹⁹⁹⁰ Symphony No.9, Op.125 (Beethoven, Ludwig van). Mainz: Schott, IMSLP; p. 135.

piercing third octave, passing the torch on to the entering solo tenor singer in the following bar, with the piccolo remaining as an outlining descant melody to the soloist and stays with the ensemble all the way through Bar 432 (Figure 531).

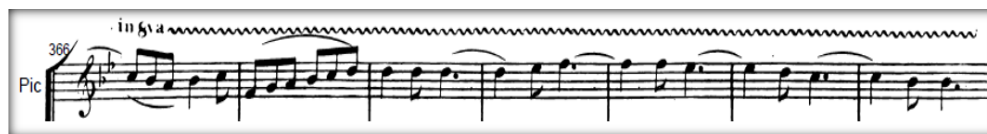


Figure 526: 'Alla Marcia,' Bars 366 - 372¹⁹⁹¹

Figure 527: 'Alla Marcia,' Bars 373 - 379¹⁹⁹²

In a manner that is unorthodox and contrary to how their interactions unfolded in previous works, most notably the Fifth Symphony, the violins in the case of this March are now the ones to follow suit in mimicking the solo statements of the piccolo, as observed in Bars 358, 374, 390, 406, and 422 (Figure 525, Figure 526: 'Alla Marcia,' Bars 366 - 372', Figure 527, Figure 528).

Figure 528: 'Alla Marcia,' Bars 387 - 393¹⁹⁹³

Berlioz once again paints a colorful picture of the March:

[...] "It is now the farewell song of a hero, departing for battle and confident of victory you can almost see his armor flashing and hear the rhythmic sound of his step" [...].^{1994,1995}

Beethoven's protagonist, the tenor, reinforces the pomp and circumstance by verbalizing the atmosphere with the following text:

¹⁹⁹¹ Idem., p. 135.

¹⁹⁹² Ibid.

¹⁹⁹³ Idem., p. 139.

¹⁹⁹⁴ Hector Berlioz, *The Art of Music and Other Essays*, transl., and ed. Elizabeth Csicsery-Ronay (Bloomington, Indiana University Press, 1994), Page 35.

¹⁹⁹⁵ Teng, Thesis, p. 57.

*Froh, Wie Seine Sonnen Fliegen
Durch Des Himmels Prächt'gen Plan, Laufet,
Brüder, Eure Bahn,
Freudig, Wie Ein Held Zum Siegen.*

*Glad As Suns Thro' Ether Wending
Their Flaming Course With Might Pursue,
Speed Ye Brothers Glad And True,
Conquest In Your Train Attending.*^{1996,1997}

The piccolo and other members of the military procession restart the marching theme, but this time allow the texture to grow from its original *pianissimo* state. Initially marked by *poco crescendo* in Bar 384, it is followed up by later, and progressively louder dynamic indicators until the joyous cry of the hero's companions of the tenor and bass sections of the grand choir make their stand at Bar 411 (Figure 529: 'Alla Marcia,' Bars 380 - 386, Figure 530: 'Alla Marcia,' Bars 408 - 415).

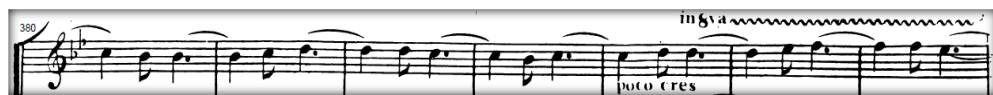


Figure 529: 'Alla Marcia,' Bars 380 - 386¹⁹⁹⁸

Figure 530: 'Alla Marcia,' Bars 408 - 415¹⁹⁹⁹

The overall effect demonstrated by this staged dynamic development gives the impression of the military procession starting from afar and gradually marching closer until the listener is surrounded by Janissaries. Gustav Mahler went so far as to arrange the *Alla Marcia* to be performed off-stage. According to notes left behind in the score, he used to conduct the

¹⁹⁹⁶ George Grove. p. 381.

¹⁹⁹⁷ Teng, Thesis, p. 57.

¹⁹⁹⁸ Idem., p. 138.

¹⁹⁹⁹ Idem., p. 142.

Ninth Symphony in Hamburg in 1895; he believed that doing so would maximize the dramatic and acoustical effects of this military procession.²⁰⁰⁰

Breaking away from the neatly formulated sixteen-bar phrases that constituted the thematic melody before, the band transitions into a Coda expansion of the primary theme at Bar 422. The band then ventures into exploring into the realm of E \flat Major for only the course of Bars 425 to 426 before rewinding to our ceremonial tonic of B \flat and concluding the procession at Bar 431, precisely one hundred bars after the beginning of the March. One can conclude that the number of bars represents the number of soldiers that typically constitute the unit of a company in the infantry (Figure 531).



Figure 531: ‘Alla Marcia,’ Bars 416 - 437²⁰⁰¹

The solo tenor, who began his “*Froh, wie seine Sonnen fliegen*” statement in Bar 375, arouses passion and fraternity among his fellow-men until Bar 431, while the tenors and basses of the chorus follow suit from Bar 411 and conclude with the soloist.

In her doctoral thesis that analyses ten orchestral excerpts for the piccolo from a historical and stylistic perspective, Allison Fletcher brings to light a crucial observation of the blatant incongruities of articulation markings for the piccolo and woodwinds among the numerous editions of Beethoven’s Ninth Symphony. Astonishingly, not all the individual eighth notes and quarter notes have “*striche*” markings, even though much of the same motivic material is repeated throughout the various sixteen-bar phrases of the March. Schott Musik International’s 1826 publication includes *striche* in Bars 343-347, 357, 362-363, 373, 394-395,

²⁰⁰⁰ David Pickett, ‘Comparative Survey of Rescoring’s in Beethoven’s Symphonies’, Performing Beethoven, ed. Robin Stowell (NY: Cambridge University Press, 1994), p. 213.

²⁰⁰¹ Symphony No.9, Op.125 (Beethoven, Ludwig van). IMSLP; Mainz: Schott, n.d. [1826]. Plate 2322. p. 143-145.

410-411, and 413²⁰⁰² (see Figure 523. Bärenreiter expands this list with the addition of *striche* existing in Bars 389 and 427-428²⁰⁰³ (Figure 532).

The Berlin manuscript agrees with the specifications of Bärenreiter, except for Bars 373 and 413, where apparent markings calling for *striche* in any of the woodwind parts are not present²⁰⁰⁴. The *striche* in Bars 347 and 348 are not written in the piccolo part, but rather in the oboe part and thus implicitly apply to the piccolo by association. Bars 343 to 375 in the manuscript collection are from the pages of Anton Schindler's fragment of Beethoven's Ninth Symphony manuscript.

Most editions of the Ninth Symphony diverge from the manuscript, Schott, and Bärenreiter editions in that instead of *striche*, and they implement *staccato* articulations instead above the notes in question. In his preface to the Bärenreiter score, Jonathan Del Mar asserts that Beethoven was incredibly scrupulous about the distinction between *Punkte und Striche*²⁰⁰⁵ (Dots and Dashes). Del Mar further points to a letter addressed to Karl Holz of August 1825 in which Beethoven solidifies his definition:

“[...]image of three-quarter notes characterized by dashes underneath them.... andthree-quarter notes characterized by dots underneath them are not identical”[...].²⁰⁰⁶⁻²⁰⁰⁷

Nonetheless, perhaps as a result of general slackness and blurring of definitions throughout the nineteenth century, this crucial distinction was buried under the sands of time, and it became customary to assume that dashes were synonymous to dots—a mistake that has been made by Stanford's editors as recently as 2008.

²⁰⁰² Ludwig van Beethoven, *Sinfonie mit Schluss-Chor über Schillers Ode: „An die Freude“* für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, compound und Seiner Majestaet dem König von Preussen Friedrich Wilhelm III, Op. 125, B. Schotts Sohnen (Mainz and Paris) and A. Schott (Antwerp), n.d. [1826], Pages 133-145

²⁰⁰³ Ludwig van Beethoven, *Symphony No. 9*, ed. Del Mar, Pages 241-251

²⁰⁰⁴ Ludwig van Beethoven, *Sinfonie No. 9, Op. 125*, Bärenreiter Facsimile. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France, commentary by Lewis Lockwood, Jonathan Del Mar, Martina Rebmann (Kassel), 2010, 4th Movement begins Page 241, later pages containing Bars 343-428

²⁰⁰⁵ Gustav Nottebohm, *Beethoveniana* (1872), Pages 107-25.

²⁰⁰⁶ Ludwig van Beethoven, *Symphony No. 9*, Del Mar, p. viii.

²⁰⁰⁷ Emily Anderson, *The Letters of Beethoven* (1961), No.1421.

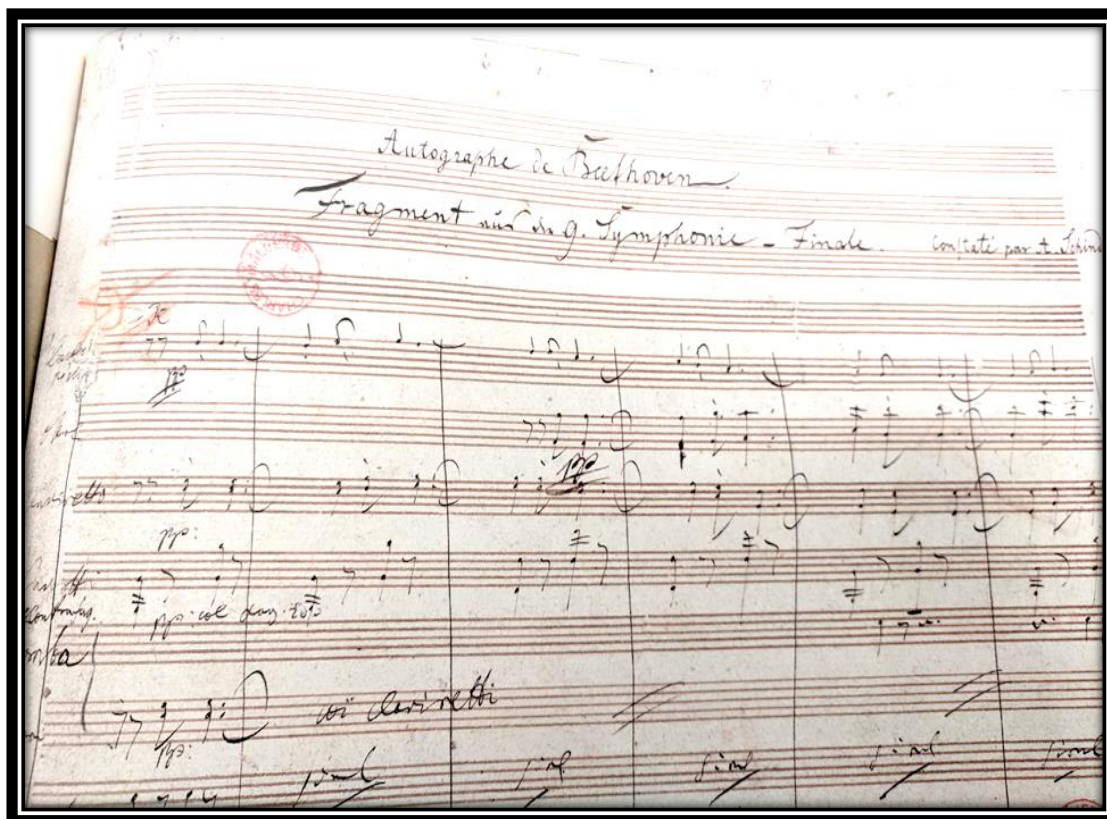


Figure 532: Beethoven Symphony 9 Barenreiter Facsimile – Striche

Illustrative Examples and Article References – The Striche (Articulations) seen above and below the notes – where the piccolo comes in in the Turkish March (Bar 343)²⁰⁰⁸

From Bar 432, hungry for attention, the strings gradually seize the reins after the third and fourth horns declare the new theme for what culminates in a double fugue between various parts of the winds, brass, and strings with almost relentless triplet eighth notes at *sempre fortissimo* (**ff**) and lead the charge in chartering new and unexplored harmonic territory of the development section.²⁰⁰⁹⁻²⁰¹⁰

The first flute is now entrusted with providing the ceiling of the harmonic blocks of the woodwinds. At Bar 495, the orchestra proceeds with an interlude and change of key to D Major. After a series of leaping F# octaves (Bar 517) among the strings and resonating on this one note throughout the entire orchestra is a brief eye of the storm (Bar 525), kept alive by the pulse of the horns.

²⁰⁰⁸ Ludwig van Beethoven, 9th Symphony, Jonathan Del Mar, Pages 241-251.

²⁰⁰⁹ Fletcher, Thesis, Page 56.

²⁰¹⁰ David Benjamin Levy, *The Ninth Symphony* (NY: Schirmer, 1995), Page 106.



Figure 533: Bars 413 - 429²⁰¹¹

The texture rapidly becomes one of music history's most significant turning points. It lands right into the legendary choral tutti "Ode to Joy" section at Bar 545, which is irrefutably one of the most iconic and far-reaching examples of music not only in Western civilization (having been adopted as the official anthem of the European Union) but also arguably the entire world at large. The tutti choir passage ensues until Bar 591, and the section ends with a cadence on G Major in Bar 596.

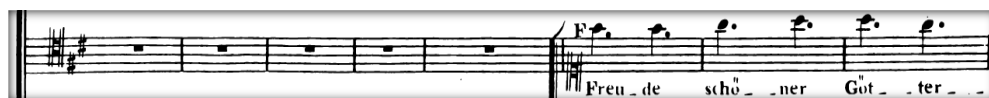


Figure 534: "Start of Ode to Joy," Bars 540 - 547²⁰¹²

The second entrance of the piccolo occurs after the elapse of a staggering 418 bars, which alone demonstrates the mammoth size of this movement alone, spanning a total length of 940 bars, and further demonstrates how Beethoven was attempting to merge the symphonic form of composition with the far more extensive essence of the opera.

The instructions "*poco Allegro stringendo il tempo sempre piu Allegro*," commanding the orchestra to start out slightly *Allegro* and gradually increase the tempo, becoming ever-more cheerful, marks a transitional and anticipatory passage that directly follows a heartfelt moment experienced between the quartet of solo singers and a light sprinkling of instrumental accompaniment. In the custom Beethoven grew fond of in composing this symphony, as well as in a variety of his previous works, he has the first and second violins enter not on the downbeat, but instead on the second quarter note to emphasize the second beat of the *alla breve* (♩) time signature. This is stabilized by the entry of the violas, cellos, and basses, which respond to the upper strings by following suit with the same motif, but land on the downbeat of every bar.

²⁰¹¹ Symphony No.9, Op.125 (Beethoven, Ludwig van). Mainz: Schott, p. 1557 - 158. IMSLP: [https://imslp.org/wiki/Symphony_No.9,_Op.125_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9,_Op.125_(Beethoven,_Ludwig_van)).

²⁰¹² Idem. p. 160.

The strings play this game of cat-and-mouse within their section for five bars until Bar 854, where the voices converge and continue their B-A sequence. They are escorted at this point by a crescendo, until the woodwinds, brass, and timpani all enter at Bar 853 in the same fashion, further driving the texture and sound with a crescendo of their own and the sudden addition of these instruments to the original string sonority. The piccolo in this context mimics the motif stated by the strings and provides the top rung of the ladder of winds in this captivating build-up to the final subchapter of this fourth movement, marked *Prestissimo*.

Figure 535 shows a page of a musical score for the *Prestissimo* section, starting at Bar 855. The score is for a full orchestra and includes parts for Gran Tamburo, Triangolo & Cinelli, Piccolo, Flauti, Oboi, Clarinetti, Fagotti, Corni 1ⁿⁱ, Corni 2ⁿⁱ, Clarini, and Timpani. The Piccolo part is marked 'in 8va' and 'loto'. The score is in 2/4 time and features a complex, rhythmic texture with many notes and rests.

Figure 535: 9th, *Prestissimo*, Bars 855 - 860²⁰¹³

Upon the arrival of the *Prestissimo* section at Bar 855 (Figure 535), the Turkish wind, brass, and percussion band unleash an all-out assault, leading the charge in what will eventually become Beethoven's greatest triumph. With *fortissimo* swept across the board, the piccolo is at the pinnacle of the range spectrum, twittering primarily in its third and second octaves, respectively, with only three exceptions at Bars 862, 922 and 940 where it dares to dwell into its first octave (Figure 536, Figure 537, and Figure 544).

Figure 536 shows a close-up of the Piccolo part of the *Prestissimo* section, starting at Bar 861. The score is in 2/4 time and features a complex, rhythmic texture with many notes and rests. The Piccolo part is marked 's^{ff}' and 'f'.

Figure 536: 9th, *Prestissimo*, Piccolo, Bars 861 - 866²⁰¹⁴

²⁰¹³ Idem. p. 212.

²⁰¹⁴ Idem. p. 213.



Figure 537: 9th, Prestissimo, Piccolo, Bars 919 - 922²⁰¹⁵

These exemptions are justified in that two of the instances (Bars 862 and 940) the piccolo supports the first flute part in unison. While it does play up the octave from the first violins in Bar 922, the intent is to give a sparkle to the initiation of the descending line in the string parts, gradually losing its piercing influence as the texture descends to its relatively low range by the end of the descending scale.

The primary task Beethoven assigned to the piccolo in this section is to double the flutes up the octave and command the texture from above with its razor-sharp bite from the heavens, as well as create an emphasis on the dominant leading to the tonic of D Major at times.

Bar 860 (Figure 536), much to one's surprise, yields a subtle discrepancy between various editions. For example, between the first edition publication of Beethoven's Ninth Symphony in August of 1826 by Schott Musik International,²⁰¹⁶ which was published just over two years after the premiere of the work in Vienna on May 7, 1824, and with other publications of the work that came over decades (and almost two centuries) later. These discrepancies included the 1863 Breitkopf und Härtel edition²⁰¹⁷, Henry Litolf's Verlag from circa 1880²⁰¹⁸ (reprinted by Dover Publications in 1989)²⁰¹⁹, Ernst Eulenburg in 1938²⁰²⁰ and later reprinted in New York by Dover Publications in 1976²⁰²¹ and by Edition Peters²⁰²², Bärenreiter in 1996 and 1999²⁰²³, and even as late as 2009 by the Center for Computer Assisted Research in the Humanities at Stanford University²⁰²⁴.

²⁰¹⁵ Idem. p. 223.

²⁰¹⁶ Ludwig van Beethoven, *Sinfonie mit Schluss-Chor über Schillers Ode: B. Schotts Sohnen* (Mainz and Paris) and A. Schott (Antwerp).

²⁰¹⁷ Ludwig van Beethoven, *Ludwig van Beethovens Werke, Serie 1: Symphonien für grosses Orchester, No. 9. D moll, Op. 125*, Breitkopf & Härtel (Leipzig), 1863.

²⁰¹⁸ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, Braunschweig: Henry Litolf's Verlag, n.d. [c. 1880].

²⁰¹⁹ Ludwig van Beethoven, *Symphonies Nos. 8 and 9 in Full Score* (pp. 109-392), Mineola: Dover Publications, 1989.

²⁰²⁰ Ludwig van Beethoven, *Symphony No. 9, Op. 125*, ed. by Max Unger, Ernst Eulenburg (Leipzig), n.d. [1938].

²⁰²¹ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, Dover Publications (New York), 1976.

²⁰²² Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, Edition Peters (n.d. place/date).

²⁰²³ Ludwig van Beethoven, *Symphony No. 9*, Jonathan Del Mar, pp. 241-251.

²⁰²⁴ Ludwig van Beethoven, *Symphony No. 9 in D Minor, Op. 125*, Creative Commons Attribution Non-commercial 3.0 (Palo Alto: CCAH), 2009.

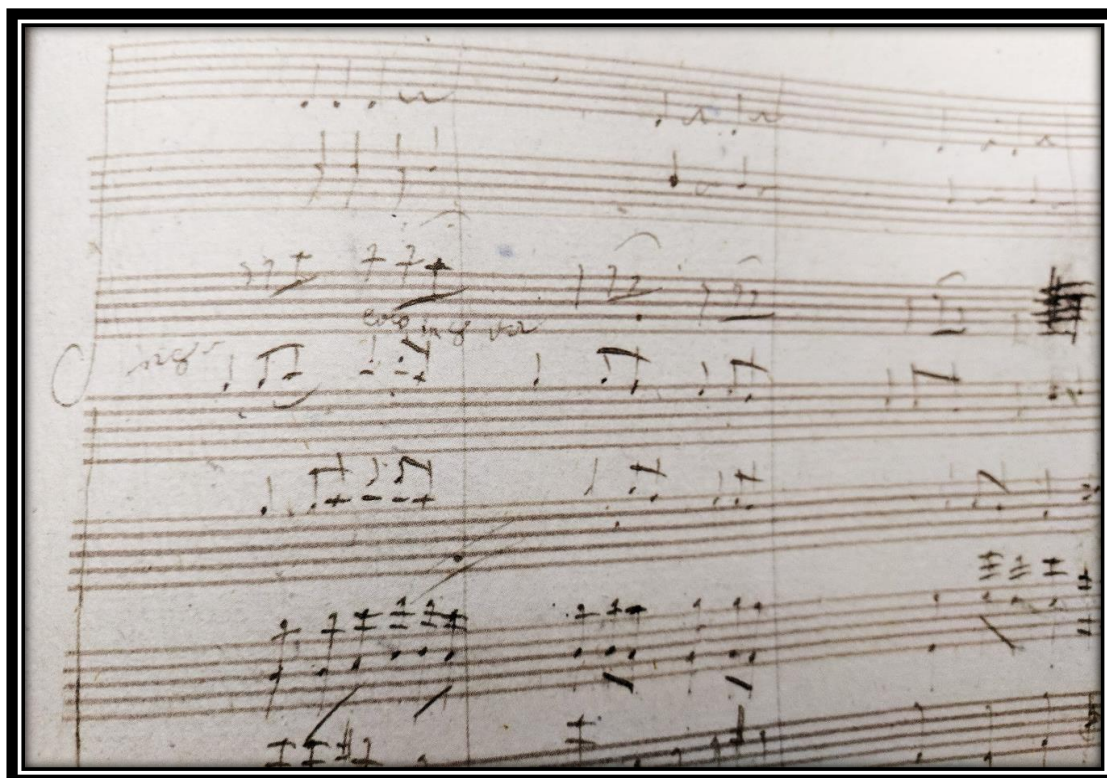


Figure 538: Beethoven Symphony 9 Barenreiter Facsimile – first piccolo entry

Illustrative Examples and Article References – 1st time Beethoven starts writing for the piccolo in the Presto at Bar 860.²⁰²⁵

When initially studying the 1826 score during the first *Prestissimo* section of the fourth movement, one notices that the piccolo in a recording by the Minnesota Orchestra²⁰²⁶ can be heard diverging from what one would find reading the text and did not play the first three notes of Bar 856 up the octave, which it explicitly directs to do in the score. As puzzling as this might appear, one may take the opportunity to listen to a “historically informed” recording of the Orchestra of the Eighteenth Century under the baton of Frans Brüggen²⁰²⁷. To the bewilderment of the listener, one observes the same result as before: the quarter note G and eighth notes G-A of Bar 860 are played down the octave in unison with the first flute!

After a thorough investigation of this observation into other editions of this symphony, it was apparent that every following publication observed in the list above was in consensus with the 1863 publication by Breitkopf & Härtel, but not with the first publication by Schott Musik. Further research was undertaken using the highly-detailed facsimiles of Beethoven’s

²⁰²⁵ Ludwig van Beethoven, *Symphony No. 9*, Del Mar, pp. 241-251.

²⁰²⁶ Beethoven: *The Symphonies*; Minnesota Orchestra (Osmo Vänskä, Conductor), Disc 1 (Track 5 – 9), Disc 4 (Track 5 – 8), Disc 5 (Track 1 – 4). BIS-SACD-1825/26, 2004-2009.

²⁰²⁷ Beethoven: *The Symphonies - Live from Rotterdam 2011*. Orchestra of the 18th Century (Frans Brüggen, Conductor), Disc 2 – 4. Glossa Gcdsa 921116, 2012.

original manuscript of the Ninth Symphony from 1822-24, accessed via the digital archives of the *Staatsbibliothek zu Berlin – Preussischer Kulturbesitz*²⁰²⁸, as well as the enormous facsimile volume published by Bärenreiter in cooperation with the Staatsbibliothek zu Berlin, Beethoven-Haus Bonn, and Bibliothèque Nationale de France (2010).²⁰²⁹ Careful and diligent examination of the excerpt in question revealed the possibility of several interpretations of the piccolo part at Bar 860 of the *Prestissimo* section.²⁰³⁰ It was observed that Beethoven crossed out *Prestissimo* and replaced it with *Presto*.²⁰³¹ However, Bärenreiter is the only publisher to incorporate this correction into their edition, perhaps due to the opacity and ambiguity of the instructions inscribed personally by Beethoven and in his own authenticated handwriting.²⁰³²

At first glance, one could decide that no written instruction directly above the piccolo line is a clear indication that the piccolo must play at the octave written, which was the editorial choice made by Breitkopf & Härtel and has subsequently been managed in the same way. From this perspective, the conclusion is that Schott Musik erred in the way they printed the piccolo part. In their score, they extended the “in 8va” squiggle too far over the part.²⁰³³ The Breitkopf & Härtel advocates of this interpretation may cite another potential error in how Schott managed this crucial instruction, which is the *absence* of it in Bar 913, when it is clear that the piccolo should remain up the octave, just it had in Bar 912, to finish the phrase. This error is corrected in all the later publications.

²⁰²⁸ Beethoven, Ludwig van: Sinfonie Nr. 9 d-Moll op. 125, 1822, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Digitalisierte Sammlungen: https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN756658373&PHYSID=PHYS_0001&DMDID=

²⁰²⁹ Ludwig van Beethoven, Sinfonie No. 9, Op. 125, Bärenreiter Facsimile. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France, commentary by Lewis Lockwood, Jonathan Del Mar, Martina Rebmann (Kassel), 2010

²⁰³⁰ Beethoven, Ludwig van: Sinfonie Nr. 9 d-Moll op. 125, 1822, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Digitalisierte Sammlungen: [4. Satz], Scansseite [405] – 117: https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN756658373&PHYSID=PHYS_0405&DMDID=DMDLOG_0005

²⁰³¹ *Ibid.*

²⁰³² Ludwig van Beethoven, Symphony No. 9, Del Mar, Page 316.

²⁰³³ Ludwig van Beethoven, Sinfonie mit Schluss-Chor über Schillers Ode: „An die Freude für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, compound und Seiner Majestaet dem König von Preussen Friedrich Wilhelm III, Op. 125, B. Schotts Sohnen (Mainz and Paris) and A. Schott (Antwerp), n.d. [1826], Page 212.

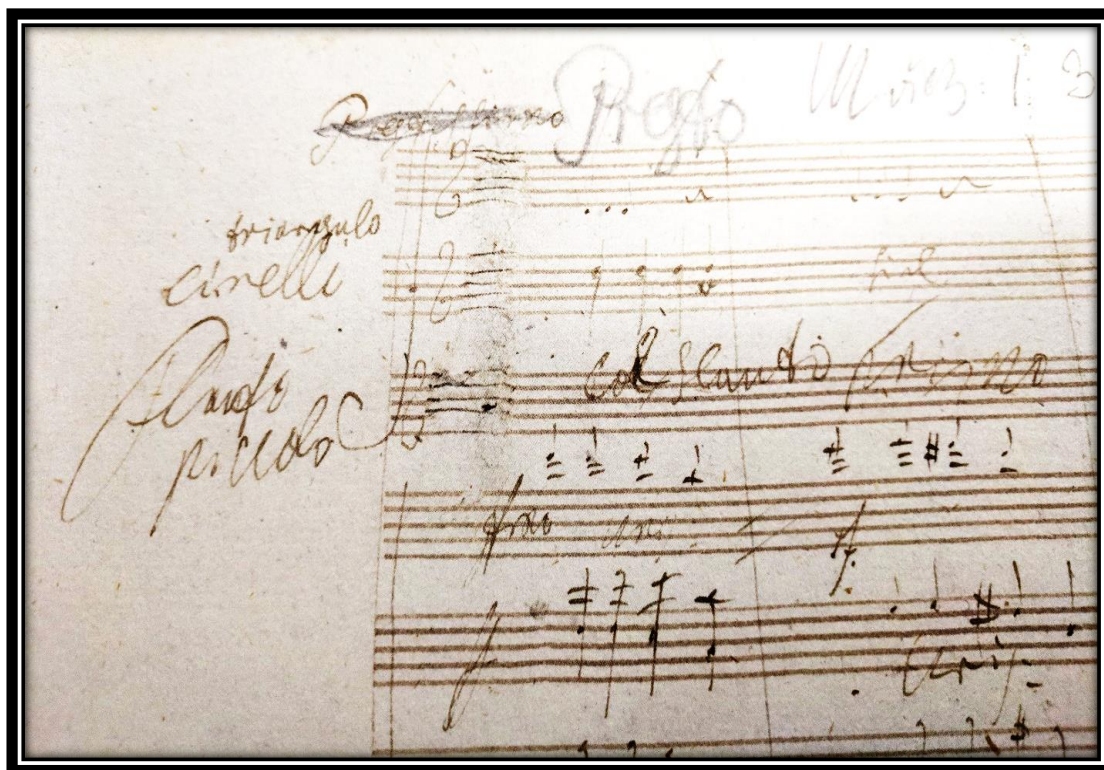


Figure 539: Beethoven Symphony 9 Barenreiter Facsimile – Prestissimo crossed out

Illustrative Examples and Article References. Shows that Beethoven crossed out his *Prestissimo* indication, but this instruction was later incorporated into other editions, ignoring the fact that he had crossed it out. It also shows the instruction for the piccolo as *Col Flauto Primo* but then does not write any notes for the piccolo. Instead it has the instruction for the piccolo to play the line that the flute is playing.²⁰³⁴

However, there is contextual evidence that suggests an argument in favor of the Schott Musik edition. The edition from 1826 illustrates the piccolo and flutes playing up the octave right from the beginning of the *Presto* section. In Bar 859, the trio, along with the oboes and clarinets, play a four-note motif that ascends a third (F#-F#-G-A) from the first to the third beat of the bar. Bar 860 is a repetition of this concept but begins a half-step higher (G-G-A-B). However, the “in 8va” marking ends at the penultimate “A” and inserts the word “loco” above the highest note “B,” signaling that the piccolo should play at the octave written and continue onward in that fashion.

The implication here is that Beethoven (as well as the editor and publisher involved in the formulation of this 1826 edition) was aware of the limitations of the piccolos and flutes manufactured during this period in history. Many modifications and additions of keys were already being incorporated into the simple-system traverso. However not even these alterations could enable the flute to reliably produce a high B unless in the hands of a master flutist, and

²⁰³⁴ Ludwig van Beethoven, *Symphony*, Del Mar, Pages 241-251.

since the development of the piccolo always lagged in comparison to the innovations for the flute, it was likely that the player in Beethoven's orchestra was playing a one-keyed piccolo. On a one-key piccolo, it is virtually impossible to produce stable notes above its third octave A.

While the argument for playing these four notes down the octave can be justified by the same motif occurring once more in Bar 882, it can also be just as qualifiable to insist on playing up the octave. By doing so, Beethoven indisputably requires the piccolo to play from Bars 907 to 908, which is to play F \sharp -G-A "in 8va" and land safely on the "loco" B down the octave. The piccolo players in modern orchestral practices often ignore this detail and proceed to play up to the third-octave B simply because their redesigned Mollenhauer-Boehm piccolos can reach that note, an example of which is found on the recording of this Symphony by the Minnesota Orchestra under the baton of Osmo Vänskä.²⁰³⁵

Beethoven's red leather-bound manuscript from 1822 also leaves a door open to interpretations considering this matter, similarly in how it does not provide convincing solutions to prior discrepancies in the articulation of the piccolo and wind parts of the Turkish March. The first five bars of the piccolo line of the *Presto* does not contain any written musical notes, but rather the instruction "*col flauto primo*" across a span of blank staff lines, indicating that the piccolo plays in unison with the first flute.

The first appearance of any musical notation for the piccolo arrives in the controversial Bar 860. On initial inspection, it does not appear that Beethoven included "in 8va" or any indication for that matter directly above the piccolo line. However, he does do so above the first flute part, as a "C" indication that Beethoven reserved for labeling the piccolo and a select group of other instruments in the orchestra shifted down in this only instance to the space between the level of the piccolo and that of the flutes.

Perhaps this was a mistake that Beethoven made while he was wildly scribbling in his notebook. On the other hand, this might be an indication that the instructions stipulated for the first flute were also to be applied to the piccolo line, which would then give license to play the part of the piccolo "in 8va" until the "loco" B of the second beat of the bar. By doing this, the piccolo remains true to doubling the first flute up the octave in the spirit of how the section began. It ensures that the sparkle of the texture is prolonged, instead of witnessing a sudden drop in the range that gives an undesirable side effect during a texture that is only seeing growth in volume and the addition of voices.

²⁰³⁵ Beethoven: The Symphonies. CD. Osmo Vänskä: Minnesota Orchestra, BIS UPC Bar Code: 7318591825265

There are two more instances in the piccolo part of the 1826 publication that do not align with the other later established editions, namely Bars 913 and 923. The “in 8va” squiggle fails to extend over either of these bars. However, it is present in the bars preceding those specified, and it is likely that this is simply a publishing error, or the publisher made the assumption that it would be logical to extend the marking to these bars and that it was not necessary to specify the instruction at these points. From a stylistic view, the sopranos of the chorus in Bar 923 make the same leap of a fourth from E-A in their highest register during the most grandiose final three bars of any choral setting in history.

Figure 540: 9th, Piccolo and Flute, Bars 907 – 918

Figure 541: 9th, Piccolo and Flute, Bars 919 – 923

Sound Files 31: Beethoven. Symphony No. 9, Mvt. 4, Prestissimo

Therefore, it would be appropriate for the piccolo to “cry” from its highest octaves as well as to contribute to such a texture. This logic fails to explain why it was done so in the first flute part in 913 and 923. Be that as it may, while these anomalies most likely will never be resolved with absolute certainty, mainly because specific markings that would have put any doubt to rest are not extant in Beethoven’s original manuscript, these ambiguities provide opportunities for performers to come to their own conclusions about how they interpret written

notation of the eighteenth and early nineteenth centuries, an idea well-rooted and highly respected throughout the late Classical and early Romantic periods.

Figure 542: 9th, Piccolo and Violins, Bars 919 - 923

Bars 921 and 922 (Figure 542) are significant in that these are the only two bars in the entire Ninth Symphony where the piccolo completely breaks contact with the other woodwinds and joins in harmony with the strings down a stream of thirty-second notes in the *Maestoso* section that delays the yearned resolution and emotional peak of the *Presto*.²⁰³⁶

Bar 924 marks the last *Prestissimo* coda of the entire symphony, bringing an end to the chorus and an instrumental takeover. Whistling from the “highest of mountain-tops” the piccolo states the original verse of the “Ode to Joy” melody, while below the strings recount a hastily diminished version. Expertly weaving the thick contrapuntal texture together, Beethoven begins an extended span of tied downward leaps in all voices, the piccolo accentuating the dominant and third of the D Major tonic to the contradiction of the cellos and basses insisting on the exclusive use of the root of the chord. The effect thus produced, is a suspension of resolution in the harmonic movement of the parts. That is because while in theory, the harmony spells all the elements of the home key of D Major, the overwhelming insistence on the dominant note of A by the piccolo and the clear majority of the voices in the orchestra tricks the ear into believing that the texture is in the dominant and has yet to be resolved.

Figure 543: 9th, Piccolo and Flute, Bars 923 - 926

²⁰³⁶ Teng, Thesis, p. 68.

Ultimately this is dealt with starting in Bar 940, where the piccolo leads a two-octave ascent of sextuplet eighth note groupings outlining the D Major scale in the woodwinds. However, starting at its first octave A and landing at its third octave A in Bar 943, it insists on A for the last-four quarter notes. Then, it finally capitulates and resolves down a fifth to the tonic of D, which was already emphasized in consensus by the strings in a formulaic cadential 1-2-3 stress of a quarter note D on the last three bars of this paragon of work (Figure 544).



Figure 544: 9th, Piccolo and Flute, Bars 939 - 944

Beethoven was genuinely concerned about conductors following his timing markers to the letter, and he comments:

*[...] “I look upon the invention of the metronome as a welcome means of assuring the performance of my compositions everywhere in the tempi conceived by me, which to my regret have so often been misunderstood.” [...]*²⁰³⁷

There is, however, a “timing” controversy regarding Beethoven’s markings, particularly among conductors. There are those in the “historically informed performance movement,” such as conductor Roger Norrington²⁰³⁸, who are skeptical about using Beethoven's suggested tempos. On the other hand, there are protagonists such as conductor Benjamin Zander supports the idea that Beethoven's metronome markings should be followed, both in publications and in orchestral performances.²⁰³⁹ A report by one conductor believes that Beethoven's metronome still exists, has been tested, and was found to be accurate,²⁰⁴⁰ however a paper in mathematics found that Beethoven’s metronome was probably damaged and inadequately calibrated.²⁰⁴¹

²⁰³⁷ Maestro Zander on Beethoven's Fifth Symphony. <https://blog.bostonphil.org/maestro-zander-on-beethovens-fifth-symphony>.

²⁰³⁸ Roger Norrington. *In Tune With The Time*. Classical Music, The Guardian, Fri 13 Mar 2009 20.01 EDT. <https://www.theguardian.com/music/2009/mar/14/beethoven>.

²⁰³⁹ Benjamin Zander. Beethoven 9. Blog – Recordings. April 19, 2012. <https://web.archive.org/web/20120419181733/http://www.benjaminzander.com/recordings/boston-philharmonic/beet9/review/130>.

²⁰⁴⁰ Gunther Schuller. *The Complete Conductor, Part I – A Philosophy of Conducting*, Oxford University Press 1997, pp. 34 – 37. EBook on Google Play, <https://books.google.com/books?id=5-9Cdy-Y-M8C&pg=PA34#v=onepage&q&f=false>.

²⁰⁴¹ Sture Forsén, Harry B. Gray, L. K. Olof Lindgren, and Shirley B. Gray. *Was Something Wrong with Beethoven’s Metronome?* Notices of the American Mathematical Society (AMS), Vol. 60, No. 9, October 2013, pp. 1143 – 1153. <http://www.ams.org/notices/201309/rnoti-p1146.pdf>.

Lewis Lockwood²⁰⁴² eloquently weaves together a commentary elaborating on the period of extensive contextual history in which the Ninth Symphony of Beethoven was conceived. Those times during which principles of the Enlightenment were abandoned in favor of the iron grip of autocracy from the French Revolution of 1789 to as late as the 1820s, where the nations of post-Napoleonic Europe scrambled for retrenchment and vied for power and influence. Autocratic governments grew distrustful of the citizens under their rule and employed all means necessary to keep them subservient.

Hypersensitive to this condition, Beethoven was unapologetic in expressing his admonishment of that society and government in various scathing remarks. As an example, this was preserved by Dr. Carl von Bursy (b. 1791) in the diaries of his meetings with Beethoven after Carl Friedrich Amenda (1771-1836),²⁰⁴³ a German-Baltic theologian and violinist and one of the most important and well-known friends of Beethoven, arranged for the doctor to see Beethoven on June 1816. The doctor's notes read:

*"[...] venom and rancor raged in him. He defies everything and is dissatisfied with everything, blaspheming against Austria and especially Vienna [...] Everyone is a scoundrel. There is nobody one can trust. What is not down in black and white is not observed by anyone, not even by the man with whom you have made an agreement [...]"*²⁰⁴⁴

It might be inferred that Beethoven composed his Ninth Symphony as a means of reviving a lost hope—a universal fraternity and equality among man. It also reflects not only his pride in Friedrich Schiller's vision²⁰⁴⁵ of an ideal brotherhood in "*An die Freude*,"²⁰⁴⁶ but his devout faith in God as an omnipotent essence that exists beyond our earthly domain and in the realm of the stars above.²⁰⁴⁷

In connection to Lockwood's impression of Beethoven's Ninth Symphony, the piccolo has a significant role to play in rallying the spirits of all who listen. Beethoven revived the

²⁰⁴² Lewis H. Lockwood (born New York City, 1930) is an American musicologist whose main fields are the music of the Italian Renaissance and the life and work of Ludwig van Beethoven. Joseph Kerman described him as "*a leading musical scholar of the postwar generation, and the leading American authority on Beethoven*" in "*Beethoven the Unruly*". The New York Review of Books. 50 (3), 2003. Retrieved 14 January 2018.

²⁰⁴³ Carl Amenda. *Beethoven Haus Library*, Bonn. B 200. https://www.beethoven.de/sixcms/detail.php?id=15276&template=dokseite_da_alpha_en&_dokid=i386&_seite=4-1.

²⁰⁴⁴ From the diary of Karl von Bursy, as published by Martin Cooper, *Beethoven's Last Decade 1817-1827*, revised edition (Oxford, 1985), p.20.

²⁰⁴⁵ Original plus translation of "*Ode to Joy*" by Friedrich Schiller: https://en.wikisource.org/wiki/Translation:Ode_to_Joy

²⁰⁴⁶ "*To Joy*" is an ode written in 1785 by Friedrich Schiller. It is best known for its musical setting by Ludwig van Beethoven in the fourth and final movement of his Ninth Symphony (completed in 1824), for four solo voices, chorus, and orchestra.

²⁰⁴⁷ Ludwig van Beethoven, *Sinfonie No. 9, Op. 125*, Bärenreiter Facsimile. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France, commentary by Lewis Lockwood, (Kassel), 2010, Pages 1-4.

cheerful ringing of the piccolo as it was heard and embraced by the public in their glorified processions as they marched down the streets of France during the Revolution. Through this resurrection, the piccolo became an essential tool Beethoven used time and time again to urge his fellow Viennese countrymen to brandish their arms as the sons of valor against tyranny and oppression and seize the day to restore their unbridled humanity and sense of brotherhood under the impartial eye of God.

Summary

Using the list for baseline analysis (see Table 22), the assessment of the use of the piccolo within the Ninth Symphony included, but was not limited to, structural harmonic analysis, range, balance, instrumental pairing, and melodic organization. Emerging from this analysis, some conclusions may be drawn—Beethoven introduced the “*Joyous, Major Mode Harmony*,” and in the opinion of Hector Berlioz:

*[...] “In pieces of joyous character, the sounds of the second octave may be suitable, in all their gradations; while the upper notes are excellent (fortissimo) for violent and tearing effects: in a storm for instance, or in a scene of fierce or infernal character” [...].*²⁰⁴⁸

Cecil Forsyth held the view:

*[...] “all piccolo passages found in Beethoven’s symphonic works are in major, brilliant and dramatic in style; in other words, no sad mode or slow melancholy passages” [...].*²⁰⁴⁹

Forsyth also believes that the key relationship used in Beethoven’s Fifth Symphony foreshadows that used in the Ninth Symphony, providing a triumphant finale over a dangerous and threatening world. In the Fifth Symphony, Beethoven concludes a minor-mode work with a major-mode finale, adding piccolo and changing from C minor to C Major, in an atypical fashion.²⁰⁵⁰ Although Forsyth suggests that Beethoven established the use of piccolo as a shrill and joyous instrument, he warns:

*[...] “One must remember that as the piccolo reaches the top of its compass, the notes are produced with greater difficulty than the corresponding notes of the flute” [...].*²⁰⁵¹

Forsyth also cautions that although piccolo is primarily used together with other loud, piercing, and vibrant instruments, the delicate effect with its soft capabilities should not be

²⁰⁴⁸ Berlioz, *Treatise*, p. 121-5; also see full text of “*The orchestra and its instruments*”.
https://archive.org/stream/orchestraitsinst00sing/orchestraitsinst00sing_djvu.txt; also see
[alldokument.com. https://alldokument.com/by-hector-berlioz-translated-by-mary-cowden-clarke.html](https://alldokument.com/by-hector-berlioz-translated-by-mary-cowden-clarke.html)

²⁰⁴⁹ Forsyth, p. 198 – 201.

²⁰⁵⁰ *Ibid.*

²⁰⁵¹ *Ibid.*

overloaded in producing a lighthearted effect. In fact, he quotes Berlioz and goes as far as to say:

[...] “it is a matter of prejudice to think that the piccolo must always be played loudly”[...].²⁰⁵²

Beethoven’s learning curve and experience with the piccolo is evident in the comparison of the length of melody or solos given to the piccolo (see

Table 11 and Table 12). All one needs to do is to start with the end of the *Egmont Overture* and the *Alla Marcia* and *Prestissimo* of the Ninth Symphony, and observe that there is a sweeping change, with a substantial growth in solo length for the piccolo demonstrating the newly important role of the piccolo and its acceptance not only by Beethoven but by the early nineteenth-century audience as well.

This learning curve and its maturation demonstrating the growth of Beethoven’s orchestration technique from the Fifth Symphony to the Ninth Symphony is demonstrated in this chapter. The balance of piccolo usage is shown in Table 20 and the statistic of the comparison of Beethoven’s Piccolo’s usage in Symphonies and Overture in Table 12 (page 395), which shows a comparison between the Fifth and Sixth Symphonies, the *Egmont Overture*, and the Ninth Symphony. Table 12 (page 395) was divided into five categories: [1] orchestral tutti; [2] solo or solo with other instruments; [3] unison with flute; [4] an octave higher than flute; and [5] total measures using piccolo. And from these, it is implied that Beethoven acquired the knowledge to develop his style of piccolo usage from these experiences attained as a composer and orchestrator.

Beethoven’s final movement in his Ninth Symphony is known as the “*Ode to Joy*.” The verses in the movement are from the poem of that name written by Freidrich Schiller in 1785, but Beethoven had trouble explaining the finale himself possibly because historically, it was not explicitly used in the Ninth Symphony. The concept was a progressive maturation and recurrent use of the theme of *enlightenment* that burned within Beethoven. The *Choral Fantasy* theme had its origin in an earlier work by Beethoven, which was a modified version of the composer's "*Gegenliebe*," a song for high voice and piano written around 1794/95. In a letter to his publishers, he described the choral finale of the Ninth Symphony as:

[...]“a setting of the words of Schiller’s immortal ‘*Lied an die Freude*’ in the same way as my pianoforte fantasia with chorus (his *Choral Fantasy*, Op. 80), only on a much grander scale”[...].²⁰⁵³

²⁰⁵² Ibid.

²⁰⁵³ Phillip Huscher. *Ludwig van Beethoven, Symphony No. 9 in D Minor, Op. 125*. Program Notes, Chicago Symphony Orchestra. https://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/061810_ProgramNotes_Bethoven_Symphony9.pdf.

Similarities in the texts of the Ninth and the theme of the *Choral Fantasy* calling for a universal communal network with the meeting of all the arts suggests a similar frame of mind as the posthumous version of the "Ode to Joy" text.²⁰⁵⁴ Beethoven believed that great works of art are essential because, to some extent, they create a threat to terrorists and tyrants. Escapism, however, should not be our modus operandi by retreating into artistic masterpieces merely for security, nor should we isolate them from the reality of life. Beethoven struggled for ways to express a deeply felt political revulsion of the status quo. It is no surprise to find that the Ninth Symphony message has been sterilized by trivializing in movies and television and most often interpreted by musicians in purely musical rather than humanistic terms.²⁰⁵⁵ Taruskin contends that its message might be challenging to take seriously anymore stating:

[...] *"We have our problems with demagogues who preach to us about the brotherhood of man. We have been too badly burned by those who have promised Elysium and given us gulags and gas chambers [...]."*²⁰⁵⁶

In the words of Lyndon H. LaRouche, Jr.:

[...] *"In the deepest sense, Beethoven's music is political. It is the musical "political literature" of Promethean humanism. Substitute some other approach to the interpretation, and the resulting production must be a musical travesty--even of a Beethoven composition" [...].*²⁰⁵⁷

The Janissary craze was disappearing by Beethoven's time, but he still instilled some Turkish military music into the final "Ode to Joy" movement of his Ninth Symphony. A marching rhythm together with cymbals, a bass drum, a triangle, and a piccolo accompany the tenor soloist singing "*Freudig, wie ein Held zum Siegen*" ("pursue your pathway brothers; be as joyful as a hero in victory"), and the piccolo's chirpy rendition of the theme mirrors the feel of a:

[...] *"rousing military triumph serving, together with the triangle and tambourine, to color this variation as a martial celebration [...]."*²⁰⁵⁸

²⁰⁵⁴ William Kinderman. *Beethoven*, University of California Press, 1995, p. 132. Books on Google Play.

https://books.google.com/books?id=DmAM_yZK8kUC&printsec=frontcover&vq=grander+scale#v=onepage&q=grander%20scale&f=false.

²⁰⁵⁵ publishing.cdlib.org.

<https://publishing.cdlib.org/ucpressebooks/view?docId=ft6870073m;chunk.id=0;doc.view=print>

²⁰⁵⁶ Richard Taruskin. *Resisting the Ninth*. California University Press, 19th-Century Music, Vol. 12, No. 3 (Spring, 1989), pp. 241-256. <http://www.jstor.org/stable/746505?origin=JSTOR-pdf>.

²⁰⁵⁷ Lyndon H. LaRouche, Jr., *The Secret of Ludwig van Beethoven*, The Schiller Institute, April 1977; https://archive.schillerinstitute.com/music/2010/lyn_1977_beethoven.html. Accessed October 11, 2018.

²⁰⁵⁸ Travel The Silk Road With Ethos, Los Alamos Daily Post, Carol A. Clark, April 10, 2015, <https://www.ladailypost.com/content/travel-silk-road-ethos>.

Table 22: Musical Function Summary of Piccolo in the Ninth Symphony, Fourth Movement²⁰⁵⁹

Piccolo Usage	Musical Function	
	Measures	Details
Distant Modulation	331-431	New modulation key represents a kind of recapitulation while creating a quality of large-scale closure.
		Piccolo's <i>pp</i> → <i>ff</i> depicts a military parade and extends the "Ode to Joy" theme new heights through repetition.
		Before <i>Alla Marcia</i> - D major → Bb major → D major
New Timbre with Voice	851-875	Paved with voice and orchestra, broadening the dynamic range, and maximizing the orchestral color.
	876-902	The highest-pitched instrument to lead the harmonic progression, based on the modal mixture of D major and D minor, followed by a half-cadence.
Melodic Function	916-919	Melodic passage paired with strings.
		32 nd subdivisions that hold back the emotion before entering the <i>Prestissimo</i> Finale.
	920-940	Leads the strings and winds by changing meter from 3/4 to 4/4. States the "Ode to Joy" theme while the strings are in a compressed version, with voices both interwoven to the brilliant ending.

BEETHOVEN'S ORCHESTRATION TECHNIQUE

In contrast to the controversial Schenker analysis (see page 602), Beethoven's orchestration technique in his symphony's is summarised in terms of range, balance, and melodic organization:²⁰⁶¹

Range:

Forsyth says that "One must remember that as the piccolo reaches the top of its compass, the notes are produced with greater difficulty than the corresponding notes of the flute." Beethoven writes for the piccolo in this brilliant, high register; for example, the G-A trills in the Fifth Symphony and continuing a scale passage from flute to piccolo creates the sound of only one instrument with a wide range. Particularly in the solos in *Egmont Overture* and the Ninth Symphony, Beethoven maximizes the piccolo's range. Although there are some

²⁰⁵⁹ Teng, Thesis, Appendix A 5, p. 96. Corrected, modified, updated by the author, July 18, 2018.

²⁰⁶⁰ In music, the dominant is the fifth scale degree of the diatonic scale, called "dominant" because it is next in importance to the tonic, and a dominant chord is any chord built upon that pitch, using the notes of the same diatonic scale. The dominant is sung as so in solfege. The dominant function (diatonic function) has the role of creating instability that requires the tonic for resolution.

²⁰⁶¹ Teng, Thesis.

arguments regarding the lower-range usage of the instrument, this issue belongs to the balance between the baroque and modern orchestral artistic decisions.²⁰⁶²

Balance:

This thesis accounts for the mature growth of Beethoven's orchestration technique from the Fifth Symphony to the Ninth Symphony. The balance of piccolo usage is shown on the Instrumental Comparison Table (Table 12: The statistics of the comparison of Beethoven's Piccolo's usage in Symphonies and Overture. Page 395) , with noted issues from a comparison of the Fifth and Sixth Symphonies to the *Egmont Overture* and finally Ninth Symphony; Beethoven learned and developed his style of piccolo usage from the experiences gained as a composer and orchestrator.

Melodic Organization:

According to period sources of the time, the Fifth Symphony was completed after the Sixth Symphony, and as a result, one observes the reason that the Fifth Symphony includes more piccolo melodic figures than the Sixth Symphony. However, although the piccolo has solos in the Fifth Symphony, most of the solos double with paired flutes and other instruments, and only a fragment of a solo was written for the piccolo.

In the *Egmont Overture* and the Ninth Symphony, one observes a drastic change in the length of melody or solos given to the piccolo. Beginning with the end of the *Egmont Overture* and the *Alla Marcia* and *Prestissimo* of the Ninth Symphony, the substantial growth in solo length for the piccolo demonstrates the crucial new role of the piccolo and its acceptance by the composer and the early nineteenth-century audience.

Grove Music Online Piccolo Reporting Error: It is incorrectly stated in Groves Music Online that the piccolo was first used “by Mozart in *Entführung aus dem Serail*, by Beethoven in the ninth symphony and by Tchaikovsky in the *Nutcracker* among others.”^{2063,2064,2065} Mozart called for a Flauto piccolo in G (see page 332), and Tchaikovsky

²⁰⁶² Personal opinion.

²⁰⁶³ Montagu, Jeremy, Howard Mayer Brown, Jaap Frank, and Ardal Powell. "Flute." Grove Music Online. January 01, 2001. Oxford University Press, Date of access 6 Oct. 2018, <<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040569>>

²⁰⁶⁴ In a personal communication with Jeremy Montagu, he told the author that he never wrote this statement, but that it was added by the editors who did not give him a chance to moderate what they wrote. He was adamant that the entry is incorrect.

²⁰⁶⁵ www.conservatorioangelbarrios.com.
<http://www.conservatorioangelbarrios.com/index.php/descargas/category/38-departamento-de-viento-madera?download=126:la-flauta-travesera-new-grove-dictionary>.

never stipulated which piccolo to use. The piccolo used in the orchestra at the time of Tchaikovsky was universally a six-keyed piccolo.²⁰⁶⁶ These Grove errors are hard to explain because they are actually describing a “*Third flute*” [soprano flute, tierce flute] (Fr. flûte à tierce; Ger. Terzflöte - Figure 545) which they describe as a soprano flute pitched a minor third above the concert flute—hence its name.²⁰⁶⁷ Its development tracked that of the concert flute through the eighteenth, nineteenth and twentieth centuries, and eighteenth-century illustrations are usually in F (the lowest note of the contemporary flute was D), while later ones in E \flat also served in military bands to replace or double other instruments such as the E \flat clarinet, but it has been used in the USA and Ireland in flute bands and choirs, together with flutes of all other sizes.²⁰⁶⁸



Figure 545: Third Flute²⁰⁶⁹

Schenker and Beethoven: In an analysis of the Ninth Symphony the polemic Heinrich Schenker (1868-1935),²⁰⁷⁰ a Viennese musician and teacher, and a leading theorist of tonal music of the twentieth century, produced a contentious series of innovative studies and rhetoric intending to support a specific position on Beethoven’s compositions by aggressive claims, and undermining the controversial opposing positions. For example, Schenker speaks of Beethoven’s: [...]“wonderful instinct for associations and parallelisms”... concluding that “Beethoven would never have dared merely to set down a germ or a series of tones, without an effect for the synthesis”[...].

In describing Beethoven's use of instruments including the flauto piccolo, he comments prophetically: [...]“what cannot be accounted for or shown by the synthesis will not

²⁰⁶⁶ Heck, Thesis.

²⁰⁶⁷ www.conservatorioangelbarrios.com.
<http://www.conservatorioangelbarrios.com/index.php/descargas/category/38-departamento-de-viento-madera?download=126:la-flauta-travesera-new-grove-dictionary>

²⁰⁶⁸ Meyer and “nach Meyer” flutes and piccolos, <http://www.oldflutes.com/articles/meyer.htm> and www.conservatorioangelbarrios.com.
<http://www.conservatorioangelbarrios.com/index.php/descargas/category/38-departamento-de-viento-madera?download=126:la-flauta-travesera-new-grove-dictionary>.

²⁰⁶⁹ *Third Flute*, Johann Heinrich Gottlieb Streitwolf, c. 1810, boxwood (hardwood), 1 520mm × d 40mm, Göttingen, State of the Netherlands and the Vereeniging van Noord-Nederlandsche Muziekgeschiedenis, <http://hdl.handle.net/10934/RM0001.COLLECT.351242>.

²⁰⁷⁰ Schenker Documents Online. *Profiles, Person, Ludwig van Beethoven, Beethoven and Schenker*, Early Theoretical Works: 1901–11; <http://www.schenkerdocumentsonline.org/profiles/person/entity-000055.html>. Accessed January 21, 2019.

yet be produced sonically"... He postulates that: "Synthesis is thus the organizing principle by which Beethoven worked"... He writes that Beethoven: "in reality thought of form only in absolutely musical terms and, when the occasion arose, additionally used impulses of life, moods, and images"... and that: "it is precisely Beethoven who shows most clearly how important it is to organize musical content into two or three parts" [...].²⁰⁷¹

Schenker remarks further that: [...] "whereas music before the Classical period tended to be 'ceaseless,' in a Beethoven movement already the rhetorical rests offer the performer the relief of breathing"... and he talks of: "Beethoven's world as a 'more speaking manner' in contrast to the 'connected' world of Bach"[...].²⁰⁷² Schenker's monograph on the Ninth Symphony frees the symphony from the accumulations of nineteenth-century performers and critics, and presents Beethoven as an example of musical genius, exposing for the first time "the laws of tonal construction" central to the work.²⁰⁷³



Figure 546: Symphony No. 9 in autograph calling for a Flauto piccolo, not a soprano recorder²⁰⁷⁴

²⁰⁷¹ Ibid.

²⁰⁷² Ibid.

²⁰⁷³ Ibid.

²⁰⁷⁴ Ludwig van Beethoven, Holograph manuscript, 1824, p116 (online page 300/425); [https://imslp.org/wiki/Symphony_No.9,_Op.125_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Symphony_No.9,_Op.125_(Beethoven,_Ludwig_van)).

ANALYSIS: COMPOSERS WRITING FOR THE PICCOLO IN THE POST-BEETHOVEN PERIOD. A CONCISE OVERVIEW.

The Piccolo after Beethoven – The Romantic Era (1803-1900)

This section is a concise overview of composers using the piccolo in their compositions, including a functional result after the time of Beethoven up until to Tchaikovsky, when the piccolo became a soloist and fully-fledged member of the orchestra.

As Beethoven was the first composer to use the piccolo in a symphony of Romantic proportions, the Beethoven period is used as the defining moment of the “before and after” transition for the piccolos maturation into the fully-fledged member of the orchestra. Although, as has been demonstrated, Beethoven’s incorporation of the piccolo was in no small way simplistic and relatively bland in the earlier WoO series, he became more daring and creative through his developing learning curve through the symphonies and *Wellingtons Sieg*. The piccolo’s presence was included from a negligible role with parts doubling or in unison, to fairly conspicuous soloistic runs. There is a multiple piccolo role, military functions such as transposing marches and martial embellishments, found, for example, in *Egmont* Op. 84 and the Janissary Turkish effects, as well as the programmatic implications of nature in the storm enactment in the Symphony No. 6, Op.68 (*Pastoral*).

While the piccolo was ascribed more freedom in the non-operatic genre of compositions in Beethoven’s oeuvre than up to this time, it remained in relative limbo until its first unprotected, strictly soloistic passage in Tchaikovsky’s Fourth Symphony (1877), sixty-nine years after the piccolo’s symphonic debut in Beethoven’s Fifth Symphony (1808).

Before covering and summarizing the compositions and composers incorporating the piccolo in the period from Beethoven to Tchaikovsky, it is as well to consolidate the mechanisms used by Beethoven for the piccolo. Beethoven was well aware of the challenges faced by the second flutist in switching to the one-key or four-key piccolo with different embouchure and fingering techniques required by a non-professional piccoloist, as none were employed by the orchestras at that time. Beethoven had been taking instruction from the flute and piccolo by the virtuoso Carl Scholl,²⁰⁷⁵ so the majority of his compositions are in keys

²⁰⁷⁵ *Performing Beethoven*. Robin Stowell, Ed., Cambridge Studies in Performance Practice 4, Cambridge University Press, 1994. Colin Lawson, *Beethoven and the Development of Wind Instruments*, p. 74., as quoted from Anton Schindler, *Biographie von Ludwig van Beethoven* (Munster 1860), trans. Donald W. MacArdle as *Beethoven as I knew him* (London 1966), p. 39.

comfortable for the one-keyed piccolo, which according to the research of Dombourian-Eby is “the instrument which was most likely the piccolo in general use throughout the majority of Beethoven's career.”²⁰⁷⁶ H. Macaulay Fitzgibbon wrote, in fact, the belief that playing the piccolo is injurious to the tone of the flutist because the embouchure is so different and that none wanted to play it, and he mentions famous piccolo players of the time such as Frisch (c. 1840), Harrington Young, Le Thièrè, and Roe who were known as poor flutists.²⁰⁷⁷ As demonstrated in

Table 11, page 393, Beethoven used the complete range of the one-key piccolo, D¹ to A³, although often limiting the range within a specific composition.²⁰⁷⁸ Although Beethoven used the piccolo in many different ways, there are resemblances amongst his piccolo workings over the course of the nineteen compositions. On analysis, except for the one instance of programmatic writing in *Egmont*, there are distinct comparisons throughout his compositions in the use of the piccolo, with Beethoven frequently preferring to add unique flourishes or runs and generally utilizing that instrument in comparatively loud sections, adding brightness and sense of joy to the orchestral tutti. As delineated from the writings of Gippo in the section on the Fifth Symphony above, some of the obbligato embellishments that Beethoven wrote for the piccolo were often concealed in the *fortissimo* tutti of the entire orchestra.²⁰⁷⁹

As an instrument, the piccolo had an abysmal reputation, and as a result, composers were reluctant to use it in any but the most specific of situations. H. Macaulay Fitzgibbon stated that the piccolo [...] “is the noisiest and least refined in tone in the whole orchestra and is apt to give a tinge of vulgarity if injudiciously introduced – as it too often is”²⁰⁸⁰ [...].

In the words of Berlioz:

[...] “When I hear this instrument employed in doubling in triple octave the air of a baritone, or casting its squeaking voice into the midst of a religious harmony, or strengthening or sharpening (for the sake of noise only) the high part of an orchestra from the beginning to the end of an act of an opera, I cannot help feeling that this mode of instrumentation is one of platitudes and stupidity” [...].²⁰⁸¹

²⁰⁷⁶ Dombourian-Eby, Thesis, p. 15.

²⁰⁷⁷ H. Macaulay Fitzgibbon, p. 81, Full text of "The story of the flute" - archive.org.
https://archive.org/stream/cu31924022386407/cu31924022386407_djvu.txt

²⁰⁷⁸ Personal observation.

²⁰⁷⁹ Gippo, Beethoven's Mistakes.

²⁰⁸⁰ H. Macaulay Fitzgibbon p. 81.

²⁰⁸¹ Berlioz, Treatise, p. 242.

The Romantic Period

The Romantic Period from the late-Beethoven period until the piccolo came into its own can be divided into periods using composer timelines by Dombourian-Eby²⁰⁸²:

1. Weber, Spohr, Schubert, and Rossini - 1820s
2. Auber, Berlioz, Liszt, and Wagner - 1830-1856
3. Meyerbeer, Mendelssohn, and Schumann - 1832-1849
4. Brahms and Antonín Dvořák - 1873-1893
5. Smetana, Verdi, Tchaikovsky, Rimsky-Korsakov, Mahler - 1874-1884

With the total lack of confidence in the piccolo by composers, it is not surprising that piccolo parts to a large extent were designed to necessitate little if any switching of instruments, and because of the prevailing philosophy by composers of the mid-1800s, despite a modest development in the proximate post-Beethoven years, the piccolo passed into a period demonstrating a significant decrease in the use of the piccolo in the symphony orchestra, and [...] “*was extremely limited and generally unimaginative parts*” [...] ²⁰⁸³ per Dombourian-Eby. As previously discussed (page 96), H. Macaulay Fitzgibbon was extremely disparaging about the use of the piccolo and wrote that (the piccolo):

[...]“*absolutely lacks the poetic sweetness of the flute, the lower notes are feeble and dull, being devoid of any character, and the top notes are harsh and piercing, being almost unbearable, that there is very little to expect from its musical tone, and that it is nothing more than a glorified tin-whistle.* [...]” ²⁰⁸⁴

With the exception of Berlioz and Tchaikovsky, most composers did not have a working knowledge of the piccolo and were unimaginative in how to explore its capabilities. Its chief use was to reproduce noises from nature, such as the forceful howling of storms, flashes of lightning and torrents of rain. Because its top notes were thought to be diabolical and mocking, it was used to typify infernal revelry and satanic orgies as in *Mephistopheles* by Berlioz.²⁰⁸⁵ It is interesting that until Tchaikovsky, there was no change from the influence of Beethoven with composers continuing to use the piccolos upper octaves in tutti passages such as Schumann’s *Das Paradies und die Peri* (1843) including the familiar Beethoven's use of doublings.²⁰⁸⁶

²⁰⁸² Dombourian-Eby, Thesis, p. 15.

²⁰⁸³ Idem., p. 217

²⁰⁸⁴ H. Macaulay Fitzgibbon, p. 82.

²⁰⁸⁵ Ibid.

²⁰⁸⁶ Dombourian-Eby, Thesis, p. 110,111.

Features of the Romantic Era:

Composers, through a changing philosophy, had the need for expression that superseded all other apprehensions to the point that in their compositions, they let go with uninhibited emotion taking compositional liberty with perceived “outdated” Classical-era musical forms.²⁰⁸⁷ Like Beethoven, they demonstrated a tendency towards nationalism and exoticism. For some reason, it was a time to be preoccupied with the supernatural; for example, there are fifteen varieties of Goethe/Faust/Mephistopheles on IMSLP from that period.²⁰⁸⁸ Orchestras were becoming larger, and compositions became longer, and there merged the “modern” conductor as a necessity for these large orchestras. As an example of these large orchestras, Berlioz for his orchestra of *Symphonie Fantastique*, scored the work for ninety-one instruments, more than any other symphony written up to that time. In fact, he had wanted a 220-member orchestra but finally agreed to 130 for the premiere, and the biggest orchestra ever gathered together until then apart from the opera. Berlioz called for sixty strings, five percussionists and two harps.²⁰⁸⁹

Program Music / Programmaticism²⁰⁹⁰

This is music that invokes an idea of or portrays extra-musical material which in of itself could not be imagined by an audience, so composers made a *program* available in the theater that explained the music to the audience and critics at large. This is where the piccolo as an instrument that lends itself to programmaticism came into its own, being ideal for representing storms and lightning, but particularly the representation of sounds illustrating the diabolical events within the musical tales being told. However, this concept pre-dates the period going back to the times of the Renaissance and Baroque. An example of this would be Vivaldi’s *Four Seasons* (1720). It had been overlooked to a large extent during the Classical Era, and rarely used in compositions until the Romantic Era, when Beethoven used the piccolo and programmaticism in his Sixth Symphony (Pastoral, 1808). Berlioz, who worshipped Beethoven, created a tribute by composing *Symphonie Fantastique*, elevating the genre to a new artistic height, and thus spurring the “golden age” of programmatic music in the 1800s. According to D. Kern Holloman:

²⁰⁸⁷ Morris Senegor. *Berlioz symphonie fantastique (1830)*, <https://www.morissenegor.com/musical-conversations/berlioz-symphonie-fantastique-1830/>.

²⁰⁸⁸ List of compositions involving Faust; IMSLP: https://imslp.org/wiki/List_of_compositions_involving_Faust

²⁰⁸⁹ Morris Senegor, *Berlioz*.

²⁰⁹⁰ Programmaticism: Program Music/Music depicting extra-musical material, for example: Beethoven Symphony #6, Berlioz Symphony Fantastique.

[...] *“The program is Berlioz’s most seminal homage to Beethoven and arguably his most important legacy to other composers” [...].*²⁰⁹¹

There are two pathways for the interpretation of Beethoven’s use of the piccolo, both of which remained in limbo until Tchaikovsky and ultimately manifested in the first expressive solo writing of Mahler in his Second Symphony (1894). The first is the wistful and romantic idea that there was not much use for the piccolo’s programmatic qualities as an individual instrument, but a *“trend of Gestalt programmaticism”*²⁰⁹² similar to Beethoven’s²⁰⁹³ conjured up in opposition to the Behaviorist theory of response to stimuli. Gestalt theorists believe that Behaviorists diminished the importance of the cognitive processing of a subject.²⁰⁹⁴ This theory allows the *“idea of free will by recognizing that individuals often have differing reactions to identical stimuli (for example, the differing responses to musical patterns that invoke the same emotional responses).”*²⁰⁹⁵ This implies that *“reasoning is accompanied by the subjective interpretations and past experiences of the subject in the perception of Gestalt patterns.”*²⁰⁹⁶ Obviously, this line of reasoning is incorrect. Most audiences had never heard a piccolo before. There is no correlation in reality with the actual sound of the piccolo and a lightning strike. However, if Beethoven tells us that he is using the piccolo to invoke the idea of a lightning strike, then we will, thereafter, hear the piccolo as a lightning strike and, therefore not objectively learned, but subjectively indoctrinated. In the words of Paul Davies:

[...] *“So far as music is concerned, the sequence of tones will become meaningful, and will be a ‘tune’ in the sense in which we have previously defined tunes” [...].*²⁰⁹⁷

What is far more realistic, is to explain the interpretation of the sound of the piccolo in terms of programmatic understanding as posited by Ayn Rand:

[...] *“The formulation of a common vocabulary of music would require these answers...It would require: a translation of the musical experience, the inner experience, into conceptual terms; an explanation of why certain sounds strike us a certain way, a definition of the axioms of musical perception from which the appropriate esthetic principles could be derived, which would serve as a base for the objective validation of esthetic judgments” [...]* and [...] *“Until a conceptual vocabulary is discovered and defined, no objectively valid criterion of esthetic*

²⁰⁹¹ D. Kern Holloman. *Berlioz*, Harvard University Press; First Edition (November 6, 1989), p. 101.

²⁰⁹² Eduard Hanslick – German Music Critic (1825 - 1904): *Programmaticism: (Definitions – Von Musikalisch-Schönen [The Beautiful in Music] (1854); “The Essence of Music is sound and motion”; “Music expresses no definite conceptions”; Musical conceptions can be comprehended and enjoyed only in and of itself”.*

²⁰⁹³ Alexandra Urfer, p. 5, 9.

²⁰⁹⁴ Joseph C. Maurone. *Beyond Emotion: The Gestalt Theory of Music*, Rebirth of Reason, http://rebirthofreason.com/Articles/Maurone/Beyond_Emotion_The_Gestalt_Theory_of_Music.shtml

²⁰⁹⁵ Ibid.

²⁰⁹⁶ Ibid.

²⁰⁹⁷ Paul Davies, in *the Psychology of Music*, as quoted by Maurone.

*judgment is possible in the field of music. (There are certain technical criteria, dealing mainly with the complexity of harmonic structures, but there are no criteria for identifying the content, i.e., the emotional meaning of a given piece of music and thus demonstrating the esthetic objectivity of a given response" [...].*²⁰⁹⁸

So, for example, Mendelssohn trained the audience to believe that he represented growing seas in his *Overture to Meeresstille und glückliche Fahrt* (1828) by utilizing the piccolo's voice as part of full orchestra characterizations imitating the characteristic usage by Beethoven,²⁰⁹⁹ and as orchestration became more explicit and focused, the piccolo's functions were increasingly characterized by using Beethoven's techniques. This natural evolutionary progression was finally expressed by Rimsky-Korsakov writing in his three-volume manuscript of 1891 that:

*[...] "the duty of the piccolo is to extend the range of the ordinary flute" [...].*²¹⁰⁰

Toward the end of the nineteenth century, music educators were still writing with preconceived negativity and little understanding of the ability of the piccolo. For example, Frederick Corder wrote that the piccolo is used:

[...] "to continue a passage which extends beyond the compass of the large flute, to double a melody in the extreme octave...and in theater orchestras, for mere noise," [...]. and *[...] "The greatest reticence is advisable in using the Piccolo, except in dealing with enormous orchestral forces. An occasional "Flash" is dazzling, but the instrument has little music in it and belongs to the tribe of noise-makers. Its prodigious agility has caused it to be used as an 'ad captandum'²¹⁰¹ solo instrument in theater bands, where "Piccolo Polkas" and "Bird Waltzes" are alone to be found, thank goodness [sic!] [...].*²¹⁰²

The legacy of Beethoven and his ottavino (Flauto piccolo) is that he is ultimately responsible for establishing the piccolo in its most basic of role in the modern symphony orchestra, with musical instrument historians such as Curt Sachs writing in recognition of the current position of the piccolo that:

*[...] "the modern orchestra uses a small flute, flauto piccolo (or simply piccolo) in the upper octave of the flute" ... "and with its shrill and penetrating tone, it dominates the tutti of the orchestra" [...].*²¹⁰³

²⁰⁹⁸ Ayn Rand, *The Romantic Manifesto, A Philosophy of Literature*, Signet Books, Penguin Books, NY, 1975 (revised edition), p. 45, and Why Do So Many Smart People Listen to Such Terrible Music <http://forum.objectivismonline.com/index.php?/topic/12257-why-do-so-many-smart-people-listen-to-such-terrible-music/&page=4>.

²⁰⁹⁹ Dombourian-Eby, Thesis, p. 109.

²¹⁰⁰ Nicolay Rimsky-Korsakov, *Principles of Orchestration: With Musical Examples Drawn From His Own Works*; In Two Volumes Bound as One, ed. Maximilian Steinberg, trans. Edward Agate, New York: Dover, 1912, p. 20. Accessed online from Archives.org, May 15, 2019; <https://archive.org/details/principlesoforch00rims/page/n6>.

²¹⁰¹ *Ad captandum vulgus*: (Latin, 'to appeal to the crowds') to make promises solely to appeal to popular sentiment or prejudice. Dolmetsch Musical Dictionary; <https://www.dolmetsch.com/defsa2.htm>.

²¹⁰² Corder, p. 38.

²¹⁰³ Sachs, p. 410.

Forsyth writes that in the modern orchestra, the role of the piccolo is so fundamental and so well established that it can be taken for granted that the instrument's function is used to cover the octave above flute.²¹⁰⁴ In *The Instruments of the Orchestra*, Bate writes:

[...] "Beethoven gave to the piccolo, as he did to the concert flute, a more solid and dignified status" [...]

but his statement:

*[...] "In Beethoven's hands the piccolo may be said to have come into orchestral maturity, ready to take its place in the standard symphony orchestra" [...]*²¹⁰⁵

is premature and unfounded as this, the third and final stage in the piccolo's maturation process, did not occur until Tchaikovsky's Fourth Symphony. As has already been detailed, Beethoven did acquaint and decisively launch the piccolo in its role of the orchestra's range and dynamic extender, the first requirement for an instrument's emancipation. Beethoven's compositions for the orchestral piccolo cannot be viewed in Bate's words to be fully "mature," because he did not bring about that instrument's other two characteristics required for "maturity" in the modern orchestra, that is to produce multi-faceted programmatic effects within the composition in question and lastly, as a stand-alone soloist performer. These final giant steps in the life of the piccolo's "maturity" came well after Beethoven, and as stated by the woodwind historian Anthony Baines, was found in the compositions of

*[...] "two of the finest orchestral writers for the piccolo: Berlioz and Tchaikovsky. Tchaikovsky may indeed be said to have revealed the piccolo" [...]*²¹⁰⁶

²¹⁰⁴ Forsyth, *Orchestration*, p. 203.

²¹⁰⁵ Bate, p. 184.

²¹⁰⁶ Baines, p. 57.

39 GIOACHINO ROSSINI (1792-1868)

Compositions that the Piccolo was called for in *La scala di sieta* (The Silken Ladder) – (1812); *La gazza ladra* (The Thieving Magpie) *Overture - Maestoso marziale* – (1817); *Semiramide Overture* – (1823); *Guillaume Tell* – (1824-1829).

Semiramide Overture

Analysis

Semiramide is an excellent example of tidy and effective scoring. Figure 547 shows a lovely and well-designed combination, where the sparkling melody of the first violins is doubled at the octave by the piccolo, together with a light touch from the other strings and staccato chords from the horns. The counterpoint in arpeggios for the solo winds is introduced between the sixteenth notes of the violins and is, therefore, more apparent when heard. The second flute doubles on the piccolo mostly in D Major, a comfortable key for the one- and four-key piccolo.

The image displays a page of musical notation for the Semiramide Overture, specifically measures 136 through 139. The score is arranged in two systems. The top system includes staves for Flute (F), Piccolo (P), Oboe (O), Clarinet (C), Bassoon (B), and Horns (H). The bottom system includes staves for Violins (V) and Cellos/Double Basses (C/B). The key signature is D major, indicated by two sharps (F# and C#). The notation shows a complex texture with a sparkling melody in the first violins, doubled at the octave by the piccolo, and counterpoint in arpeggios for the solo winds.

Figure 547: Rossini - Semiramide Overture – F Bar 136 – 139.²¹⁰⁷

²¹⁰⁷ *Semiramide* (Rossini, Gioacchino), Publisher: Leipzig, Breitkopf & Härtel, Nd., Reprinted: William Tell and other Great Overtures in Full Score, Mineola: Dover Publications, 1994, p. 185, 186.

For most of the opera, the piccolo is used to double the flute or first violin at the octave, but there are two excellent examples of the piccolo heading into its upper register being used to extend the range of the flute and add brightness in sound to the section. The first example (Figure 548) five bars after K ending at letter L has the clarinet owning the melody, assisted by the bassoon to start it off for three bars and then hands it over to the horns to run with the clarinet for another three bars. The clarinet takes the melody for nine bars and then passes it to the flute and oboe to make the repetition of the melody an octave higher from Bar 187, with the piccolo carrying the upper octave beyond the limits of the flute.

Figure 548: Rossini - Semiramide Overture – Clarinet, Bassoon, Horns, Flute Oboe, and Piccolo – Bars 178 - 195.²¹⁰⁸

Sound Files 32: Rossini, Semiramide: Piccolo/Bassoons/Oboes/Clarinet/Flute ²¹⁰⁹

In Figure 549, the flute begins with the keynote and runs with the melody also joined by the horn to start, and then handing over to the clarinet. The repeated melody is taken over

²¹⁰⁸ Idem., p. 206, 207.

²¹⁰⁹ Gioachino Rossini - Ouverture 'Semiramide' (Gustavo Dudamel); Piccolo, Sarah Jackson; Los Angeles Philharmonic Orchestra; <https://www.youtube.com/watch?v=WXP79dH4DHM>.

by the piccolo playing in an octave higher, and therefore out of the range of the flute, accompanied by the flute in its normal range alongside the clarinet. There are two high jumps for the piccolo (Bars 335, 336) that would have been difficult in the old one-key and four-key instrument.

Sound Files 33: Rossini, *Semiramide*, Piccolo takes over from Flute²¹¹⁰

Figure 549: Rossini - *Semiramide* Overture – Flute, Horns, Clarinet, and Piccolo – Bars 316 - 337.²¹¹¹

²¹¹⁰ Ibid.

²¹¹¹ *Semiramide* (Rossini), p. 177.

Guillaume Tell

Analysis

In the Overture, the second flutist also carries the responsibility of the piccolo part, most often doubling the melodic line an octave higher. Starting at the first *Allegro* section (*The Storm*) at Bar 52, the piccolo and flute represent the patter of the first raindrops over the hushed flurries of sixteenth notes in the strings, undeniably paying homage to Beethoven's *Sturm* of his Sixth Symphony. After subsequent bars that build up tension through the adding of instruments and a crescendo, the howling "wind" erupts from the orchestra at the first *Forte* in long cascades of chromatic scales of slurred eighth notes in the woodwinds and frantically articulated sixteenth notes in the strings. Alternating between this diabolic "melody" and offbeat harmonies is clear when comparing the piccolo and other upper woodwind parts to the violins in Figure 550.

Figure 550: Rossini – Guillaume Tell Overture – Flute, Piccolo, Oboe, Violins – from C Bars 96 - 105.²¹¹²

²¹¹² *Guillaume Tell* (Rossini, Gioacchino), Publisher: Paris: E. Troupenas, nd [1829]. Plate T. 347, Reprinted: Paris: Brandus, nd (after 1850). Act I, pp. 9, 10; IMSLP: [https://imslp.org/wiki/Guillaume_Tell_\(Rossini,_Gioacchino\)](https://imslp.org/wiki/Guillaume_Tell_(Rossini,_Gioacchino)).

Of interest in the relationship between the flute and the piccolo, in Figure 560 (Bar 251) the piccolo starts the universally-recognized “Gallup” in unison with the flute, albeit in the lower end of its second octave, only overtaking the flute up the octave by the fortissimo at Bar 257. At the second fortissimo (Bar 259), the flute plays the harmony in its upper octave as the piccolo carries on with the melody, the latter sounding higher than the flute, despite the disparity of its visual appearance in the score.

Figure 551: Rossini – Guillaume Tell Overture – Flute, Piccolo, Oboe, Violins – from H Bars 251 - 269.²¹¹³

Figure 552: Rossini – Guillaume Tell Overture – Flute, Piccolo, Oboe, Violins – from before O Bars 291 to P 326.²¹¹⁴

²¹¹³ Idem., pp. 27, 28.

²¹¹⁴ Idem., pp. 41 – 44.

The sequential passages from Bars 299 to 322 (Figure 552) are noteworthy in that Rossini wrote three notes at A-sharp³ and two at B³ for the piccolo, and they are repeated later between Bars 323 and 353.²¹¹⁵ Considering that the highest conventional note of the time was the third-octave A (defined only a few years prior in 1824 during Beethoven's Ninth Symphony) and that notes beyond this were not found in any of the earlier treatises and symphonic compositions, according to Dombourian-Eby, until many decades later in the 1880s²¹¹⁶ when the six-key piccolo became the instrument of choice, Rossini either had no perception of the limitations of the four-keyed piccolo at that time in 1829 or was a madman who managed to find an expert piccolo player with an impeccable instrument.

²¹¹⁵ *Idem.*, pp. 44 – 48.

²¹¹⁶ Dombourian-Eby, Thesis, p. 70.

40 CARL MARIA FRIEDRICH ERNST VON WEBER (1786-1826)

The Piccolo is called for in Weber's works in *Jubel-Ouverture*, Op.59 (Jubilee Overture), J.245 (1818) for two piccolos,²¹¹⁷ *Aufforderung zum Tanze*, Op.65 (Invitation à la Valse)(1819) (re-transcribed by Berlioz, 1841),²¹¹⁸ and *Der Freischütz*, Op. 77, J.277 (1821).²¹¹⁹

Der Freischütz

Analysis

Carl Maria von Weber published his *Jubel-Ouverture*, Op. 59 (Jubilee Overture), J.245 in 1818, as the introduction to the Jubel-Cantata that commemorated the fiftieth anniversary of the accession of Frederick Augustus I to the throne as King of Saxony.²¹²⁰ While the main bulk of the overture is genuinely invigorating, Weber introduces two piccolos into the orchestra only during the final section of the overture (Bars 356-373), which in modern times would be rationally identified as the British anthem, “*God Save the King*.” However, since 1795 it was also the Anthem of Prussia as “*Heil dir im Siegerkranz*” (“*Hail to You in the Victor's Crown*”) and later adopted in 1871 as the unofficial anthem of the German Empire until its ending in 1918.²¹²¹ As for Weber's use of not one, but two piccolos in this climactic tribute to the monarch, both piccolos double in unison the two flutes already present, which also happen to be playing mostly in their third (and sometimes fourth!) register throughout the anthem. The first piccolo, as does the first flute, plays the melody, while the second piccolo, alongside its partner of the second flute, plays in lower sixths, thirds, octaves or simply intervals appropriate to the harmony of the homophonic chords. From a logical perspective, Weber wanted to emphasize the royal anthem through the high register of the flutes and utilize the piccolos as support for the two flutes by having them play in the same octave as the flutes. While certainly comfortable for the piccolos in their second-octave range, by Bar 368, the first flute is virtually shrieking by having to play its fourth-octave C-sharp, which was possible for the instrument's

²¹¹⁷ IMSLP: [http://hz.imslp.info/files/imglnks/usimg/f/f6/IMSLP105450-PMLP50027-Weber_-_59_-_Jubel-Ouverture_\(fs_Eulenburg\).pdf](http://hz.imslp.info/files/imglnks/usimg/f/f6/IMSLP105450-PMLP50027-Weber_-_59_-_Jubel-Ouverture_(fs_Eulenburg).pdf) Part II - Heil im dir Siegerkrantz, p. 16.

²¹¹⁸ IMSLP: <http://ks.imslp.net/files/imglnks/usimg/1/15/IMSLP272417-PMLP05759-Weber-Op065orBerlioz.PaulssonFS.pdf>.

²¹¹⁹ *Der Freischütz*, Op.77 (Weber, Carl Maria von); IMSLP: [https://imslp.org/wiki/Der_Freisch%C3%BCtz%2C_Op.77_\(Weber%2C_Carl_Maria_von\)](https://imslp.org/wiki/Der_Freisch%C3%BCtz%2C_Op.77_(Weber%2C_Carl_Maria_von))

²¹²⁰ Carl Maria von Weber. Wikipedia:

http://wikipedia.org/wiki/Carl_Maria_von_Weber#Later_career_1810-1826.

²¹²¹ Heil dir im Siegerkrantz. Wikipedia: http://wikipedia.org/wiki/Heil_dir_im_Siegerkrantz.

mechanism, but certainly not a comfortable one by any means. Thus, in viewing the piccolos as subservient to the flutes, Weber misses an excellent opportunity to use the piccolos effectively in a slightly higher tessitura and overtaxes the flutes by assigning miserably high notes throughout the anthem.²¹²² About the two-piccolo integration as a general principle, *Der Freischütz* (1821) is more often mentioned when one piccolo is thought to be not enough for orchestral demands. In *Der Freischütz* two piccolos playing in thirds, produce in the words of Elson, an “*inimitable diabolic sneer*” in Caspar’s Drinking Song in Act I.²¹²³ Weber called for 2 piccolos, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings. Although two piccolos had been used in the past by Weber himself in *Jubel-Ouvertüre* in 1818, and although sparsely used in *Der Freischütz*, what is unique here is that Weber wrote a separate solo part for each piccolo, and in the words of Berlioz “*one of Weber’s happiest orchestral effects.*”²¹²⁴

The image shows a page of a musical score for Act I, Number 4 - "Lied." from Carl Maria von Weber's opera *Der Freischütz*. The score is for a full orchestra and a vocal soloist named Caspar. The instruments listed are Piccolo, Oboe, Bassoon, Violin I, Violin II, and Viola. The vocal line for Caspar is in German and consists of two stanzas of lyrics. The score is marked with "staccato" and "scherzando". The lyrics are as follows:

Caspar.
1. nichts als Plack und Qual, trüg' der Stock nicht Trau - ben: da - rum bis zum letzten Hauch setz' ich auf Gott
2. dir'st noch zweier - lei zu dem Saft der Re - ben: Kar - ten - spiel und Würf - fel - lust, und ein Kind mit
3. wah - res Gau - di - um seit dem er - sten Ue - bel. Fläschchen! sei mein A, B, C, Würf - fel, Kar - te,

Caspar.
1. Bachus Bauch mei - nen fe - sten Glau - ben, mei - nen fe - sten Glau - ben! Der Schluss des dritten Ver -
2. runder Brust hilft zum ew' - gen Le - ben, hilft zum ew' - gen Le - ben. ses lautete ursprünglich:
3. Kather - le mei - ne Bil - der - fi - bel, mei - ne Bil - der - fi - bel! „mein Gebetbuch, Katherle;
Karte meine Bibel!“

Figure 553: - Weber - *Der Freischütz* - Act I, Number 4 - "Lied."²¹²⁵

²¹²² Carl Maria von Weber: *Jubilee Overture*, Op. 59. Leipzig: C.F. Peters, n.d. Reprinted by Mineola: Dover Publications, 1986: chrome-extension://oemmnndcblldboiebfnladdacbfmadadm/http://conquest.imslp.info/files/imglnks/usimg/f/f7/IMSLP381828-PMLP50027-Carl_Maria_von_Weber,_Jubel-Ouvert%C3%BCre_(1818).pdf

²¹²³ Berlioz, *Treatise*, p. 239; see also Elson, p. 152.

²¹²⁴ Idem., *Berlioz* p. 239.

²¹²⁵ *Der Freischütz*, Op.77 (Weber, Carl Maria von), Publisher: Leipzig: C.F. Peters, n.d. [1871]. Plate 8449. Reprinted: New York: Dover Publications, 1977, p. 64.

Sound Files 34: Weber, *Der Freischütz*, Caspar's Drinking Song²¹²⁶

The piccolos first appear in Act I, "*Lied*," Number 4, where they underscore Caspar's exhortation of the diabolical plan with [...] "*wild and infernal joy*" [...] ²¹²⁷ in Caspar's drinking song sung three times with the same melody in verse-repeating, strophic-type chorus form (Figure 553).

The same figure appears again at the end of the "*Aria*," accompanying Caspar singing "*triumph, revenge succeeds!*" (Figure 554).²¹²⁸ With this motif, Weber depicts a "*fiendish laugh of scorn*" in Caspar's *Aria* where the piccolo plays it, to the words "*Revenge thy Triumph is nigh!*"²¹²⁹

Figure 554: Weber - *Der Freischütz* - Act I, Number 5, "*Aria*," bars 46-61²¹³⁰

²¹²⁶ Weber: *Der Freischütz*; Hybrid SACD; *Der Freischütz*, Act I: Lied - "*Hier im ird'schen Jammerthal*"; London Symphony Orchestra, Lars Woldt, London Symphony Orchestra & Simon O'Neill & Sally Matthews & Christine Brewer & Sir Colin Davis; January 22, 2018. Label: LSO LIVE; ASIN: B00BSL77P6; https://www.amazon.com/London-Symphony-Orchestra-Matthews-Christine/dp/B07DJ2XKBT/ref=tmm_msc_swatch_0?_encoding=UTF8&qid=1567607640&sr=1-5.

²¹²⁷ Henri Kling (1842-1918). Prof. H. Kling's Modern orchestration and instrumentation, or, The art of instrumentation: containing detailed descriptions of the character and peculiarities of all instruments and their practical employment. Editor: Saenger, Gustav (1865-1935), Publication date c1905, Publisher: New York, N. Y. C. Fischer, page 87.

²¹²⁸ *The Freischütz* - Libretto – OperaGlass, <http://opera.stanford.edu/Weber/Freischutz/libretto.html>

²¹²⁹ Salomon Jadassohn, *Lehrbuch der Instrumentation* (A Course of Instruction in Instrumentation), Translator: Harry P. Wilkins (1874? - fl.1899), Publisher: Leipzig: Breitkopf & Härtel, 1899, pp. 195 – 197; Accessed from IMSLP:

[https://imslp.org/wiki/Lehrbuch_der_Instrumentation_\(Jadassohn%2C_Salomon\)](https://imslp.org/wiki/Lehrbuch_der_Instrumentation_(Jadassohn%2C_Salomon)).

²¹³⁰ *Der Freischütz*, Op.77 (Weber, Carl Maria von), C.F. Peters, pp. 73,74.

Only slightly before in Act I, No. 5, "Aria," and just as characteristic is the sound of the piccolo (*pianissimo*) where it doubles the first violin at the octave in a subordinate melody accompanying the principal song to Caspar's words "umgibt ihn, ihr Geister mit Dunkel beschwingt" (Surround him, you ghosts, with dark spirits!)²¹³¹ and produces a coloring of awful despair in this passage. The first piccolo also doubles the first violins at the octave (Figure 555).²¹³²

The image shows a page of a musical score for Act I, Number 5, "Aria," from the opera Der Freischütz. The page is numbered 69 in the top right corner. The score is arranged in a standard orchestral format with multiple staves. At the top, the instruments listed are Fl. picc., Fl., Ob., Clar., Fag., Corni, Timp., and Tromboni. Below these is the vocal line for Caspar. The lyrics are in German. The music is in G major and 3/4 time. The piccolo part is marked 'Fl. picc.' and 'pp'. The vocal part is for Caspar, with lyrics in German. The score shows the piccolo doubling the first violin at the octave, creating a subordinate melody.

Figure 555: Weber - Der Freischütz - Act I, Number 5, "Aria," bars 94 - 108²¹³³

²¹³¹ *The Freischütz* - Libretto – OperaGlass.

²¹³² Salomon Jadassohn, *Lehrbuch der Instrumentation*, p. 196, § 206.

²¹³³ *Der Freischütz*, Op.77 (Weber, Carl Maria von), C.F. Peters, p. 69.

Mostly expressed by the two piccolos once again, in the Finale of Act II, No. 10 “*The Wolf’s Glen*” they accompany the song of the “*Voices of the invisible spirits,*” where they double the winds over four-octaves with a “piercing, wild shriek of the chorus of *Invisible Spirits* (Figure 556)” over the word “*Uhui!*”²¹³⁴

The image displays a musical score for five woodwind instruments: Piccolo (Pic), Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Fag). The score is written in G major (one sharp) and 2/4 time. The Piccolo and Flute parts play a high, piercing melodic line, while the Oboe, Clarinet, and Bassoon parts provide harmonic support with lower notes. The score is divided into three systems, with the first system containing five staves and the subsequent two systems containing four staves each. The music is characterized by a 'piercing, wild shriek' as described in the text.

Figure 556: Weber - *Der Freischütz* - Act II, Number 10, “*The Wolf’s Glen,*” bars 14 - 42²¹³⁵

Considering the call for two or more piccolos, Weber was not the first, although they are seldom employed that way. One reason is that the piccolo was played by the second flutist who could not often switch. Also, in the majority of cases, the current thinking was that two flutes are better than one flute and one piccolo, and in the words of Ebenezer Prout:

²¹³⁴ Salomon Jadassohn, *Lehrbuch der*, p. 196.

²¹³⁵ *Der Freischütz*, Op.77 (Weber, Carl Maria von), C.F. Peters, pp. 119-121.

[...] “the piccolo should only be used for special effects, and the occasions for its appropriate introduction are rare” [...].²¹³⁶

Weber, writing for the piccolo was unadventurous from a technical standpoint where, given that the piccolos are called to play both *pianissimo* and *fortissimo*, Weber used the instruments chiefly in a moderate A¹ to F³ range and wrote for them

[...] “only in keys with three or fewer sharps, and the passages are fairly easy to play on either a one-keyed or four-keyed piccolo” [...].²¹³⁷

Hector Berlioz admired Weber’s work to such a degree that he, under the pretenses of the operatic convention in France, added a ballet to Act II of *Der Freischütz* during his production at the Paris Opera in 1841. The accompanying music to this ballet was none other than Weber’s own “*Aufforderung zum Tanze*,” Op.65 (“*Invitation to the Dance*”) from 1819, which was in its original form a charming work for piano in D-flat Major that was orchestrated by Berlioz.²¹³⁸ Considering the aspects of a transposition that was more manageable by the orchestra, as well as the benefit of a much brighter character to the piece, Berlioz transposed his arrangement to D Major. While this immensely popular orchestration is a dazzling tribute to Weber and surely tempted its Parisian audiences to waltz from their seats, the highly effective implementation of the piccolo’s range and both sparkling and tender characters during the waltz were added solely by Berlioz. Thus further analysis of this addition to *Der Freischütz* should not be categorized under the efforts of Weber.

²¹³⁶ Ebenezer Prout. *The Orchestra*, 1897, p. 111.

²¹³⁷ Dobourian-Eby, p. 53.

²¹³⁸ *Invitation to the Dance* (Weber). Wikipedia:
[http://wikipeida.org/wiki/Invitation_to_the_Dance_\(Weber\)](http://wikipeida.org/wiki/Invitation_to_the_Dance_(Weber))

41 **FRANZ PETER SCHUBERT (1797-1828)**

Piccolo called for in the “Zwei Einlagen zu Herold's Oper”: *Das Zauberglöckchen*, D. 723 (*La clochette ou le diable page*, opera comique en trois actes, paroles de Théaulon, musique d'Herold) (1821).

History

The Austrian composer Franz Schubert (1797-1828), like his contemporary Beethoven, bridged the Classical and early Romantic eras. Born in Vienna, Schubert's musical propensity was evident during his fledgling years, and his talents were highly encouraged in his music-loving household. He enrolled at the prestigious *Kaiserlich-königliches Stadtkonvikt* (Imperial and Royal City College) at age eleven, and it is there where he received a first-rate education for five years. A violinist in the school's orchestra, it is during this time where he became familiar with the repertoire of Haydn, Mozart, and Beethoven, and where he cultivated his life-long friendship and patronage with the older Joseph von Spaun. Upon seeing a production of Gluck's *Iphigénie en Tauride* in 1813, Spaun remarked that Schubert “*was totally beside himself over the effects of this magnificent music and asserted that there could be nothing more beautiful in the world.*”²¹³⁹ Schubert left the Stadtkonvikt and moved back home, subsequently to study to become a teacher. His musical spirit was nevertheless still alight, as he carried on with what would turn out to be a stupendous musical outpour during what is now known as “The Miracle Years” from late 1814-16, and maintained compositional lessons with Antonio Salieri. In 1821, Schubert was accepted into the *Gesellschaft der Musikfreunde*, which bolstered his reputation as a performing artist among the social spheres of Vienna. That year also marked the beginning of a series of “Schubertiads,” which were informal, salon-like gatherings at the residences of wealthy patrons to celebrate the music of Schubert. In March of 1828, for the first and only time during his career, Schubert arranged a concert that exclusively displayed his works and received tremendous praise. Already marred for years since 1823 by episodal bouts of crippling malaise, Schubert succumbed to his illness and died when he was only thirty-one. Although the cause of death was officially ascribed to typhoid fever, some historians believe that his failing health and ultimate demise exhibited the signs of chronic syphilis.²¹⁴⁰ Despite his tragically brief existence, Schubert's legacy comprises of more than an astonishing six hundred vocal works (leading to his posthumous epithet, “The King of Song”), eight

²¹³⁹ Maurice J.E. Brown, Eric Sams, and Robert Winter. 2001 “*Schubert, Franz.*” *Grove Music Online*. 30 Jul. 2019.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000025109>.

²¹⁴⁰ *Ibid.*

symphonies (seven of which were completed during his lifetime), as well as numerous compositions for opera, incidental music, sacred music, piano and chamber music.²¹⁴¹ While his status as a musician and composer were confined mainly in Vienna during his lifetime, Schubert has since risen to become one of the most revered Western composers of the nineteenth century.²¹⁴²

Das Zauberglückchen, D.723 (1821)

Analysis

In 1821, Schubert was asked by Ferdinand Hérold to add two numbers to his opera, *Das Zauberglückchen*²¹⁴³, ²¹⁴⁴ (a new German version of the original *La clochette ou le diable* page of 1817), that premiered at the Kärntnertheater.²¹⁴⁵ Consisting of an *Aria* and *Duett*, both additions include the piccolo. The *Aria* demonstrates the piccolo mainly at the top of large, sustained blocks of woodwind and brass harmonies, each section separated by swaths of tacet bars. During its first entry, the piccolo chooses to double the bassoons, respectively, sounding three and four octaves higher (Figure 557).

Figure 557: Schubert, *Das Zauberglückchen*, *Aria*, Piccolo plus woodwinds, Bars 78 – 84.²¹⁴⁶

²¹⁴¹ Wikipedia contributors, "Franz Schubert," *Wikipedia*, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Franz_Schubert&oldid=907899259. Accessed July 30, 2019.

²¹⁴² *Schubert, Franz*. Greene's Biographical Encyclopedia of Composers, David Mason Greene, Doubleday, New York (1985), §. 1153.

²¹⁴³ *Ibid.*

²¹⁴⁴ Franz Schubert. *Aria and Duet for Hérold's opera 'Das Zauberglückchen'*, D. 723. Franz Schubert's Werke, Serie XV: Dramatische Musik, No.15. Editor: Johann Nepomuk Fuchs. Breitkopf & Härtel (Leipzig, 1893). Plate F.S. 195.

²¹⁴⁵ Maurice J.E. Brown, Eric Sams, and Robert Winter. 2001 "*Schubert, Franz*." *Grove Music Online*. 30 Jul. 2019.

²¹⁴⁶ *Das Zauberglückchen*, D.723 (Schubert, Franz). Editor: Johann Nepomuk Fuchs (1842–1899), Publisher: Franz Schubert's Werke, Serie XV: Dramatische Musik, No.15, Leipzig: Breitkopf & Härtel, 1893. Plate F.S. 195, Reprinted, New York: E.F. Kalmus, No.1059, n.d.(1933), p. 9 (373);

The bars to follow, show how the piccolo's chromatic climb into its third octave significantly boosts the growing, dynamic increase to *fortissimo* (Figure 558).

The image displays a musical score for Schubert's *Das Zauberl ockchen*, Aria, Piccolo plus woodwinds, Bars 85 - 91. The score is written for piccolo and woodwinds. The piccolo part shows a chromatic climb into its third octave, leading to a fortissimo dynamic. The woodwinds also show a dynamic increase, with markings such as *fz cresc.* and *ff*. The score is in 3/4 time and features a key signature of one sharp (F#).

Figure 558: Schubert, *Das Zauberl ockchen*, Aria, Piccolo plus woodwinds, Bars 85 - 91.²¹⁴⁷

Apart from these and accentuation of *sforzando* chords peppered throughout the aria, these are how the piccolo serves the aria.

Implementing the woodwinds to serve in a more melodic function, in contrast to the aria, the piccolo acts as a doubling agent to the line of the flute and first violins throughout the Duett. Recurring twice within this general setting are corresponding interjections between various woodwind instruments. The piccolo leads the clarinets in one, while they are followed by the same content from the flute and oboes (Page 6/16, bars 4-7).

While the piccolo plays the sounding equivalent of the flute, Schubert arranges this distinct separation to highlight differences in timbre, as well as add characteristic interest within the competing woodwinds. Loud chordal roles await the piccolo for the rest of the selection.

IMSLP: http://conquest.imslp.info/files/imglnks/usimg/d/d4/IMSLP17341-SchubertD723a_Das_Zauberl ockchen_Aria.pdf

²¹⁴⁷ Idem., p. 10.

The image shows a page of a musical score for Schubert's 'Das Zauberglückchen, Duett, Piccolo plus woodwinds, Bars 34 – 41.' The score is written for a piccolo and woodwinds. The instruments listed are Picc, Fl, Ob 1, Ob 2, Cl 1, Cl 2, Bass 1, and Bass 2. The music is in 3/4 time and features a variety of dynamics including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score includes various musical notations such as notes, rests, and articulation marks.

Figure 559: Schubert, *Das Zauberglückchen, Duett, Piccolo plus woodwinds, Bars 34 – 41.*²¹⁴⁸

Summary

As seen by his minimal acknowledgment of the piccolo in his repertoire, showcasing it in supplementary compositions for the benefit of another composer, Schubert as an orchestrator, did not care much about exploring the possibilities of sound and song with the piccolo. Perhaps this may not have remained true if he were to have lived beyond his early thirties, but his vast, existing repertoire proves that his interests were not to be found in this particular instrument.

²¹⁴⁸ Idem., p. 44 (408).

42 LOUIS SPOHR (1784-1859)

Compositions which called for the piccolo in Notturmo, Op.34 in C major (1815); *Jessonda* (WoO 53) Op.63 (overture) - *Grosse Oper in drei Akten* - 3 acts (1823); *Der Fall Babylons*, WoO 63 (Fall of Babylon) (1839/40).

Jessonda

Analysis

As he did late in the overture to his *Fall of Babylon*, in the Overture to his opera *Jessonda*, Spohr uses two Db piccolos in the Introduction, which is of interest as that instrument is primarily used in marching bands.²¹⁴⁹ It is incredibly unusual to find a Db piccolo used in the symphony orchestra and the only other time that it is documented to be used in the symphony orchestra was by Robert Schumann in his *Paradise and the Peri*, Op. 50 (1843) in the chorus of the first part, although in the score, it is incorrectly marked as “in E flat.” The fingering of the piccolo in D-flat is precisely the same as the concert-pitched piccolo, but the former is shorter, so lifting the fingers for the natural scale successively is not the scale of D Major but the scale of E-flat Major, one semitone higher. This reasoning was the archaic rationale of determining instrument pitch by determining its lowest fundamental (fingered) pitch. As the nineteenth century progressed, the attitude towards pitch determination shifted to relating pitch in relation to C, hence why it is “incorrectly” said to be in E-flat and with the fingering used for the C instrument, it will produce D-flat. As pointed out by Prout, the reason is simply that the key of the section in which the piccolos enter is in B-flat minor and the piccolo is written in A minor, a more comfortable key.²¹⁵⁰ For some reason, H. Macaulay Fitzgibbon states that Spohr “has a passage in his Overture *Jessonda* for two piccolos in F without flutes,”²¹⁵¹ even though the score stipulates “*Flauti piccoli in Des*” (D-flat).²¹⁵²

To add to all the confusion, the score purely for the overture, produced by Alwin Cranz of the August Cranz Publishers in ca. 1915, stipulates that the two piccolos that enter at the end of Bar 15 are “*Flauto picc. in Es.*”²¹⁵³ Keeping the rationale above in mind, however, it is soon

²¹⁴⁹ Ebenezer Prout, *The Orchestra*, p. 111.

²¹⁵⁰ *Ibid.*

²¹⁵¹ H. Macaulay Fitzgibbon, p. 84.

²¹⁵² Louis Spohr. *Jessonda*. Published by C.F. Peters (Leipzig, ca. 1881), Page 4:
<http://ks4.imslp.info/files/imglnks/usimg/d/d5/IMSLP225479-SIBLEY1802.18764.c9a2-39087011224146score.pdf>

²¹⁵³ *Jessonda*, WoO 53 (Spohr, Louis) Publisher: Leipzig: August Cranz, No.2090, n.d. (ca.1915). Plate C. 45027, IMSLP; [https://imslp.org/wiki/Jessonda_\(Spohr,_Louis\)](https://imslp.org/wiki/Jessonda_(Spohr,_Louis)).

realized that Cranz was merely referring to the older classification of instrumental-pitch branding. Figure 560 illustrates how the two military piccolos are to be played for twenty-seven bars by both flutists just after the beginning of the Overture;²¹⁵⁴ afterward, they revert to playing their flutes. Later, for the rest of the opera, only as a single piccolo in C is called for to double the woodwinds and strings in Numbers 10 (Introduction, Act II in D Major)²¹⁵⁵, 12 (Aria in G minor)²¹⁵⁶ and 26 (Chorus and Solo in A minor) (see Figure 561 and Figure 562).²¹⁵⁷

Figure 560: Spohr - Jessonda - Overture, Flute and Piccolo, Bars 1-47²¹⁵⁸

²¹⁵⁴ *Jessonda*, WoO 53 (Spohr, Louis), Editor: Gustav Friedrich Kogel (1849-1921), Publisher: Leipzig: C.F. Peters, n.d. (ca.1881). Plate 6489, p. 4; IMSLP: <http://hz.imslp.info/files/imglnks/usimg/d/d5/IMSLP225479-SIBLEY1802.18764.c9a2-39087011224146score.pdf>

²¹⁵⁵ *Idem.*, 96.

²¹⁵⁶ *Idem.*, p. 129.

²¹⁵⁷ *Idem.*, p. 221.

²¹⁵⁸ *Jessonda*, WoO 53 (Spohr, Louis), August Cranz, pp. 3 – 8.

Figure 561: Spohr - *Jessonda* - Overture, Piccolo and Woodwinds Example, Bars 25 - 35²¹⁵⁹

In the Overture to *Jessonda*, Spohr uses the piccolos as fifes in the opinion of Berlioz, to convey a military influence.²¹⁶⁰ In contrast to *The Fall of Babylon*, where he directly pairs the piccolo with the snare drum to elicit the age-old “Swiss pair” of drum and fife, in *Jessonda*, Spohr accentuates the concept of the fife by pairing their entries directly with the militaristic spurts of brass. As an observation, Dombourian-Eby speculates that because Spohr used the flutes to play in E-flat minor but required transposing piccolos to suit the rather complex key signature, this would indicate that the piccolos were less sophisticated than their larger counterparts. It, therefore, indicates a one-key piccolo, and further adding to that implied simplicity is that he wrote for it in a restricted range using only comfortably playable keys.²¹⁶¹

²¹⁵⁹ *Jessonda*, WoO 53 (Spohr, Louis), August Cranz, pp. 5, 6.

²¹⁶⁰ Corder, p. 38.

²¹⁶¹ Dombourian-Eby, Thesis, p. 58.

Allegro moderato. (♩ = 96)

Flauto piccolo.

Flauto traverso.

Clarinetti in C.

Fagotti.

Corno I, II. in G.

Corno III, IV. in B basso.

Violino I.

Violino II.

Viola.

Tristan.

Violoncello.

Basso.

Der Krie - ges lust er - ge - hen, zog ich mit wüstem

Edition Peters 6169

Figure 562: Spohr - Jessonda – No. 12 (Arie), Piccolo, Woodwinds and strings, Example, Bars 1 - 14²¹⁶²

²¹⁶² *Jessonda*, WoO 53 (Spohr, Louis), Editor: Gustav Friedrich Kogel (1849-1921), Publisher: Leipzig: C.F. Peters, n.d. (ca.1881). Plate 6489., p. 129.

43 GIACOMO MEYERBEER (1791-1864)

The Piccolo is called for in *La muette de Portici* (The Mute of Portiici) (1828); *Robert le Diable* (1831); *Les Huguenots* (Opera en cinq actes); *Marcel's Battle Song "Piff, Paff"* [Act I, Scene 4 (page 108)] (1836); *Dinorah, or Die Wallfahrt nach Ploermel* (Ploërmel's forgiveness: comic opera in three acts) (1859); *Kroungsmarsch; Marche du couronnement* (Coronation of Wilhelm I of Prussia); in E-flat major for 2 orchestras (1861).

History & Analysis

Meyerbeer was a German opera composer who has been referred to as possibly the nineteenth century's most successful stage composer. Giving the genre of grand opera a "decisive character," for example, he put the piccolo to excellent use in the "*La Valse Infernale*" ("*The Infernal Waltz*") in his opera *Robert le Diable* (1831), with its peculiar tonal character adding much to the general effect (Figure 563),²¹⁶³ and in "*Marcel's Song*" (Marcel's great battle song "*Piff, Paff*" in Act 1 of *Les Huguenots* - 1836)²¹⁶⁴, Meyerbeer accompanies the voice solely with the piccolo, cymbals, and bassoon to add "*martial brilliancy*" to the occasion. Here, the piccolo here dazzles the light texture with chirping appoggiaturas (accentuating the singer's barking of Piff, Paff) and trills, both common associations with its decorated militaristic past in the repertory (Figure 564).²¹⁶⁵

Sound Files 35: Meyerbeer, Les Huguenots, Piff Paff

²¹⁶³ p. 151.

²¹⁶⁴ Henri Kling, page 87.

²¹⁶⁵ Elson, p. 151.

Robert le Diable

Figure 563: Meyerbeer, *Robert le Diable*, Acte III, No. 10, *Le Valse Infernale* (Choeur - Noirs démons, fantômes), Petit Flute (Piccolo, second line).²¹⁶⁶

Les Huguenots

Figure 564: Meyerbeer, *Les Huguenots*, Acte I, Overture & Introduction, No. 4, Scene et Chanson Huguenote, Marcel: Piff, paff, piff, paff, Piccolo, Cymbals, Bassoons.²¹⁶⁷

²¹⁶⁶ *Robert le Diable* (Meyerbeer, Giacomo). Publisher: Paris: Maurice Schlesinger, n.d. Plate 1155 (1846), pp. 412-416; IMSLP: <http://conquest.imslp.info/files/imgnks/usimg/2/20/IMSLP350825-PMLP91402-robortlediableop00meye2.pdf>.

²¹⁶⁷ *Les Huguenots* (Meyerbeer, Giacomo), Editor:(First edition), Publisher: Paris: Maurice Schlesinger, n.d. [1836]. Plate M.S. 2134, pp. 108, 109. IMSLP: <http://conquest.imslp.info/files/imgnks/usimg/4/47/IMSLP467628-PMLP39995-leshuguenotsoper00meye3.pdf>.

44 FELIX MENDELSSOHN (1809-1847)

History & Analysis

Felix Mendelssohn incorporated the piccolo in very few of his compositions, calling for the piccolo in the following: *Overture in C Major* (Military Overture), Op. 24, *Overture für Harmoniemusik* (1826); Op. 27, the *Overture for Meeresstille und glückliche Fahrt* (1828); the Ballade for Choir and Orchestra Op. 60, *Die erste Walpurgisnacht*, Op.60 (1831/43); and his unfinished opera Op. 98, *Loreley* (1847). Most of Mendelssohn's utilization of the piccolo is confined to a few bars, using the piccolo's upper register for extra color. In his book on Instrumentation, Jadassohn mentions that Mendelssohn uses the piccolo in *Meeresstille und glückliche Fahrt* for a "characteristic effect" in the second half of the work, using the instrument in loud passages which, alternating with softer ones, in an attempt to musically illustrate the swelling and receding of the seas (Figure 565).²¹⁶⁸

Meeresstille und glückliche Fahrt, Op. 27

Figure 565: Mendelssohn - Overture, " *Meeresstille und glückliche Fahrt*."²¹⁶⁹

²¹⁶⁸ Jadassohn, *Lehrbuch der Instrumentation*, Chapter IV, pp. 196, 197.

²¹⁶⁹ *Meeresstille und glückliche Fahrt*, Op.27 (Mendelssohn, Felix). Publisher: Holograph manuscript, (ca.1828-33), pp. 20-24/32, http://conquest.imslp.info/files/imglnks/usimg/0/01/IMSLP221012-PMLP60602-FMendelssohn_Meeresstille_und_gl%C3%BCckliche_Fahrt,_Op.27_ms.pdf.

Die erste Walpurgisnacht, Op. 60

In the *Die erste Walpurgisnacht*, Mendelssohn uses the piccolo in a unique way of simulating a hooting owl in nature, with the words “*Kaus und Eule heul’ in unser Rundgeheule,*” (Coot and owl Howl in our round howling! – see Figure 566)²¹⁷⁰ Within the generally *forte* or *fortissimo* orchestral *tutti* of No. 6 *Allegro molto* (Page 106), Mendelssohn employed the piccolo for notes and startling effects extending beyond the possible range of the flute (Figure 567).²¹⁷¹ Within the general ensemble framework, Mendelssohn employs the piccolo as a doubling agent of the violins in direct contrast to the woodwinds, often with enthralling sixteenth-note passagework (Figure 568). Although more talented in allowing the piccolo to play to its strengths by arranging the orchestration surrounding it to accommodate many brief moments of shrill wonder, like Liszt, Mendelssohn remained somewhat conservative in what he reserved for the piccolo’s contribution, with both composers generally avoiding challenging technical, high, or incredibly soft passages.²¹⁷²



Figure 566: Mendelssohn, *Die erste Walpurgisnacht*, Piccolo and Flutes, 10 bars before F and 12 bars after F.²¹⁷³

²¹⁷⁰ The Songnet Archive. *The first Walpurgis night*,
http://www.lieder.net/lieder/get_text.html?TextId=6658

²¹⁷¹ Jadassohn, p.197.

²¹⁷² Dombourian-Eby, Thesis, p. 110.

²¹⁷³ *Die erste Walpurgisnacht*, Op.60 (Mendelssohn, Felix). Editor, Julius Rietz (1812–1877), Publisher Felix Mendelssohn-Bartholdys Werke, Serie 15, Leipzig: Breitkopf & Härtel, 1877. Plate M.B.

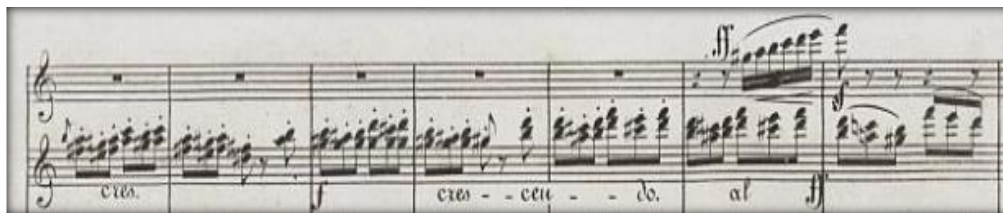


Figure 567: Mendelssohn, *Die erste Walpurgisnacht*, No. 6, Allegro molto, Piccolo and Flutes, Bars 21 – 28.²¹⁷⁴

Figure 568: Mendelssohn, *Die erste Walpurgisnacht*, Piccolo with Winds, Brass and Strings, Bars 11 – 20.²¹⁷⁵

118, Reprinted: New York: E.F. Kalmus, n.d.(1933-70). (#280312), pp. 100 – 103; IMSLP:
<http://conquest.imslp.info/files/imgnks/usimg/a/a6/IMSLP508765-PMLP22722-Partptir.pdf>

²¹⁷⁴ Idem., p. 107.

²¹⁷⁵ Ibid.

45 ROBERT SCHUMANN (1810-1856)

Robert Schumann included parts for the piccolo in very few of his compositions, calling for the piccolo in the following works: Op. 50, *Das Paradies und die Peri* (1841-1843); Op. 86, 'Konzertstück' for Four Horns and Orchestra (1849); Op. 81, Opera, *Genoveva* (1847-1850); WoO 3, *Szenen aus Goethes Faust* (1844-53); Op. 100, *Braut von Messina*, (1850-51); Op. 115, *Manfred*, Op.115, (1848-49); Op. 128, *Julius Caesar Overture*, (1851); Op. 136, *Hermann und Dorothea* (1820-50).

Das Paradies und die Peri, Op. 50

Schumann used the piccolo somewhat more imaginatively than Mendelssohn or Liszt. Prout mentions Mendelssohn in Movement No. 6 of the three movements (Nos. 6, 12, 22) calling for the piccolo in his cantata, *Das Paradies*.²¹⁷⁶ In the chorus No. 6, Schumann has the piccolo in Db (antiquatedly marked in the score as “in E flat”), where Prout explains that the reason is that the key of the movement being in B-flat minor, the piccolo is “*thus written in A minor, and easier key,*”²¹⁷⁷ with the Db piccolo, doubling the violins up the octave (Figure 569: Schumann, *Das Paradies und die Peri*., Acte I, Chorus No. 6, Db Piccolo and Flutes, Bars 43 – 60.).



Figure 569: Schumann, *Das Paradies und die Peri*., Acte I, Chorus No. 6, Db Piccolo and Flutes, Bars 43 – 60.²¹⁷⁸

As a result of Schumann’s request for a transposing instrument, the D-flat piccolo player escapes what could have been a series of notoriously difficult fingerings and extremely

²¹⁷⁶ Ebenezer Prout, *The Orchestra Volume I*, §225, p. 111.

²¹⁷⁷ *Idem.*, p. 111.

²¹⁷⁸ *Das Paradies und die Peri*, Op.50 (Schumann, Robert). Editor: Clara Schumann (1819-1896), Publisher: Robert Schumann’s Werke, Serie IX, Leipzig: Breitkopf & Härtel, 1879-1912. Plate R.S. 79. pp. 25, 26; IMSLP: [https://imslp.org/wiki/Das_Paradies_und_die_Peri,_Op.50_\(Schumann,_Robert\)](https://imslp.org/wiki/Das_Paradies_und_die_Peri,_Op.50_(Schumann,_Robert)).

cumbersome navigation of piercing notes of questionable reliability, particularly concert-pitch $A\flat^3$ s (which are now converted to far more suitable G^3 s). Below is a comparison of fingering patterns between the two types of pre-Boehm system piccolos, in the key of A minor with the pattern in B-flat minor, for the piccolo's second appearance in the composition (Figure 570: Compare the fingering pattern in the key of A minor with the pattern in B-flat minor for the piccolo's second entrance).



Figure 570: Compare the fingering pattern in the key of A minor with the pattern in B-flat minor for the piccolo's second entrance²¹⁷⁹

Sound Files 36: Schumann, *Das Paradies und die Peri* Part 1, No. 6, "Doch seine Ströme sind jetzt rot"

While the movement concludes in E Major, Schumann retains the D-flat piccolo, playing in E-flat Major, through this far simpler, short section (Figure 571).



Figure 571: Schumann, *Das Paradies und die Peri*, Acte I, Chorus No. 6, Db Piccolo and Flutes, Bars 141 - 148.²¹⁸⁰

²¹⁷⁹ Dombourian-Eby, Thesis, p. 112.

²¹⁸⁰ *Das Paradies und die Peri*, Op.50 (Schumann, Robert). Editor: Clara Schumann, pp. 35.

Later in the piece, as evinced by the conforming key signatures in Numbers 12 and 22, Schumann parts with the military piccolo and uses the piccolo in C. Surprisingly, the piccolo enters with a *pianissimo* D³, straddling the first flute and violins at the octave and two octaves for eighteen bars, and maintaining the incredibly quiet character throughout until its quaint cadence in F minor (Figure 572).



Figure 572: Schumann - *Das Paradies und die Peri* – Acte II, No. 12, Piccolo and Flutes, Bars 20-37²¹⁸¹

Even more notable is its involvement (or almost lack thereof) during the course of only four bars (Bars 49-52) in Number 22. The immediate bars prior established a sequence of pairs of thirds between the first and second flute with the notes D³ and F-sharp³ to B² and D³, over a diminuendo from *sforzando* (Bars 45-46, Figure 573). Judging that the requirement of the note B³ from the first flute in such a soft dynamic level would be too difficult in performance to carry out the higher sequence of G³ and B³ to D³ and F-sharp³, Schumann transfers the responsibility of this upper third to the piccolo.

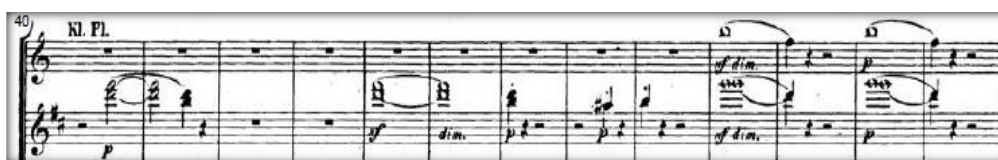


Figure 573: Schumann - *Das Paradies und die Peri* – Acte III, No. 22, Piccolo and Flutes, Bars 40 - 52²¹⁸²

The presence of the D-flat piccolo in *Das Paradies* generates two observations over the state of the piccolo as it applied to Schumann and his works. First, that the military instrument's very involvement generates even more speculation over the concept that the development of the piccolo trailed behind that of its larger counterpart, even at this stage of history in 1843, Schumann's resolve in the multi-keyed, pre-Boehm C flute throughout the work, in all of its ventures into remote tonalities, is not reflected in his consideration for the piccolo, shedding light on the possibility that further innovation for the piccolo to be able to cope with these

²¹⁸¹ Idem., p. 104.

²¹⁸² Idem., p. 172.

practical obstacles was yet to be conducted. Besides, the contrast of dynamic roles between the more outspoken D-flat piccolo in the higher and louder passages of Number 6, in direct opposition to the more intimate and hushed piccolo in C to follow in the composition, illustrates a duality not commonly juxtaposed directly in a composition. Just as Berlioz prescribed in his treatise with regard to the expanded capabilities of the piccolo in performance that lie outside of its saturated stereotypes, it is also possible that Schumann began to regard a shift in perception of the instrument between its more commonly associated role as a loud brute, to a tamer, sophisticated concert instrument (albeit in a far more restricted perception than Berlioz). The further blossoming of the nineteenth century will ultimately expand upon Schumann's indirect postulation about the concert piccolo and reveal to the symphonic world the numerous shades of color and ambiance the petite flute can offer to the more exceptional orchestral texture.

46 JOHANNES BRAHMS (1833-1897)

Brahms uses the piccolo in his 21 Hungarian Dances (Orchestra), WoO 1 (1858-1879); Academic Festival Overture, Op. 80 (1880); *Ein Deutsches Requiem*, Op. 45 (1865-1868); *Gesang der Parzen (Es fürchte die Götter) von Goethe*, Op. 89 (1882); Piano Concerto No.2, Op. 83 (1878-1881); *Rinaldo*, Op. 50 (1863-1868); Serenade No. 2, Op.16 (rondo) (1758-1759); Symphony No. 4, Op. 98 (Allegro giocoso) (1884/85); *Tragic Overture*, Op. 81 (1880); and is very prominent in the *Variations on a Theme by Haydn*, Op. 56, (1873).

Brahms' piccolo is limited in representation to just a handful of his compositions, and only in one of his monumental symphonies. Except for "*Gesang der Parzen*," where the piccolo is played by the first flute, the second flutist plays the piccolo for the most part in its traditional role (Figure 574).



Figure 574: Brahms, *Gesang der Parzen*, 1st flute as Piccolo and Flute, Bars 1 – 6.²¹⁸³

Like that of Liszt and Schumann, Brahms stays mainly in the middle range of Bb¹ to C², although occasionally going beyond these confined parameters and was able to write successfully for the piccolo, albeit within the scope of the flute. Brahms did not use the piccolo for its programmaticism, extreme range, and intensity, but instead for its character and quality of its musical voice. As with most composers, the piccolo was rarely used in sacred music, but Brahms did use it in his *Requiem*, joining Cherubini in his *Coronation Mass in A*, and Berlioz in his *L'Enfance du Christ* and *Te Deum*.²¹⁸⁴

²¹⁸³ *Gesang der Parzen*, Op.89 (Brahms, Johannes). Editor: First edition (reprint), Translator: Natalia Macfarren (1826-1916), Publisher: Berlin: N. Simrock, 1883. Plate 8317 Reprinted: Madison Heights: Luck's Music Library, No.08476, p. 6; IMSLP: http://ks.imslp.info/files/imglnks/usimg/6/64/IMSLP568808-PMLP52836-Brahms_Gesang_der_Parzen_Op.89_Simrock_Reprint_Full_Score.pdf.

²¹⁸⁴ H. Macaulay Fitzgibbon, p. 83.

Variations on a Theme by Haydn, Op.56 (1873)

Figure 575: Brahms, Variations on a Theme by Haydn, Var. I, Bars 30 - 58.²¹⁸⁵

The piccolo appears extensively and independently of the two flutes in his Variations on a Theme by Haydn. In Variation I and Variation II, the piccolo is called to double the Bb repetitions and tune of the other winds at one, two, and three octaves (Figure 575 and Figure 576).

²¹⁸⁵ *Variations on a Theme by Haydn*, Op.56 (Brahms, Johannes). Editor: Hans Gál (1890-1987), Publisher: Sämtliche Werke, Band 3: Overtüren und Variationen für Orchester (pp.63-100), Leipzig: Breitkopf & Härtel, 1926-27. Plate J.B. 7. pp. 3,4; IMSLP: [https://imslp.org/wiki/Variations_on_a_Theme_by_Haydn%2C_Op.56_\(Brahms%2C_Johannes\)](https://imslp.org/wiki/Variations_on_a_Theme_by_Haydn%2C_Op.56_(Brahms%2C_Johannes)).

Var. II
Più vivace

Figure 576: Brahms, Variations on a Theme by Haydn, Var. II, Bars 59 - 78 - 58.²¹⁸⁶

Variation V (Figure 577) highlights an individual and operational piccolo. Doubling a repetitious series of notes by the flute and clarinet up the octave for four bars, as well as aiding the hemiola²¹⁸⁷ of Bar 220, from Bars 222 through 225 the piccolo chirps only the first of each pair of repeated notes of the flute and clarinet duo to articulate a further hemiola alteration.

²¹⁸⁶ Idem., pp. 6, 7.

²¹⁸⁷ Hemiola is 3 in the time of 2, usually where 3 is in duple units (e.g., 3/4 time) and 2 is in dotted units (e.g., 6/8).

Figure 577: Brahms, Variations on a Theme by Haydn, Var. V, Bars 214 - 229.²¹⁸⁸

Preferring the approach of a more diverse interplay between instruments in the transfer of melodic content, Brahms partitions the material from Bars 229 through 233 accordingly between the piccolo and the flute, the piccolo first doubling the clarinet melody at the octave until the former passes the baton to the flutes in Bar 233. Although the notes in question are accessible by both the piccolo and its larger relative, this smooth transition within the dynamically soft setting experiences a significant contrast in timbre just before new material is explored from Bar 234 onwards (Figure 577 and Figure 578).

Figure 578: Brahms, Variations on a Theme by Haydn, Var. V, Bars 230 - 237.²¹⁸⁹

²¹⁸⁸ Variations on a Theme by Haydn, Op.56 (Brahms, Johannes), Hans Gál, p. 15.

²¹⁸⁹ Idem., p. 16.

A more typical presentation of piccolo writing demonstrates the second half of Variation VI (Bars 273 through 292), peddling mainly within the span of its second octave that sounds just above the range he prescribed to the flute (Figure 579). From the *sforzando* at Bar 287 until the end of the variation at Bar 292, Brahms felt that the piccolo's articulative means should be reserved for bolstering the line of the first violins, as opposed to the woodwinds (Figure 579).

The image shows a page of a musical score for Variation VI of Brahms's Variations on a Theme by Haydn. The score is arranged in systems. The first system (bars 272-277) features a piccolo (Kl. Fl.) and flute (Fl.) part with first and second endings, and two violin parts (1. Viol. and 2. Viol.). The piccolo and flute parts are marked with *sf* (sforzando). The violin parts are marked with *arco*. The second system (bars 278-285) features a piccolo (Kl. Fl.) and flute (Fl.) part, and two violin parts. The piccolo and flute parts are marked with *sf* and *sfz*. The violin parts are marked with *marc.* (marcato). The third system (bars 286-292) features a piccolo (Kl. Fl.) and flute (Fl.) part, and two violin parts. The piccolo and flute parts are marked with *sf* and *sfz*. The violin parts are marked with *sf*.

Figure 579: Brahms, Variations on a Theme by Haydn, Var. VI, Piccolo, Flutes, Violins, Bars 272 - 292.²¹⁹⁰

Bars 354 through 360 ties the piccolo to the syncopated B-flat ostinato of the horns and violins, as the flute's phrase in slurred couplets gradually diminishes to the end of the system. Noteworthy is the concept that Brahms calls for the conventional piccolo in C in a variation that is written in B-flat minor. While other composers held little faith in the pre-Boehm piccolo and deemed it necessary to employ the D-flat piccolo to handle more remote tonalities in flat keys, Brahms had enough understanding of the instrument to consequently write material within

²¹⁹⁰ Idem., pp. 19-21.

this section that is not particularly challenging for the concert-pitched, multi-keyed piccolo (Figure 580).

The image shows a page of a musical score for Figure 580. It contains six staves: Piccolo (Picc.), Flute (Fl.), Horns (Hr.), Clarinet in E-flat (Cl. Eb), Violin 1 (1. Viol.), and Violin 2 (2. Viol.). The music is in 3/4 time and begins at bar 354. The Piccolo part is highly active, playing a complex, multi-measure rest followed by a series of sixteenth-note patterns. The Flute and Horns parts also feature intricate sixteenth-note passages. The Violin parts provide a harmonic and rhythmic foundation. The score includes dynamic markings such as *ppp* and *pp*, and a *plac.* marking at the end of the section.

Figure 580: Brahms, Variations on a Theme by Haydn, Var. VIII, Piccolo, Flutes, Horns, Violins, Bars 354 - 360.²¹⁹¹

During the Finale, Brahms tasks the piccolo with leading the orchestra from Bars 440 to 445, with exclusive command over the entire melody within these parameters. Other members of the woodwinds do coalesce periodically with the melody, but then depart to carry out harmonic responsibilities (Figure 581).

The image shows a page of a musical score for Figure 581. It contains seven staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), Bassoon (Fag.), Contrabassoon (Kb-Fag.), and Violin 1 (1. Viol.). The music is in 3/4 time and begins at bar 437. The Piccolo part is the primary melodic line, marked with *pp ben marc.* and *cresc.*. The other woodwind parts provide harmonic support, with some playing *marc.* or *cresc.* markings. The Violin part is also present, playing a rhythmic pattern. The score includes dynamic markings such as *pp ben marc.*, *cresc.*, and *marc.*, and a *[P]* marking at the start of bar 444.

Figure 581: Brahms, Variations on a Theme by Haydn, Finale, Piccolo, Woodwinds, Bars 437 - 449.²¹⁹²

Towards the close of the piece, a closing comment may be added concerning a more independent role of the piccolo (Figure 582). From 453 through 456, the final brass chorale is emulated by the contrabassoon and strings, while the woodwinds rush through rapid scales.

²¹⁹¹ Idem., pp. 19-21.

²¹⁹² Idem., pp. 34, 35.

Immediately in Bar 457, the woodwinds swap with the strings, save for the rebellious piccolo that insists in its splendid diatonic scales alongside the contrabassoon and strings.

Figure 582: Brahms, Variations on a Theme by Haydn, Finale, Piccolo, Woodwinds, Violins, Bars 450 - 459.²¹⁹³

Symphony No.4, Op.98 (Mvt. III, Allegro giocoso) (1884/5).

Throughout Brahms' orchestral contributions, the piccolo and the contrabassoon are the sole auxiliary winds, representing the extremes of the sections range. In tandem with his Haydn Variations, the Fourth Symphony (1885) enlists both instruments and constitutes as the

²¹⁹³ Idem., p. 36.

one symphony Brahms wished to feature the piccolo. Within only the third movement, *Allegro giocoso*, the piccolo temporarily replaces the second flute part. In addition to this subtle acknowledgment, Brahms allocates a large portion of this movement's melodic content to the piccolo, while the flute is its harmonic accomplice, matching the piccolo by remaining in its highest octave (Bars 1-10 - Figure 583).

Figure 583: Brahms, Symphony No.4, Op.98, Mvt. III, Bars 1 – 10, *Allegro giocoso*²¹⁹⁴

Figure 584: Bussler, Example 1

This technique was discussed by Bussler in his book on Instrumentation in his piccolo section.²¹⁹⁵ He wrote that because of the shrill urgency invoked by the piccolo, one could not usually use the piccolo alone but instead allow it to play in gentle and occasionally open pianissimo short sections, with the violins playing *divisi*. Playing with the violins is the first flute. The flute and piccolo can be divided to play with the violins in the following two ways: One can either have the piccolo play the melody up the octave with the Grand flute playing the second voice in its highest octave (Figure 584).

²¹⁹⁴ *Symphony No.4*, Op.98 (Brahms, Johannes). Editor: Hans Gál (1890-1987), Publisher: Sämtliche Werke, Band 4, Leipzig: Breitkopf & Härtel, 1926-27. Plate J.B. 4, Reprinted by Dover Publications, 1974), p. 42; IMSLP: http://conquest.imslp.info/files/imglnks/usimg/b/bb/IMSLP317596-PMLP01617-Brahms_Werke_Band_2_Breitkopf_JB_4_Op_98_scan.pdf.

²¹⁹⁵ Ludwig Bussler, *Instrumentation und Orchestersatz: Einschliesslich der Verbindung mit Vocal ...*, (Berlins Habe, 1879), pp. 32, 33. Accessed from Google Digitized Books, https://books.google.com/books?id=0to5AAAAIAAJ&pg=PA31&source=gbs_toc_r&cad=4#v=onepage&q&f=false, translated partially by Archive.org, <https://archive.org/details/instrumentation00bussgoog>.

Figure 585: Bussler, Example 2

Or: with the violins playing *divisi*, one lets the piccoloist instead of playing the piccolo, rapidly switch to a second big flute, and plays it as a second flute while the first flute performs the upper voice. This technique is particularly useful when the melody is supposed to sound gentle or tender (Figure 585).

Figure 586: Bussler, Example 3

The change of instruments takes place extremely fast. But if the *divisi* of the violins moves exclusively in octaves, the flutes are treated in the same way, as if the violins not played *divisi*, but in unison and playing the passages of the *divisi* in both flutes. One may also swap the big flute with a piccolo, and then has two piccolos in certain exceptional situations (Figure 586).

Brahms' more crafty utilization of the piccolo is evident by comparing the initial statement of the second theme from Bars 51-63 and its recapitulation from Bars 249-258. The general rule for both specimens is that the piccolo, flute, oboe, clarinet, and bassoon play brief, scalar sixteenth-note phrases as a contrasting material to the melody of the violins. Bars 54 to 56 initiate the motivic section with an upward, three-octave unison of the piccolo, clarinet, and bassoon, the former playing notes above the flute's range (Figure 587). Subsequently, Bars 58 through 61 are paired thirds, respectively, of the piccolo and flute and clarinets and bassoons; the flute's melody inhabits the instrument's highest register, while the piccolo is subjected to harmonization. The flute abruptly retires from the cascading runs in Bar 62, preparing for the anacrusis to the upcoming section at Bar 63 (Figure 588).²¹⁹⁶

²¹⁹⁶ Dombourian-Eby, Thesis, pp. 141-144.

Figure 587: Brahms, Symphony No.4, Op.98, Mvt. III, Bars 46 – 57 and 247 - 256, Allegro giocoso²¹⁹⁷

Figure 588: Brahms, Symphony No.4, Op.98, Mvt. III, Bars 58 - 66, Allegro giocoso²¹⁹⁸

Although undeniably similar, the recapitulation required re-orchestration by Brahms and is now reiterated below the original example a perfect fifth. Bars 249-251 occur

²¹⁹⁷ Symphony No.4, Op.98 (Brahms, Johannes), Hans Gál, p. 45, 57.

²¹⁹⁸ Idem., p. 46.

unadulterated; the piccolo remains as the highest instrument, even though the transposition makes the phrase easily attainable by the flute. Given that both the scope and landing point of the next downward swipe from Bars 253 to 255 are well below the compass of the piccolo, it remains tacet, and the responsibility is transferred to the oboe, the flute hovering in upper thirds. Returning in Bar 257, the piccolo enforces the *forte* dynamic and revives the theme's three-octave span (Figure 589).

Figure 589: Brahms, Symphony No.4, Op.98, Mvt. III, Flute and Piccolo, Bars 247 - 257, Allegro giocoso²¹⁹⁹

As a complementary extension to the melody of the first violins, the piccolo and oboe form an unlikely pair from Bars 121 to 125 (Figure 590). This decision of pairing is understandable since Brahms, treating the piccolo purely as a range extender of the flute in this instance, envisioned the more conventional coupling of flute and oboe, but with the added component that the flute sound in a brilliantly high range. If left in this ideal form, the passage would have proven an extreme challenge for the flute player. With the piccolo shouldering this burden, quite effortlessly (save for the murky plunge into the instrument's weak first octave during the second half of Bar 124), the flute forms an aesthetically distinct triumvirate answer with the clarinet and bassoon (Figure 590).

²¹⁹⁹ Idem., pp. 57, 58.

Figure 590 shows a musical score for Brahms' Symphony No. 4, Op. 98, Movement III, from bars 114 to 130. The score is marked "Allegro giocoso" and includes a key signature change to E major at bar 114. The instruments shown are piccolo (gr. Fl.), oboe (Ob.), flute (kl. Fl.), bassoon (Fag.), and violins (1. Viol. and 2. Viol.). The piccolo part is particularly prominent, playing a melodic line in its second octave.

Figure 590: Brahms, Symphony No.4, Op.98, Mvt. III, Piccolo, Oboe, Flute, Bassoon, Violins, Bars 114 - 130, Allegro giocoso²²⁰⁰

Striving for a sweeter color in the woodwinds' choral-like *fortissimo* declaration from Bars 139 through 142, Brahms writes the melody in the piccolo's second octave to save the flute from a shrieking completion of the melody at the required B³ at Bar 142 (Figure 591).

Figure 591 shows a musical score for Brahms' Symphony No. 4, Op. 98, Movement III, from bars 139 to 150. The score is marked "Allegro giocoso" and features a fortissimo (*ff*) dynamic marking. The instruments shown are piccolo (gr. Fl.), oboe (Ob.), flute (kl. Fl.), and bassoon (Fag.). The piccolo part is particularly prominent, playing a melodic line in its second octave.

Figure 591: Brahms, Symphony No.4, Op.98, Mvt. III, Piccolo, Woodwinds, Bars 139 - 150, Allegro giocoso²²⁰¹

²²⁰⁰ Idem., p. 49.

²²⁰¹ Idem., p. 50.

Further examples of the piccolo's role as principal flute and the first flute as a subordinate continue later within the movement, such as Bar 286, where the piccolo coordinates with the other primary woodwind parts and the flute join rank with the secondary elements immediately after (Figure 592). Bar 292 justifies Brahms' rationale, in that the melody initiates downward from the piccolo's D-flat², a note that lies well outside the boundaries of the flutes employed by Brahms, which during this time in the more conservative Germanic world, were likely to be pre-Boehm flutes (Figure 592).

Figure 592: Brahms, Symphony No.4, Op.98, Mvt. III, Piccolo, Woodwinds, Bars 279 - 298, *Allegro giocoso*²²⁰²

²²⁰² Idem., pp. 60,61.

47 ANTONÍN DVOŘÁK (1841-1904)

Like Johannes Brahms, Dvořák utilized the piccolo extremely sparsely in his symphonic works. As was analyzed by Dombourian-Eby (shown in Table 23), the piccolo was most often played by the second flutist, using it in the standard technical forms as in doubling the violins and woodwinds and extending the range of the flute. Again, like Brahms and in line with Liszt and Schumann, Dvořák stays mainly in the comfortable, yet restricted middle range octave of B¹ to C², ultimately not surpassing the range of the grand flute. Its symphonic role is cameo at best and comes nowhere near the mark of convincing programmaticism or soloistic writing, especially concerning how close many of his compositions were born in just a stone's throw away from the twentieth century!

Table 23: Dvořák – Symphonies with piccolo parts, movements, performers, and function²²⁰³

Symphony #	Piccolo in Movement #	Performer playing Piccolo	The technique used by Piccolo
1: B.9 (1865)	4 th	Piccoloist	Dbls Fl & WW
2: Op. 4 (1865/67)	2 nd , 3 rd 4 th	2 nd Flute Piccoloist	Minimal Dbls Vi
3: Op. 10 (1873/87/89)	3 rd	Piccoloist	Dbls Vi & WW
4: Op. 13 (1874/87/88)	3 rd	1 st & 2 nd Flutes	Dbls WW
5: Op. 76 (1875/87)	-	-	-
6: Op. 60 (1880)	3 rd	2 nd Flute	S
7: Op. 70 (1884/5)	3 rd	2 nd Flute	Ext Fl Rng
8: Op. 88 (1889)	-	-	-
9: Op. 95, "New World" - formerly #5 (1893)	1 st	2 nd Flute	S

Key: Dbls = Doubles; Fl = Flutes; WW = Woodwinds; Vi = Violins; Ext = Extending; Rng = Range; S = Short Solo

Symphony No. 7 in D minor, Op. 70 (1884/5)

Analysis

Dvořák's Symphony No. 7 uses the piccolo almost as an afterthought: the instrument, played by the second flutist, is employed only for three bars of the third movement, shown in Example 16. The piccolo takes over the flute's melody before it exceeds the upper limits of the flute's range (Figure 593).

²²⁰³ Table adapted and modified from Dombourian-Eby, Thesis, p. 151.

Figure 593: Dvořák, Symphony No. 7, Op. 70, Mvt. III, Scherzo, Bars 72-78.²²⁰⁴

Symphony No. 9, Op. 95 in E minor (1893), "From the New World."

Analysis

During Dvorak's Symphony No. 9 (old No. 5, 1893) "From the New World," the piccolo appears only in the first movement, where it is played briefly by the second flutist and is used to answer, two octaves higher, a four-bar horn solo in E Major (Figure 594).

Figure 594: Dvořák, Symphony No. 9, Op. 95, Mvt. I, Allegro molto, Piccolo, Winds, Horn, Violin, Bars 193 – 203; Piccolo, Flute, Violins, Bars 204 - 211.²²⁰⁵

²²⁰⁴ *Symphony No.7*, Op. 70 (Dvořák, Antonín). Editor: Otakar Šourek (1883–1956), Publisher: Souborné vydání díla, series 3, vol.7 Prague: SNKLHU, 1955. Plate H 1535, Editor: J.F. Lucarelli, Publisher: J.F. Lucarelli (2014), pp. 124,125; IMSLP: [https://imslp.org/wiki/Symphony_No.7%2C_Op.70_\(Dvo%25%99%C3%A1k%2C_Anton%25%ADn\)](https://imslp.org/wiki/Symphony_No.7%2C_Op.70_(Dvo%25%99%C3%A1k%2C_Anton%25%ADn))

²²⁰⁵ *Symphony No.9*, Op. 95 (Dvořák, Antonín). Editor: First edition (reprint), Publisher: Berlin: N. Simrock, 1894. Plate 10139, Reprinted Symphonies Nos.8 and 9 in Full Score (pp.181-258), Mineola: Dover Publications, 1984, p.194; IMSLP: <http://ks.imslp.net/files/imglnks/usimg/4/42/IMSLP405834-PMLP08710-DvorakSymph9.pdf>.

In his commentary on this horn solo, replicated two octaves higher by the piccolo, Prout writes that the passage would be:

[...]“quite practicable at the same pitch for the flute”[...];

but continues that Dvořák:

[...]“here wants a tranquil effect, and the notes in its highest register would not be played piano enough; the passage is therefore given to the medium of the piccolo”[...].²²⁰⁶

The horn and piccolo are marked **p**, and the strings **ppp**, and “*this refinement of nuance was a specialty of Dvořák’s modern writing.*” In the last bar, the trumpets in C sound as written, and the sign “a2” (*a due*), which Dvořák introduced for the first time, indicates that the two instruments written on the same staff play in unison. If written on the violin line, this is equivalent to *divisi* (Figure 594).²²⁰⁷

²²⁰⁶ Prout, *The Orchestra Volume I*, p. 111.

²²⁰⁷ *Idem.*, p. 111.

48 DANIEL FRANÇOIS ESPRIT AUBER (1782-1871)

History

Auber was a French composer, taught by Luigi Cherubini (1760-1842), who contributed to the rise in popularity of the French *opéra comique*. Auber used the piccolo extensively in his operas and compositions with some of the examples being: *La muette de Portici [Masaniello]* (1828); *Fra Diavolo, ou L'hôtellerie de Terracine* (1830); *Le dieu et la bayadère, ou La courtisane amoureuse* (1830); *Gustave III ou Le bal masqué* (1833); *Le cheval de bronze* (1835); *Actéon* (1836); *Le domino noir* (1837); *Le lac des fées* (1839); *Les diamants de la couronne* (1841); *Haydée, ou Le secret* (1847); and *Grande ouverture* (1862).

Auber, as well as Louis Joseph Ferdinand Hérold (1791-1833), followed the style of François-Adrien Boieldieu (1775-1834). In the opinion of Adam Carse, their tendency to overuse the brass instruments gave a “vulgar tinge” to their work for the full orchestra. “*There is no denying the brightness and exhilaration of these French composers’ orchestration, in spite of the noisy tutti and their habit of treating the heaviest brass voices in the manner of a commonplace piano accompaniment.*”²²⁰⁸ This was a revolutionary change of the presentation of the orchestra, with separation and contrasting colors of the orchestra, and creating suitable harmonic backgrounds to the lively melodies. Using the brightness of the piccolo and the crispness of side-drums, together with the new trumpet or cornet melodies, became essential items in their stock-in-trade of orchestral effects, a foil to the somber, depressing orchestral effects of their German contemporaries.²²⁰⁹

Among the composers of the nineteenth century in the opinion of Ebenezer Prout, “*nobody made more effective use of the piccolo than Auber,*”²²¹⁰ and in the opinion of Elson, Auber used the piccolo to skillfully continue the register of the flute, creating the effect of an instrument with four octaves,²²¹¹ an idea he transmitted from Berlioz who described the piccolo as keeping the scale of the large flute:

*[...]“by following up the latter at the moment when it reaches high notes beyond its command. The passing from one instrument to the other may then be easily managed by the composer, in such a way as to make it appear that there is only one flute of extraordinary compass”[...] (see Figure 595).*²²¹²

²²⁰⁸ Carse, p. 252, 253.

²²⁰⁹ Ibid.

²²¹⁰ Prout, *The Orchestra* Vol. I, p.109.

²²¹¹ Elson, p. 151, 152.

²²¹² Berlioz, *Treatise*, p. 125

Le Dieu et la bayadère,

Analysis



Figure 595: Berlioz - The passing from Grand flute to Flauto piccolo to make it appear that there is only one flute of an extraordinary compass.²²¹³

Auber used the piccolo as contrast where the unison of the first four bars is answered by the full harmony of the following four. There is a spiciness achieved by giving the second phrase to the piccolo, added to by the “*pleasing effect produced by the triangle*” (see Figure 597).²²¹⁴

In the words of Prout:

[...]“no composer ever understood the management of contrast and colour better than Auber”[...] (see Figure 596)....

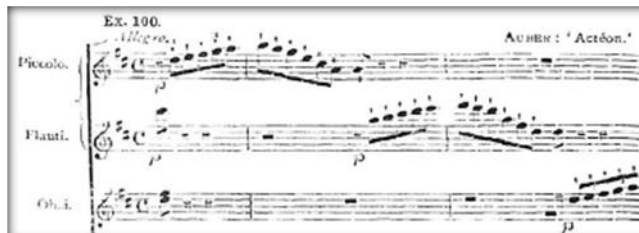


Figure 596: from Auber. The Piccolo leading the flute and Oboe down, Example from Actéon (1899)²²¹⁵

... and he continues with the description:

[...]“A delightful little piece of scoring will be seen in the following passage from the first act of ‘*Les Diamans de la Couronne*’”[...].²²¹⁶

With regard to Auber’s keen acknowledgment of the piccolo’s versatility, he utilizes the tiny hero in three settings: firstly, in the capacity of leading melodic content, as seen from Bars 76 to 99 (Figure 598), in the militaristic, homophonic texture of the military wind band

²²¹³ Idem., p. 125.

²²¹⁴ Ibid.

²²¹⁵ Prout, *The Orchestra*, Vol. II, Example 100, p.130.

²²¹⁶ Ibid.

from Bars 132-146 (Figure 599), and finally in its brilliant, semi-soloistic special effects against the grain of the rest of the orchestral texture from Bars 147-161 (Figure 600).

Figure 597: Auber, *Le Dieu et la bayadère*

Section 69, p. 142, the continuation of high pitched scales transgressing the range of the flute with the piccolo entering at the extremity of the flute's high range having been started by the Clarinet, followed by the Oboe, the Flute then the Piccolo. Note that the flute is on the upper line and piccolo on the second line.²²¹⁷

²²¹⁷ *Le dieu et la bayadère* : opéra en deux actes ; représenté pour la 1ère fois sur le Théâtre de l'Académie Royale de Musique le 13 octobre 1830, Author / Editor: Auber, Daniel-François-Esprit ; Scribe, Eugène ; Auber, Daniel-François-Esprit ; Scribe, Eugène, Publishing place: Paris | Year of publication: [1830] | Publishing house: Troupenas u.a., Call number: 4 Mus.pr. 62499, Series: Le dieu et la bayadère : opéra en deux actes ; représenté pour la 1ère fois sur le Théâtre de l'Académie Royale de Musique le 13 octobre 1830, Section 69, No. 3, pp. 131,132, Permalink: <http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb11151879-9>.

This musical score page, labeled '88' at the top left, contains eight staves of music. From top to bottom, the staves are for Flute (Fl), Piccolo (Pic), Oboe (Ob), Clarinet (Cl), Corn (Com), two parts of Cor (two staves), Bassoon (Basso), and Trombone (Tromb). The music is written in a common time signature and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Trills are indicated with 'tr' above notes in several staves.

Figure 598: Auber, *Les diamants de la couronne*, Bars 88 – 99.²²¹⁸

This musical score page, labeled '131' at the top left, contains eight staves of music. From top to bottom, the staves are for Flute (Fl), Piccolo (Pic), Oboe (Ob), Clarinet (Cl), Corn (Com), two parts of Cor (two staves), Bassoon (Basso), and Trombone (Tromb). The music is written in a common time signature and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Trills are indicated with 'tr' above notes in several staves.

Figure 599: Auber, *Les diamants de la couronne*, Bars 132 - 137.²²¹⁹

²²¹⁸ Les diamants de la couronne (Auber, Daniel François Esprit). Publisher: Paris: Troupenas, 1841. Plate T. 1041, p. 8; IMSLP:

[https://imslp.org/wiki/Les_diamants_de_la_couronne_\(Auber,_Daniel_Fran%C3%A7ois_Esprit\)](https://imslp.org/wiki/Les_diamants_de_la_couronne_(Auber,_Daniel_Fran%C3%A7ois_Esprit))

²²¹⁹ Idem., p. 11.

146 *All.^o (rit.)* 15

The image displays a page of musical notation from a score, spanning two pages (146 and 15). The tempo is marked *All.^o (rit.)*. The score includes parts for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. The notation is dense, featuring complex rhythmic patterns, including sixteenth-note runs and dynamic markings like 'F' (forte). The page number '146' is in the top left, and '15' is in the top right.

Figure 600: Auber, *Les diamants de la couronne*, Bars 146 - 150.²²²⁰

²²²⁰ Idem., p. 15.

49 WILHELM RICHARD WAGNER (1813 – 1883)

Wagner wrote for the piccolo sparingly, but did include that instrument in at least the following eighteen compositions: *Christoph Columbus* WWV 37, *Das Liebesmahl der Apostel* WWV 69, *Das Liebesverbot* WWV 38, *Das Rheingold* WWV 86A, *Der fliegende Holländer* WWV 63, *Die Feen* WWV 32, *Die Meistersinger von Nürnberg* WWV 96, *Die Walküre* WWV 86B, *Eine Faust-Ouvertüre* WWV 59, *Götterdämmerung* WWV 86D, *Großer Festmarsch* WWV 110, *Kaisermarsch* WWV 104, *Lohengrin* WWV 75, *Polonia* WWV 39, *Rienzi* WWV 49, *Siegfried* WWV 86C, *Tannhäuser* WWV 70, and *Tristan und Isolde* WWV 90. Wagner wrote dramatically for supporting wind instruments such as the English horn and bass clarinet, but not for the piccolo, which was reserved for specific objectives.

Die Walküre

Analysis

An excellent example of this is given by Frederick Corder, who credits Wagner's use of the piccolo as a "dazzling glitter to the design." Corder notes that Wagner uses two alternating, independent piccolos in the "Magic Fire Music" section at the end of *Die Walküre* (1856-70), Act III, where the piccolos:

[...] "convey the idea of shooting sparks in the magical flood of fire" (Figure 601)[...].²²²¹

Observe the Piccolos 1 & 2 Parts, Act III, Scene III, and seeing them alternate in the part section is much more evident than in the score (Figure 602).

The tonality primarily in E Major, the first piccolo sequence, takes the instruments through an array of tonalities comprising F#, Gb, Ab, and Db Majors. Although these are bizarrely remote keys, the actual patterns that Wagner chose to write are not hard to play on the pre-Boehm piccolo, particularly when the piccolos alternate every two measures. As a closing gesture, the final sequences comprise of broken tonic and dominant-seventh chords to neatly tie up the tonal explorations of the dual piccolos (Piccolo Part, thirteen bars after #100 - Figure 603). Wagner wrote for the piccolo in some of his softest and most delicate passages and concentrated his piccolo parts in the middle register of the instrument, orchestrating the works

²²²¹ Frederick Corder, p. 38.

so that these “*sparkling notes*” as Corder described them, could be heard through the orchestra, providing the passages with a unique color.²²²²

The image shows a page of a musical score for Wagner's *Die Walküre*, Act III, Scene III. The score is for the Piccolo part, starting four bars after measure #96. The key signature is two sharps (D major). The Piccolo part is written in a high register, featuring a melodic line with many sixteenth and thirty-second notes, creating a 'sparkling' effect. The score includes staves for various instruments: Flute (Fl.), Piccolo (Piccolo), Horns (Hob. 1., 2., 3.), Clarinets (3 Cl. in D, Cl. 1 u. 2. in A), English Horn (Engl. Hr.), Horns (Hör. 1 u. 2. in E, Horn Cl. in A), and Percussion (Perc., Glockenspiel). The Piccolo part is the most active, with a dynamic marking of *p* (piano).

Figure 601: Wagner, *Die Walküre*, Piccolo, Score, Act III, Scene III, four bars after #96.²²²³

²²²² Ibid.

²²²³ *Die Walküre*, WWV 86B (Wagner, Richard). Frederick Jameson (1839-1916), English text, Alfred Ernst (1860-1898), French text, Publisher Info. Mainz: B. Schott's Söhne, n.d. Plate 27002, p. 399; IMSLP: http://conquest.imslp.info/files/imglnks/usimg/a/ab/IMSLP341993-SIBLEY1802.24573.fe38-39087011225739vol._3.pdf

Moderato.

95

96

97

98

99

7 8

Figure 602: Wagner, *Die Walküre*, Piccolo I & II parts, p. 11.²²²⁴

²²²⁴ Idem., p. 11.

100

The image shows a page of a musical score for Wagner's *Die Walküre*, specifically the Piccolo I & II parts on page 12. The score is in 4/2 time and features several dynamic markings and performance instructions. The first system starts with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The second system includes *dolce.* and *p stacc.* markings. The third system has *più p* markings. The fourth system includes *stacc.* and *pp* markings. The fifth system has *pp* markings. The sixth system has *pp* markings. The score concludes with a final measure containing a fermata.

Figure 603: Wagner, *Die Walküre*, Piccolo I & II parts, p. 12.²²²⁵

Sound Files 37: Wagner - Ride of the Valkyries²²²⁶

²²²⁵ Idem., p. 12.

²²²⁶ Richard Wagner: *Ride of the Valkyries* (Berliner Philharmoniker, Daniel Barenboim); Berlin State Opera House, 1998; <https://www.youtube.com/watch?v=P73Z6291Pt8>.

50 JOHANN BAPTIST STRAUSS I (1804 – 1849)

The piccolo is called for in the *Redoute-Quadrille*, Op. 158 (1843),²²²⁷ *Radetzky-Marsch*, Op. 228, (1848).

History

Johann Strauss, I [Vater] (1804-1849) was an Austrian composer and father of the famed Johann Strauss II.²²²⁸ His childhood scarred by the death of his mother from illness and his father's drowning a few years later, Strauss was initially destined to bookbinding. However, many lessons on the violin and viola that ran concurrently with his bookbinder apprenticeship resulted in his acceptance into a local orchestra in Vienna. He soon left the orchestra to join the Lanner Quartet, which eventually grew into a small orchestra by 1824. The popularity of this ensemble swelled to the point where Strauss became deputy conductor and managed a secondary orchestra that branched off from the success of the first orchestra. In 1826, Strauss decided to form his own group and followed up a successful debut at the Viennese carnival with a tour of Germany, the Netherlands, Belgium, and Great Britain.²²²⁹ Although Strauss forbade any of his sons to pursue music as a career, his adultery with a mistress and the inevitable divorce filed against him in 1844 by his wife, Maria Anna, allowed for his son, Johann Strauss Jr., to abandon his studies in banking and sharpen his abilities in composition. A rivalry between Strauss and his son did develop, but it was only after the death of Strauss in 1849 that his son overtook him in popularity, later to be known as "The Waltz King." Emperor Ferdinand, I endowed Strauss Sr. with the title of "Director of Music for the Imperial and Royal Court Balls" in 1846, and it was as a result of his efforts, associated with a healthy rivalry with

²²²⁷ Johann Strauss, the elder: '*Redoute-Quadrille*', op.158 | Strauss, Johann Baptist, 1804-1849, the elder, composer, Movements are 'Pantalon' (ff. 1v-3r), 'Été' (ff. 3v-4v), 'Poule' (ff. 5r-6v), 'Pastourelle' (ff. 7r-8v), and 'Finale' (ff. 9r-10v). Title-page (f. 1r): '*Redoute-Quadrille / für das Orchester componirt / von / J. Strauss*', with, over the bottom stave the opus number, '158tes Werk'. Later additions, in pencil are the number in Hinterberger catalogue IX in lower margin of f. 1v, and '*Joh. Strauss Vater*' at bottom left of f. 10v. The Viennese quadrille consisted of six movements (Pantalon, Été, Poule, Trénis, Pastourelle, Finale); The British Library: http://www.bl.uk/manuscripts/Viewer.aspx?ref=zweig_ms_88_f001r; http://www.europeana.eu/portal/en/record/2059209/data_sounds_Zweig_MS_88.html?q=proxy_dcterms_isPartOf%3A%22http%3A%2F%2Fwww.bl.uk%2Fmanuscripts%2FFullDisplay.aspx%3Fref%3DZweig_MS_88%22

²²²⁸ Strauss, Johann Baptist I. *Greene's Biographical Encyclopedia of Composers*, David Mason Greene, Doubleday, New York (1985), §. 1177.

²²²⁹ Wikipedia contributors, "*Johann Strauss I*," *Wikipedia*, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Johann_Strauss_I&oldid=900900064. Accessed July 30, 2019.

Joseph Lanner, that the waltz was elevated from a peasant dance to the Viennese Waltz, a dance associated with only the highest of society.²²³⁰

Radetzky-Marsch, Op. 228 (1848)

Analysis

Strauss' *Radetzky-Marsch*, almost universally recognizable and adored by millions since its inception in 1848, was composed in honor of Field Marshal Joseph Radetzky von Radetz (1733-1803), who led the Austrian army to victory during the Battle of Custoza during the First Italian War of Independence.²²³¹ It exhibits a grandeur of the military procession that miraculously unites civilians and soldiers under one contagious melody. While the compositional style does not allow for much individuality for the piccolo, let alone any of the other parts for that matter as a result of a more impactful homophony, the piccolo nonetheless is perched high enough in its tessitura for a good portion of the march to be clearly audible over the monstrously thick orchestral composite. Remaining identical to the first flute throughout, its natural displacement up the octave provides enough contrast for Strauss to implement effectively in the manipulation of timbre and dynamic level for specific times. For example, the first bar is labeled with the instruction "a2" (a due), establishing that both the first flute and piccolo play the same line until otherwise instructed. When the main military melody crosses the double bar between Bar 4 and 5, the instruction changes to "1 Fl.," meaning that only the first flute should play for the time being (Figure 604).

In order to accentuate the weaker beats of the subsequent bars, Strauss alternates between "a2" and a now-abbreviated "1" for the first flute, until the underlying *crescendo* reaches to Bar 13, the main *tutti* of the march, and he wants the piccolo and flutes to play up the octave to really cut through the brass and percussion below.

The other utility exercised by the piccolo, which was undoubtedly a trending view of the piccolo in large, symphonic textures of the nineteenth century, is to act as a higher counterpart to the flute line in parallel consonance.

True for the second section of the march starting from the *piano* just before Bar 25, the piccolo remains relatively balanced in the scope of its second octave, while the second flute rises to its third octave to match the piccolo's range and serve the melody's lower parallel thirds.

²²³⁰ Ibid.

²²³¹ Wikipedia contributors, "*Battle of Custoza (1848)*," Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/w/index.php?title=Battle_of_Custoza_\(1848\)&oldid=908045815](https://en.wikipedia.org/w/index.php?title=Battle_of_Custoza_(1848)&oldid=908045815). Accessed August 01, 2019.

The first flute, playing as written, bolsters the higher pair from below by often running in parallel sixths below the second flute, further warming the harmonic blend of upper winds. While this score edition indicates that the Trio should be continued between just the first and second flutes, thus strangely placing the second flute as the more dominant role throughout the section, many performances also include the piccolo to aid the first flute and continue to an even more pronounced degree, the effect of the consonant mentioned above.

Figure 604: Strauss I, Radetsky March, Piccolo and Flute, Bars 1 – 37.²²³²

Summary

A commemorative work of a reasonably standard-issue concerning performability on the piccolo in the mid-nineteenth century, Radetzky-Marsch is a good representation of Johann Strauss I's other repertory in terms of how the piccolo should be incorporated into these works of symphonic proportions. In his eyes, it is an enforcer and upper extension of the predominant flute's part, further contributing to the mixed nature of the piccolo's existence in the repertory of these times.

²²³² *Radetzky-Marsch*, Op.228 (Strauss Sr., Johann). Arranger: Richard Atzler (1880–1937), Publisher: Tokyo: Nippon Gakufu Shuppansha, n.d.(ca.1941), pp. 1 – 5; IMSLP: [https://imslp.org/wiki/Radetzky-Marsch%2C_Op.228_\(Strauss_Sr.%2C_Johann\)](https://imslp.org/wiki/Radetzky-Marsch%2C_Op.228_(Strauss_Sr.%2C_Johann)).

Redoute-Quadrille (1843)

The image shows a page of handwritten musical notation for the Redoute-Quadrille, Op. 158. The score is arranged in a system of staves. At the top, the word "Pantolon" is written in cursive. Below it, the instruments are listed: Piccolo, Flute, Clarinet 1 (1^o), Clarinet 2 (2^o), Oboe, Bassoon, Horn 1 (1^o), Horn 2 (2^o), Trumpet 1 (1^o), Trumpet 2 (2^o), Trombone 1 (1^o), Trombone 2 (2^o), Viola, Cello, and Bass. Each instrument has its own staff with musical notation, including notes, rests, and dynamic markings. The notation is in a cursive hand typical of 19th-century manuscripts.

Figure 605: Redoute-Quadrille, Op.158 ²²³³

Instrumentation: The music is scored for piccolo, flute, 2 clarinets, oboe, bassoon, 2 horns, 2 trumpets, timpani, bass drum, side drum, 2 trombones, and strings.

Movements are “Pantolon” (ff. 1v-3r), “Été” (ff. 3v-4v), “Poule” (ff. 5r-6v), “Pastourelle” (ff. 7r-8v), and “Finale” (ff. 9r-10v). The Viennese quadrille consisted of six movements (*Pantolon*, *Eté*, *Poule*, *Trénis*, *Pastourelle*, *Finale*); almost all by Johann Strauss Sr. follow this pattern, as does the “Redoute Quadrille.”

²²³³ Redoute-Quadrille, Op.158 (Strauss Sr., Johann). Publication: Full score and piano reduction, Wien: Tobias Haslinger’s Witwe u. Sohn, 1844 (see Schönherr and Reinöhl); piano reduction also in Johann Strauss the younger (ed.), *Johannes Strauss Werke*, vol. vii (‘Quadrillen’), pp.36-39, Leipzig: Breitkopf & Härtel, 1887-89. Reproduced: f. 1v, Arthur Searle, The British Library Stefan Zweig Collection: catalogue of the music manuscripts (London: The British Library, 1999), plate XCIV. http://www.bl.uk/manuscripts/Viewer.aspx?ref=zweig_ms_88_f001r; Digitized copy available on British Library Digitized Manuscripts: http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Zweig_MS_88.

51 HECTOR BERLIOZ (1803-1869)

History

Up to the time of Berlioz, the primary use for the piccolo was to reproduce noises of nature: the howlings of a storm, the flashes of lightning, and the torrents of rain. It was regarded as being able to produce the sounds signifying a diabolical situation, and so was used to typify satanic revelry and orgies. Characteristic of these was the use by Heinrich August Marschner (1795-1861), employing two piccolos in his *Der Vampyr* (1828)²²³⁴, and Sir Arthur Seymour Sullivan (1842-1900), who used the piccolo to announce the looming of Lucifer by a lightning flash of the piccolo in *The Golden Legend* (1886).²²³⁵ Charles-François Gounod (1818-1893)²²³⁶ and Berlioz both introduce the piccolo with Mephistopheles in their versions of *Faust*,²²³⁷ with Robert Schumann (1810-1856) using the piccolo effectively *pianissimo* in his version of *Faust* (1882).²²³⁸ The piccolo has an essential role in *Harold en Italie* (1834) in all four movements, replacing the second flute, and with a significant part together with the oboe in the *Sérénade d'un montagnard des Abruzzes à sa maîtresse* (Serenade of an Abruzzi Mountaineer to his Sweetheart).²²³⁹ Although Berlioz's *Harold en Italie* includes several complex high register passages that contain many B^{b3}, B³ was not called for in any other symphony literature until *Scheherazade* by Rimsky-Korsakov in 1888.²²⁴⁰ In *Le chasseur danois*, H 104 (*The Danish Huntsman* - 1844) a piccolo accompanies all of the songs and replaces the second flute.²²⁴¹ In a significant role, two piccolos are found playing in combination with the oboe while accompanying the vocals without the flute in movement III, "Meditation" in *La Mort de*

²²³⁴ *Der Vampyr*, Op.42 (Marschner, Heinrich), Editor: Hans Pfitzner (1869-1949), Publisher: Berlin, Adolph Fürstner, 1925. Plate A. 7863 F., IMSLP:

[https://imslp.org/wiki/Der_Vampyr%2C_Op.42_\(Marschner%2C_Heinrich\)](https://imslp.org/wiki/Der_Vampyr%2C_Op.42_(Marschner%2C_Heinrich))

²²³⁵ *The Golden Legend* (Sullivan, Arthur), Composer's Manuscript; IMSLP:

[https://imslp.org/wiki/The_Golden_Legend_\(Sullivan,_Arthur\)](https://imslp.org/wiki/The_Golden_Legend_(Sullivan,_Arthur))

²²³⁶ *Faust*, CG 4 (Gounod, Charles), Publisher: Berlin: Bote & Bock, n.d. [1869]. Plate B. & B. 8292; IMSLP: [https://imslp.org/wiki/Faust%2C_CG_4_\(Gounod%2C_Charles\)](https://imslp.org/wiki/Faust%2C_CG_4_(Gounod%2C_Charles))

²²³⁷ H. Macaulay Fitzgibbon, pp. 82, 84, 163.

²²³⁸ *Szenen aus Goethes Faust*, WoO 3 (Schumann, Robert), Editor: Clara Schumann (1819-1896), Publisher: Robert Schumann's Werke, Serie II: Ouverturen, Leipzig: Breitkopf & Härtel, 1882; IMSLP:

[https://imslp.org/wiki/Szenen_aus_Goethes_Faust%2C_WoO_3_\(Schumann%2C_Robert\)](https://imslp.org/wiki/Szenen_aus_Goethes_Faust%2C_WoO_3_(Schumann%2C_Robert))

²²³⁹ *Harold en Italie*, H 68 (Berlioz, Hector), Editor: Arthur Smolian (1856-1911), Publisher: Leipzig: Ernst Eulenburg, 1899. Plate E.E. 3623, IMSLP:

[https://imslp.org/wiki/Harold_en_Italie%2C_H_68_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/Harold_en_Italie%2C_H_68_(Berlioz%2C_Hector)).

²²⁴⁰ Dombourian-Eby, Thesis, p. 74.

²²⁴¹ *Le chasseur danois*, H 104 (Berlioz, Hector), Editor: Charles Malherbe (1853-1911), Felix Weingartner (1863-1942), Translator: Emma Kligenfeld (1846-1935), German text: Percy Pinkerton (1855-1946), English text: Publisher: Hector Berlioz Werke, Serie VI, Band 15, Leipzig: Breitkopf und Härtel, 1900-07. Plate H.B. 49, IMSLP: [https://imslp.org/wiki/Le_chasseur_danois%2C_H_104_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/Le_chasseur_danois%2C_H_104_(Berlioz%2C_Hector)).

Cléopâtre, H 36 (1829).²²⁴² Berlioz also uses the piccolo extensively up the octave to the flute in the choral ballad *Sara la baigneuse*, H 69 (Sara the Bather - 1834).²²⁴³ Berlioz used the piccolo frequently employing it up to the top A³ and even to B-flat³ in *Grande Symphonie Funèbre et Triomphale*, H 80 (*The Funeral Symphony* - 1840),²²⁴⁴ .²²⁴⁵ in movements I) “*Marche funèbre*,” II) “*Oraison funèbre*,” and in movement III) “*Apothéose*.” Featured are two piccolos, flute, and bassoons combine in an arresting triplet passage.²²⁴⁶

In the opinion of H. Macaulay Fitzgibbon, Berlioz was the only great composer (apart from Tchaikovsky) who was himself a “practical” flutist and piccolo player, and it took this degree of understanding of the mysteries of the instrument to write for the piccolo in the way that they did, compared to other composers who used it in a far more limited capacity for its range extension and programmaticism. As a youth, his father bribed him to carry on with his medical studies with the promise of a new flute with the latest keys; at this point, he was already capable of playing Drouet’s most difficult solos. During his studies in Paris, he gave lessons on the flute and guitar. As a result, Berlioz was far more demanding on the technical abilities of the symphonic piccolo player until the symphonies of Tchaikovsky. In addition to technical demands, Berlioz also used the piccolo more actively, freely, daringly, and in more compositions than any other composer between Beethoven and Rimsky-Korsakov.²²⁴⁷

Idée Fixe²²⁴⁸:

A concept invented by Berlioz in the early 1800s, the *idée fixe*, used the term in his *Symphonie fantastique: épisode de la vie d’un artiste* (1830), is a programmatic work that represents a recurring theme depicting the life of an artist and his obsession with his beloved, the ideal woman, and is the particular unifying element of his *Symphonie fantastique*. Berlioz

²²⁴² *La mort de Cléopâtre*, H 36 (Berlioz, Hector), Editor: Charles Malherbe (1853–1911), Felix Weingartner (1863–1942), Publisher: Hector Berlioz Werke, Serie VI, Band 15, Leipzig: Breitkopf und Härtel, 1900–07. Plate H.B. 43, pp. 18 – 20; IMSLP:

[https://imslp.org/wiki/La_mort_de_Cl%C3%A9op%C3%A2tre%2C_H_36_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/La_mort_de_Cl%C3%A9op%C3%A2tre%2C_H_36_(Berlioz%2C_Hector))

²²⁴³ *Sara la baigneuse*, H 69 (Berlioz, Hector), Editor: Charles Malherbe (1853–1911), Felix Weingartner (1863–1942), Translator: Emma Kligenfeld (1846-1935), German text: Percy Pinkerton (1855–1946), English text: Publisher: Hector Berlioz Werke, Serie VI, Band 14, Leipzig: Breitkopf und Härtel, 1900–07. Plate H.B. 39.

²²⁴⁴ H. Macaulay Fitzgibbon, p. 163.

²²⁴⁵ *Grande symphonie funèbre et triomphale*, H 80 (Berlioz, Hector), Editor: Charles Malherbe (1853–1911), Felix Weingartner (1863–1942), Publisher: Hector Berlioz Werke, Serie I, Band 1, Leipzig: Breitkopf und Härtel, 1900. Plate H.B. 2, IMSLP: [https://imslp.org/wiki/Grande_symphonie_fun%C3%A8bre_et_triomphale%2C_H_80_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/Grande_symphonie_fun%C3%A8bre_et_triomphale%2C_H_80_(Berlioz%2C_Hector))

²²⁴⁶ *Ibid.*

²²⁴⁷ H. Macaulay Fitzgibbon, p. 161.

²²⁴⁸ *Idée Fixe*: Encyclopedia Britannica: (French: “fixed idea”) in music and literature, a recurring theme or character trait that serves as the structural foundation of a work perhaps obsessively, through various movements. <https://www.britannica.com/art/idee-fixe>.

appropriated the phrase from a Victor Hugo (1802-1885) short story documentary, *Le Dernier Jour d'un Condamné* (1829).²²⁴⁹ Symphonic movements of the Classical and Early Romantic eras as a whole were constructed on discrete themes, but diverting from that path, the *Symphonie fantastique* was unexpectedly observed at that time to have a persistent, pronounced idea—Berlioz's *idée fixe*. In the *Symphonie fantastique*, this concept recurred in several arrangements in each of the five movements of the work. The *idée fixe* became famous and appeared later, for example, in the “thematic transformations”²²⁵⁰ found in the symphonic poems of Franz Liszt and also as “leitmotifs”²²⁵¹ in the operas of Richard Wagner.

Berlioz as a composer

Berlioz was an innovative compositional radical who took the use of the piccolo to a new level. Brilliant as well, he acquainted audiences with instruments in the *Symphonie fantastique* previously unknown in the symphonic repertory, such as the English horn in movement three, two harps in movement two, the outrageous E-flat clarinet in the finale, and an imaginative arrangement of percussion that includes an extraordinary grouping of four timpani in movements four and five. Furthermore, he employed conventional instruments in unconventional ways, such as the grumbling stopped horns at the beginning of “*March to the Scaffold*” and the scraping sound of violins played with the wood frame of the bow in the “*Dream of the Witches' Sabbath*.” Despite his skill with his *Avant-garde* in elevating the use of the piccolo to new heights, Berlioz was poorly thought of by composers and critics. Felix Mendelssohn wrote:

[...]“the thought of Berlioz makes me sad because he is really a cultured, agreeable man and yet composes so very badly”[...].²²⁵²

About his musical training and background, D. Kern Holloman writes:

[...]“Berlioz was not formally trained and is considered amateurish by some, especially in Germanic countries”[...],

also writing:

²²⁴⁹ Morris Senegor, Berlioz, *Symphonie Fantastique* (1830); <https://www.morissenegor.com/musical-conversations/berlioz-symphonie-fantastique-1830/>.

²²⁵⁰ Thematic transformation is a musical technique in which a leitmotif, or theme, is developed by changing the theme by using permutation, augmentation, diminution, and fragmentation. It was primarily developed by Franz Liszt and Hector Berlioz. The technique is essentially one of variation: MacDonald, Hugh, ed Stanley Sadie, *Transformation, thematic*, The New Grove Dictionary of Music and Musicians, Second Edition (London: Macmillan, 2001).

²²⁵¹ Leitmotif or leitmotiv is a short, constantly recurring musical phrase associated with a particular person, place, or idea. It is closely related to the musical concepts of *idée fixe* or motto-theme: Michael Kennedy, *The Concise Oxford Dictionary of Music*, Oxford, 1987.

²²⁵² Morris Senegor, Berlioz, *Symphonie Fantastique* (1830)

[...]“The novelty of the *Fantastique* was offset by a brazen grammar that offended German ears”[...].

Berlioz’s harmonic weaknesses, according to Tovey:

[...]“coincide suspiciously nearly with the commonest mistakes of a student with a defective ear for counterpoint”[...].

Schoenberg writing about him, mentions that Berlioz did not play the piano and:

[...]“All he could do was pluck a few chords on the guitar or tootle a few notes on the flute or flageolet”[...].²²⁵³

As some background understanding of the *Symphonie fantastique* Berlioz, an ardent admirer of Beethoven attended the Paris premieres of Beethoven’s *Eroica* and Fifth Symphony in 1828, and in 1830 the *Symphonie fantastique* was premiered and well-received at the Paris Conservatoire with François-Antoine Habeneck (1781-1849) conducting and Berlioz playing the kettledrums. Writing about this symphony, MacDonald muses:

[...]“It is essential to realize how self-consciously Berlioz has attempted to write his own version of a Beethoven symphony, there being at that time only the sketchiest tradition of symphony writing in France”[...].²²⁵⁴

Tovey, in an extremely negative review of Berlioz’ opera, writes:

[...]“Unfortunately French musical academicism is responsible for almost all that is saugreau (weird) in French music”[...],²²⁵⁵

... and even worse is Taruskin’s opinion that:

[...]“Berlioz’s strengths lay in orchestration and dramatic self-expression,”..... and that “The orchestra...was the only instrument he played well”[...].^{2256, 2257}

Symphonie fantastique (Fantastic Symphony), Op. 14, H 48 (1830)²²⁵⁸

Movements

1. *Rêveries – Passions* / Dreams - Passions. Largo-Allegro agitato and appassionato assai - Religiosamente
2. *Un bal* / A ball. Waltz. Allegro non troppo
3. *Scène aux champs* / Scene in the fields. Adagio

²²⁵³ Ibid.

²²⁵⁴ Hugh MacDonald. 2001 "Berlioz, (Louis-)Hector." Grove Music Online. 28 May. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000051424>.

²²⁵⁵ Sir Donald Francis Tovey. *Essay on Harold in Italy in Essays in Musical Analysis*, vol. IV, Oxford University Press, p. 74.

²²⁵⁶ Morris Senegor.

²²⁵⁷ Richard Taruskin, *Music in the Nineteenth Century: The Oxford History of Western Music*, Oxford University Press, Aug 14, 2006, Chapter 6, Critics; Schumann and Berlioz.

²²⁵⁸ http://conquest.imslp.info/files/imglnks/usimg/e/e8/IMSLP24830-PMLP03653-berlioz_symphonie_fantastique.pdf

4. *Marche au supplice* / Walk to the torture. Allegretto non troppo
5. *Songe d'une nuit de sabbat* / Dream of a Sabbath Night. Larghetto – Allegro

Analysis

Utilized by Berlioz in a total of three movements of *Symphonie fantastique*, the piccolo's debut in the first movement emerges during the recapitulation of the primary theme, the *idée fixe* (Bar 4 IS) [Bars 409-439, Sections J₁ – L₁ – see example Figure 606 and Figure 607]. Encompassing three octaves over the aggregate range of the instrumentation, the complete melody is exhibited exclusively by the piccolo, flute, oboes, and cornets.

Figure 606: Berlioz, *Symphonie Fantastique*, 1st movement, Example Bars 409 – 414.²²⁵⁹

Sound Files 38: Berlioz, *Symphonie fantastique*, Mvt. 1²²⁶⁰

²²⁵⁹ *Symphonie fantastique*, H 48 (Berlioz, Hector). Editor: Nicholas Temperley (1932*), Publisher: New Edition of the Complete Works, Vol.16 (pp.5-164), p. 34; IMSLP: [https://imslp.org/wiki/Symphonie_fantastique%2C_H_48_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/Symphonie_fantastique%2C_H_48_(Berlioz%2C_Hector)), Kassel: Bärenreiter-Verlag, 1971. Plate BA 5456.

²²⁶⁰ Berlioz: *Symphonie fantastique*, Op. 14 (complete performance); Chicago Symphony Orchestra; Published on May 14, 2014; Artist, Cesare Cantieri; Frankfurt Radio Symphony Orchestra; Album, Holst: The Planets - Berlioz: *Symphonie Fantastique*; Licensed to YouTube by INgrooves (on behalf of Savoy); EMI Music Publishing, PEDL, and 4 Music Rights Societies. <https://www.youtube.com/watch?v=g2Kky5BC9Uk&t=786s>

Figure 607: Berlioz, *Symphony Fantastique*, 1st movement, Example Bars 415 – 420.²²⁶¹

For the remaining duration of Movement 1, the piccolo adopts the lines of the first violins or its woodwind counterparts. What is of particular interest is the conclusion to the movement, illustrated in Figure 608. The *pianississimo* (**ppp**) "*Religiosamente*" section is rounded off with three C Major chords. What is noteworthy is that it is only during these final chords where the piccolo enters, and relating only to the timpani, its notes are marked a dynamic level louder at *pianissimo* (**pp**) (Figure 608).

Figure 608: Berlioz, *Symphony Fantastique*, 1st movement, *Religiosamente*, Example Bars 511 - 525²²⁶²

²²⁶¹ *Symphonie fantastique*, H 48 (Berlioz, Hector), Termperley, p. 35.

²²⁶² *Idem.*, p. 43.

Leveled at the note G¹, the piccolo sounds an octave higher than any other instrument in the chord, yet it is at a dismally low register for the piccolo. Berlioz must have sought after the unique timbre of the piccolo for him to have avoided a more conventional decision of writing the flute's note an octave higher and overcomes the hurdle of its normally murky range by obliging the piccolo to play louder than the other instruments. In doing so, Berlioz dispensed a prime example of the piccolo's "very happy effect" in quiet passages. Alas, this accomplishment failed to be recognized by any of the later orchestration treatise scholars. Throughout the second movement, the piccolo once again remains tacet in the orchestral texture until the recurrence of Theme A, doubling the melody in the other woodwinds, and continues to do so generally throughout the movement, as seen in Figure 609.

Figure 609: Berlioz, *Symphony Fantastique*, 2nd movement, Example Bars 233 - 240²²⁶³

Although one might anticipate the instrument to be deployed to augment the militaristic marching of the music, Berlioz nonetheless did not find merit in incorporating the piccolo into the fourth movement, "March to the Scaffold." Exercising the most extensive and challenging writing for piccolo in the entire work, the fifth movement requires the second flutist to play exclusively on the piccolo. Preceded by Berlioz's musical setting for "Dream of the Witches' Sabbath," the piccolo links in the "distant cries which other cries seem to answer."²²⁶⁴ In a historic gesture, Berlioz incorporates the first instances of glissando ever devised for orchestral woodwind instruments, an eccentric twist to his already redolent writing.

²²⁶³ Idem., p. 134.

²²⁶⁴ Thomas Forrest Kelly. *First Nights, Five Musical Premiers*, Yale University Press, New Haven Conn (2000), p. 250; Google Books https://books.google.com/books?id=PySuF_weSCIC&pg=PA250&lpg=PA250&dq=%22distant+cries+which+other+cries+seem+to+answer.%E2%80%9D&source=bl&ots=UuEL4_4uJi&sig=ACfU3U2548giYfjIPny5cORJgIpFkl96IQ&hl=en&sa=X&ved=2ahUKEwi03q_xj7bjAhXYLc0KHeZjC5AQ6AEwAHoECAkQAQ#v=onepage&q=%22distant%20cries%20which%20other%20cries%20seem%20to%20answer.%E2%80%9D&f=false.

Figure 610: Berlioz, *Symphonie Fantastique*, 5th movement, Example Bars 5 - 12²²⁶⁵

The following content is composed in E-flat Major, a key removed from the simple system piccolo's more accustomed D Major or the like; however, Berlioz aims to direct attention to a more pressing matter: the debut of the solo, symphonic E-flat clarinet. In a veiled tip of the hat to Beethoven's introduction of the piccolo into the symphony orchestra during the final movement of the Fifth Symphony in C Major, Berlioz lays the setting of an equivalent transposition from E-flat Major to C Major for the E-flat clarinet. Together, the piccolo aids the E-flat clarinet to form a diabolical duo in their unruly variation of the *idée fixe*, the former extending the phrase into its higher range just beyond the scope of the latter's limitations. Consider the intriguing demonstration of grace notes that are retained foremostly by the piccolo from Bars 49 to 52, while the grace notes are only editorially implied in the E-flat clarinet's part (Figure 611).

²²⁶⁵ *Symphonie fantastique*, H 48 (Berlioz, Hector), Temperley, pp. 116, 117.

The image shows a page of a musical score for the 5th movement of Berlioz's Symphony Fantastique. The score is in E major and 4/4 time, marked 'Allegro (♩ = 104)'. It features a piccolo part with a trill from D to E-flat in bar 55. The score includes parts for P. Fl., Fl., Hb., P. Cl. (MIB), Cl. (UB), Bass, and Cb.

Figure 611: Berlioz, *Symphony Fantastique*, 5th movement, Example Bars 40 - 63²²⁶⁶

While there was never a mention of a Boehm system piccolo in his treatise (rightfully so, as the work was written during the decades where Boehm had yet to invent a functional instrument he could call a piccolo), the final movement of this symphony suggests that Berlioz was well-versed with the knowledge of a piccolo of an enhanced caliber. Highly unorthodox of the times, Berlioz's squabbling bouts of grace notes and trills demanded from the piccolo quarantine its role from any other symphonic piccolo part until the flashes of technical prowess under Tchaikovsky's reign, tone poems of Strauss and Mahler's symphonies during the final chapter of the nineteenth century. Adding to the complexity of these devious passages for the piccolo, Berlioz wrote a trill from D to E-flat in the third octave in Bar 55 (Figure 611).

²²⁶⁶ Idem., p. 123, 124.

Surprisingly, he labels this trill "impossible" on simple system flutes, even though there are plenty of examples from as early as the eighteenth century, such as the Allegro from J.S. Bach's Trio Sonata from the *Musical Offering*, that require the flute to execute this trill. Due to his own understanding and grasp of the instrument, Berlioz necessitated more from the piccolo than did his peers and was undoubtedly exposed to the multi-keyed piccolo. Although the swift passages are more than achievable on either a one-keyed or a four-keyed instrument, certain noodling combinations, demonstrated from Bar 425, could warrant the possible implementation of a multi-keyed piccolo.



Figure 612: Berlioz, *Symphony Fantastique*, 5th movement, Example Bars 422 - 433²²⁶⁷

The multi-keyed piccolo would markedly clarify the pronunciation of F³ in Bar 515 and beyond, mainly because this note is the crucial seventh in the dominant harmony before the final establishment of tonic and was formerly one of the most reviled pitches on the one-keyed piccolo in both intonation and quality of sound.



Figure 613: Berlioz, *Symphony Fantastique*, 5th movement, Example Bars 508 - 524²²⁶⁸

Berlioz was the first to write a *Treatise on Instrumentation, and Orchestration* in 1843, revised in 1882 and updated by Richard Strauss in 1904.²²⁶⁹ Berlioz was not highly regarded by his peers as an accomplished musician, with Schoenberg writing about him that Berlioz did not play the piano and [...] “All he could do was pluck a few chords on the guitar or tootle a few notes on the flute or flageolet” [...].²²⁷⁰ There is evidence that Berlioz understood the flute and

²²⁶⁷ Idem., p. 153, 154.

²²⁶⁸ Ibid.

²²⁶⁹ Berlioz & Strauss, *Treatise*.

²²⁷⁰ Morris Senegor, Berlioz, *Symphonie Fantastique*.

piccolo, and according to Holoman, is thought to have played the flute and worked out of François Devienne's tutor, *Nouvelle méthode théorique et pratique pour la flûte* (1794) in his teenage years.²²⁷¹ Holoman also mentions the presence, in 1805, of a National Guard band in his home of *La Côte-Saint-André*, listing piccolos in its inventory and that Berlioz possibly played the flute and piccolo as well.²²⁷² MacDonald speculates that Monsieur Hugues Imbert, who was the director of the National Guard Band from 1817, instructed Berlioz in the flute,²²⁷³ but he also mentions that Berlioz could play the flageolet and guitar as taught to him by his father. Although only an amateur flutist and piccoloist, Berlioz was particularly exact in the way he would accept how the piccolo should be used in writing orchestral pieces.²²⁷⁴ Dividing competency of function into registers, Berlioz writes about the quality of each being suited to serve its purpose well from a practical point of view. The lowest register of the piccolo, he writes, is functionally useless, as the notes in its lowest octave are barely audible, although they might be used for special effects when one wants a “*weakness of sound*,”²²⁷⁵ however, the second octave of the Grand flute would be better for this option. Writing about the misuse of instruments with a loud and penetrating sound, Berlioz writes that the tones of the second octave are better used “*in pieces of a joyful character*” and used in wide-ranging dynamic options. In the third register, he sees the higher tones used “*in fortissimo for violent and incisive effects*,” for example, fierce or “*infernal*” characterizations.²²⁷⁶

Berlioz was unusually creative in his use of the piccolo in the *Symphonie fantastique* and is the work with which Berlioz's name is most strongly associated. The composition of this innovative magnum opus defined a breakthrough in Berlioz's career, as the peak of his years of preparation, and the beginning of his mature work as a symphonic composer. Beethoven significantly influenced Berlioz in this work, but Berlioz's originality in exploring new pathways that Beethoven had not traveled, makes the sound world of Berlioz is uniquely his own. Fletcher writes that “*part of the piccolo's role in the symphony is to extend the range of the ensemble after the model of Beethoven*,”²²⁷⁷ although she believes that the final movement is written in Berlioz's own radically pioneering technique. The *Symphonie fantastique* (1830), and *Harold en Italie* (1834) composed of significant parts for the piccolo. *Symphonie fantastique* was based on a recurring *idée fixe*, which was Berlioz's obsession with Harriet Smithson, the actress whom he married in 1833. In the “*Hexensabbath*” (“Witches’

²²⁷¹ D. Kern Holoman, *Berlioz*, pp. 10 – 12, 20.

²²⁷² *Ibid.*

²²⁷³ Hugh MacDonald. 2001 “*Berlioz, (Louis-) Hector*.” Grove Music Online. 28 May. 2019.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000051424>.

²²⁷⁴ Berlioz, *Treatise*, p. 236.

²²⁷⁵ *Idem.*, p. 236.

²²⁷⁶ *Ibid.*

²²⁷⁷ Fletcher, *Thesis*, p. 85.

Sabbath”) of Movement V, Berlioz wrote a groundbreaking *glissando*, the first time for orchestral wind instruments, for the piccolo in unison, an octave higher, with the flute and oboe (Figure 614).²²⁷⁸ Another first for Berlioz was the duet for piccolo in unison with the oboe in the third movement, “*Serenade*” in the symphony *Harold en Italie*, a symphony in four parts for solo viola and orchestra.

The image shows a page of handwritten musical notation for the fifth movement of Berlioz's *Symphonie fantastique*, titled "Hexensabbath". The tempo is marked "Larghetto". The score includes staves for "Piccolo flûte", "Grand flûte", and "1. 2. obois". The piccolo part is marked "Soli" and "en diminuant". The notation shows a glissando effect for the piccolo, with notes written in a higher register than the other instruments. There are also markings for "mf" and "p" (piano) dynamics.

Figure 614: Berlioz’s *Symphonie Fantastique*, V: *Hexensabbath*, Piccolo glissando²²⁷⁹

Even with his brilliant use of the piccolo, Berlioz had not yet established the piccolo as a regular member of the orchestra any more than Beethoven had. Establishing the piccolo as a *Soli* instrument²²⁸⁰ (Figure 614), Berlioz gave a directive for the piccoloist to perform the

²²⁷⁸ Jan Gippo *Let’s Talk Picc: Berlioz and the Piccolo*, *Flute Talk* 14:9, May/June 1995, p. 28.

²²⁷⁹ *Symphonie fantastique*, H 48 (Berlioz, Hector), Charles Malherbe, p. 99.

²²⁸⁰ Berlioz, *Symphonie fantastique*, Holograph manuscript, 1830; IMSLP: http://conquest.imslp.info/files/imglnks/usimg/4/4c/IMSLP412097-PMLP03653-Berlioz_Symphonie_Fantastique.pdf. p. 271-276/367.

passage of these composition along with an entire section of the orchestra, as opposed to "solo" where the piccoloist in the woodwind section plays alone; in these two symphonies, Berlioz establishes the use of the piccolo as a *solis* instrument, forewarning of the piccolo trio and duets in *La Damnation de Faust*, still to come.

Dies Irae (Day of Wrath)

The concept of Dies Irae is derived from the first words of the famous medieval Latin sequence, [...] "*Dies irae, dies illa, solvet saeculum in Favilla, teste David cum Sibylla*" [...] ("That day of wrath, that dreadful day, shall heaven and earth in ashes lay, as David and the Sybil say"),²²⁸¹ and is attributed to Tommaso da Celano (c. 1185-1265), an Italian Franciscan monk, poet and biographer of Saint Francis of Assisi (1181-1226). One of the most celebrated melodies of the Gregorian Chant, this piece is centered on the biblical verse in Zephaniah, Chapter 1:14-16, a contemplation on the Final Judgment. The opening verse is depressing, but it ends with some hope in the salvation for Christians by having Christ as their Savior.²²⁸²

In his *Symphonie fantastique*, Berlioz wrote in his symphony's program notes "Part Five, Dream of a witches' sabbath," published in his memoirs:

[...] "*She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the Dies Irae, (A hymn sung in funeral ceremonies in the Catholic Church) the dance of the witches. The dance of the witches combined with the Dies Irae*" [...].²²⁸³

Perhaps because of the appearance of Dies Irae in a secular setting for the first time, Berlioz's *Symphonie fantastique* has achieved a celebrated status. The symphonic form had reached an impasse stylistically after Beethoven's time, and this innovative production encouraged its preservation and development, enabling for programmatic composition experimentation characteristic of the Romantic period. Alternatively known as an '*Episode in the Life of an Artist*,' the autobiographical romance of Berlioz's unreciprocated love for Harriet Smithson (1800-1854), the famous Shakespearean actress of the time.

In his dream in Episode V of the *Hexensabbath* (*Songe d'une Nuit de Sabbat / Witches' Sabbath*), under a state of opium-induced hallucinations carried over from Episode IV, the scene takes place at the funeral of the previously beheaded protagonist at a witches' coven and is shocked to see his beloved dancing with the witches in celebration!

²²⁸¹ *Des Irae: The Catholic Thing*; <https://www.thecatholicthing.org/2011/04/22/dies-irae/>

²²⁸² Michael Martin, *Treasury of Latin Prayers*, est. April, MCMXCVIII; <http://www.preces-latinae.org/index.htm>

²²⁸³ Hector Berlioz Website. *Symphonie Fantastique*, The symphony's programme. Extracts from the Memoirs, Translated by Michel Austin, <http://www.hberlioz.com/Scores/fantas.htm>.

The first two expressions of the *Dies Irae* theme are heard just after the tolling of bells, expressed by bassoons and ophicleide (Figure 615 and Figure 616).²²⁸⁴

Figure 615: Berlioz, *Symphonie fantastique*, *Dream of a Witches' Sabbath*, Bars 127-141

Then, hastily restated by the horns and trombones in a half-value diminution of dotted quarter notes. Subsequently, the general phrase is completed by a further diminution of a lilting quarter and eighth notes, chirping two octaves higher by the piccolo, woodwinds, and violins (Figure 617).

Figure 616: Berlioz, *Symphonie fantastique*, *Dream of a Witches' Sabbath*, Bars 142-154.

Figure 617: Berlioz, *Symphonie fantastique*, *Dream of a Witches' Sabbath*, Bars 155 – 163.

By repetition of the music, the dance-like melody is fixed in the audience's memory. The witches' dance, which is then treated to a fugal development, where the *Dies irae*, is suggested. At the highpoint of the movement, two themes are combined and are subtitled "*Dies*

²²⁸⁴ The Ophicleide: a keyed brass instrument similar to the tuba.

irae et Ronde du Sabbat ensemble,²²⁸⁵ the witches' dance being played by the strings and the *Dies irae* played by almost everyone else, the piccolo only joining in when both the strings and winds swirl into a frenzy of sixteenth-note runs from Bar 422 onwards.

The image displays a page of a musical score for Hector Berlioz's *Symphonie fantastique*, specifically the section titled "Dream of a Witches' Sabbath" (Des Irae et Ronde du Sabbat), covering bars 422 to 427. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: P. Fl. (Piccolo Flute), Fl. (Flute), Hb. (Horn), P. Cl. (Mis.) (Piccolo Clarinet), Cl. (Ut) (Clarinet), Bas (Bassoon), Cors (Ut) (Trumpet), C. à P. (Sib) (Trumpet), Tromb. (Trombone), Oph. (Ophicleide), Timb. (Timpani), Vns (Violins), Alto (Viola), Vclon (Violoncello), and C.-B. (Contrebasse). The music is characterized by dense, rapid sixteenth-note passages, particularly in the string and woodwind sections, and includes dynamic markings such as *ff* (fortissimo). The score is written in a key signature of one sharp (F#) and a common time signature (C).

Figure 618: Berlioz, *Symphonie fantastique*, Dream of a Witches' Sabbath Example, Des Irae et Ronde du Sabbat, Bars 422 – 427.

²²⁸⁵ *Rachmaninov and Dies Irae-Version04* - DocShare.tips.
http://docshare.tips/rachmaninovanddiesirae-version04_585ee156b6d87fa7438b6e9d.html.

The *Symphonie fantastique* uses the *Dies irae* to express Berlioz's depression as a result of his romantic failure to the point of grief and even of death in this revolutionary programmatic composition, which historically paved the way for the future appearances of *Dies irae* in musical works.

Apart from Berlioz and Liszt, Mussorgsky, Saint-Saëns, Tchaikovsky, Brahms, Strauss, Glazunov, and Rachmaninoff used the same *Dies irae* theme in later years.

La Damnation de Faust, Légende dramatique (Opéra de concert) Op. 24, H 111 (1845/46)

The piccolo is called for in Part I / Première partie (Plaines de Hongrie) – Introduction, Scene 2 (Ronde des Paysans), Scene 3 (Marche Hongroise), Scene 5 (Faust. Mephistopheles), Scene 6 (Allegro moderato. Recit. Chanson de Mephistopheles), Scene 7 (Choeur de Gnomes et de Sylphes. Ballet des Sylphes); Part III / Troisième partie (Dans la Chambre de Marguerite) – Scene 12 (Evocation. Menuet des Follets. Serenade de Mephistopheles et Choeur de Follets); Part IV / Quatrième partie – Scene 18 (La Course a l'Abime), and Scene 19 (Pandaemonium). [No piccolo part in Part II / Deuxième partie (Nord de l'Allemagne)].

Considering that his previous works already surpassed expectations and conventional boundaries, Berlioz altogether obliterates standard musical practice with what he personally deemed as his "*légende dramatique*," *La Damnation de Faust*." Within the more significant scoring framework for vocal soloists, chorus, and orchestra, the parts for three flutists all mandate to double on the piccolo.

Initially irrelevant through the preliminary portion of the Introduction, it is eight bars after #6 where Berlioz cleverly deploys fragments of themes from what will ultimately become "*Ronde des Paysans*" (Peasants' Dance) and "*Marche Hongroise*" (Hungarian March), juxtaposing pastoral and warlike sounds to disturb the peace of both nature and Faust's mind. Here, the piccolo's role gradually gains prominence proportionally with the development of tension through to the end of the Introduction. Throughout the now full and jovial rendition of the Peasants' Dance, the piccolo plays along with its orchestral colleagues in supporting the mainly choral and solo vocal presence, occasionally flirting with the first oboe in brief exchanges. However, it is shortly after during the "*Marche Hongroise*" where the piccolo sees its first overbearing presence in the work, as it is the tip of the spear in the march's central theme (Figure 619 and Figure 621).

H. Berlioz.
Les troupes passent; Faust s'éloigne.
Das Heer zieht vorüber, Faust entfernt sich. Aus Fausts Verdammung, Op. 24.
 The army passes by; Faust leaves the scene.

Allegro marcato. (♩ = 88.)

The score includes parts for:
 Flauto piccolo.
 2 Flauti.
 2 Oboi.
 2 Clarinetti in A (La).
 I. II. in A (La).
 4 Corni. III. IV. in D (Re).
 4 Fagotti.
 2 Trombe in C (Ut).
 2 Cornetti in A (La). Cornets à pistons.
 Tromboni I e II.
 Trombone III.
 Tuba.
 Timpani in E (Mi), A (La).
 Gran Cassa e Piatti.
 Tamburo e Triangolo.
 Violino I.
 Violino II.
 Viola.
 Violoncello.
 Contrabasso.

Allegro marcato. (♩ = 88.)

Figure 619: Berlioz, *La Damnation de Faust*, Marche Hongroise, Bars 6 – 8.²²⁸⁶

Le thème de cette Marche que j'ai instrumenté et développé, est célèbre en Hongrie sous le nom de Rakoczy; il est très ancien et d'un auteur inconnu. C'est le chant de guerre des Hongrois. Note de H. Berlioz.

Das Thema dieses Marsches, welches ich instrumentirt und bearbeitet habe, ist in Ungarn unter dem Namen „Rakoczy-Marsch“ berühmt; es ist sehr alt und von einem unbekanntem Verfasser. Es ist der Kriegsgesang der Magyaren.

The theme of this march, which I have set for orchestra and developed, is celebrated in Hungary and known by the name of the Rakoczy March; it is of ancient origin, and the composer is unknown. It is the Hungarian War-song.

Stich und Druck von Breitkopf & Härtel in Leipzig. Part. B. 1631. Copyright 1900, by Breitkopf & Härtel.

Figure 620: Berlioz, *La Damnation de Faust*, Marche Hongroise, the information provided by Berlioz on the origin of the Hungarian March²²⁸⁷

²²⁸⁶ *La damnation de Faust*, H 111 (Berlioz, Hector). Publisher: Leipzig: Breitkopf und Härtel, 1900. Plate Part. B. 1631-32, p. 1; IMSLP:

http://conquest.imslp.info/files/imgnks/usimg/8/8c/IMSLP324538-PMLP24627-marche_hongroise_score.pdf

²²⁸⁷ *Idem.*, p. 1.

Figure 621: Berlioz, *La Damnation de Faust*, Marche Hongroise, Bars 9 - 14²²⁸⁸

In the footnotes of Page 52 of the complete score, Berlioz explains that he adopted this tune from “*Rákóczy-indulo March*,” a highly celebrated war song of Hungary (Figure 620).²²⁸⁹ Hurling towards the finale, the piccolo and flutes are led by the first violins in an ascending sequence until the melody arrives at its highest range (see Figure 622, six bars before #22). Fully aware of the instrumentation and their limitations, Berlioz then displaces the piccolo and flute parts down an octave to circumvent what would be uncomfortable and sometimes untenable finger patterns. Consequently, during the final ten bars of the grandiose march, is

²²⁸⁸ *Idem.*, p. 2.

²²⁸⁹ *La damnation de Faust*, H 111 (Berlioz, Hector), Breitkopf und Härtel (Leipzig, 1901), Page 52: [http://conquest.imsip.info/files/imglnks/usimg/e/e0/IMSLP515589-PMLP24627-Berlioz-H.111p1fsBR_\(etc\).pdf](http://conquest.imsip.info/files/imglnks/usimg/e/e0/IMSLP515589-PMLP24627-Berlioz-H.111p1fsBR_(etc).pdf).

where the piccolo reaches ear-splitting heights in its glaring third octave, landing at its top A during the final chord.

Figure 622: Berlioz, *La Damnation de Faust*, Marche Hongroise, 6 Bars from 22²²⁹⁰

In Part III, Scene 12 (*Dans le Chambre de Marguerite*), with the most significant emphasis on the “*Evocation*”²²⁹¹ (Figure 623), Berlioz reaches an orchestral milestone upon the unprecedented introduction of a piccolo trio. Remaining imaginatively faithful to the plot, where Méphistophélès conjures “*ye sprites, that fire and flame inhabit, hasten to me*” to aid

²²⁹⁰ *Idem.*, p. 68.

²²⁹¹ *La damnation de Faust*, H 111 (Berlioz, Hector), Holograph manuscript, 1845-46; IMSLP: [https://imslp.org/wiki/Szenen_aus_Goethes_Faust%2C_WoO_3_\(Schumann%2C_Robert\)](https://imslp.org/wiki/Szenen_aus_Goethes_Faust%2C_WoO_3_(Schumann%2C_Robert)) [https://imslp.org/wiki/La_damnation_de_Faust%2C_H_111_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/La_damnation_de_Faust%2C_H_111_(Berlioz%2C_Hector))

him in enchanting the girl, Marguerite, into falling in love with Faust²²⁹², Berlioz demonstrates his genius in orchestration by utilizing the three piccolos to summon music that is extraterrestrial and maniacally grueling in performance. The hasty *Allegro* tempo, rapid execution of articulation and fluttering fingerwork required for the scalic, arpeggiatic and chromatic bursts of sixteenth notes, not to mention the fact that all three piccolos must carry out Berlioz's diabolical commands as a parallel trio of separate parts^{2293,2294} at mainly *piano* or *pianissimo* dynamic levels, and over a scarce accompaniment, the *Evocation* is in every sense a piccolo player's nightmare (Figure 623). It is also curious to observe that during the final phrase, three bars following #93, the third piccolo plays the highest notes, while it was previously relegated to the lowest of the trio's range (Figure 624). A detail like this is highly suggestive of a shifting perspective in how composers of the nineteenth century, particularly Berlioz, viewed the roles of the respective ranks within the flute section. Manipulation of the section's hierarchy not only made for a far more captivating demonstration from the section but also provided an abundance of interest to the players who would otherwise remain consistently subservient.²²⁹⁵

Immediately following in Scene XII is the "*Menuet des Follets*" ("Dance of the Sprites"), which is a sarcastically charming dance led by two piccolos, supported by one flute and two oboes. The first eight bars (including the subsequent ten bars that conclude the phrase) of this moderate Minuet certainly pays homage to the piccolo's rich and vibrant tradition of incorporation within the dance repertory, most relevantly among the numerous Minuets of W.A. Mozart and Beethoven (Figure 625). Written in rondo form, while there are several points of divergence and exploration, the main tune of the dance is repeated to the point of insanity for the listener, driving home Berlioz's musical illustration of the bewitchment of Marguerite. Just as the dance seems to die away in *pianississimo* (**ppp**) six and seven bars after #102, the orchestra suddenly explodes into *fortissimo* at the *Presto e leggiero* (Figure 626). In a wind quintet, the two piccolos, flute, and two oboes scutter forward in a lengthy and technically challenging passage that also features an implied *subito piano* echo during the second bar after #103, supported by the sudden shift from *arco* to *pizzicato* in the strings (Figure 626 and Figure 627). A few abrupt exchanges between Moderato and Presto tempo markings contribute to the schizophrenic nature of the frenzied dance (Figure 627). The piccolo duo is incorporated twice more in Scenes 18 and 19 (*Descent into Hell* and *Pandemonium*) to further serve in its demoniacal character, but afterward, it would not be until the last decade of the nineteenth

²²⁹² *La damnation de Faust*. Wikipedia: https://en.wikipedia.org/wiki/La_damnation_de_Faust#Part_III

²²⁹³ Prout, *The Orchestra*, p. 111.

²²⁹⁴ H. Macaulay Fitzgibbon, p. 84.

²²⁹⁵ Personal opinion.

century in Gustav Mahler's Second Symphony (1888-94) where more than two piccolos would heed the call to perform.

The image shows a page of a musical score for three piccolo flutes. At the top, it is labeled 'Allegro moderato. (♩ = 104)' with a measure number '90' in a box. The first section shows three staves for 'Flauto piccolo I.', 'Flauto piccolo II.', and 'Flauto piccola III.' with rests. Below this is a piano accompaniment section. The second section begins at measure 91, labeled 'Un poco più Allegro. (♩ = 114)'. It features three staves for the piccolo flutes, each playing a rhythmic pattern of eighth notes. The piano accompaniment continues with a similar rhythmic texture. Measure 92 is also indicated with a circled '92'. The score concludes with a few more measures of piano accompaniment.

Figure 623: Berlioz, *La Damnation de Faust*, Marche Hongroise, Scene XII *Evocation*, from 90 to three bars before 93²²⁹⁶

Sound Files 39: Berlioz, *La Damnation de Faust*, *Evocation*

²²⁹⁶ *La damnation de Faust*, H 111 (Berlioz, Hector), Breitkopf und Härtel, p. 256 – 263.

Figure 624 shows a musical score for piano, measures 93 to 99. The score is in 3/4 time and features a 'misurato' marking above the first staff. The music is written for piano and includes a 'misurato' marking above the first staff.

Figure 624: Berlioz, *La Damnation de Faust*, *Marche Hongroise*, Scene XII *Evocation*, from 93 to six bars after 93²²⁹⁷

Figure 625 shows a musical score for orchestra, measures 1 to 5. The score is in 3/4 time and features a 'Moderato (♩ = 100)' marking at the top. The instruments listed are Flauto piccolo I, Flauto piccolo II, Flauto, 2 Oboi, 2 Clarinetti in B (Sib), Clarinetto basso in B (Sib), 1 e II in F (Fa), 4 Corni, III e IV in D (Re), 4 Fagotti, 2 Trombe in D (Re), and 2 Cornetti in A (La) (Cornetti a pistons).

Figure 625: Berlioz, *La Damnation de Faust*, Scene XII *Menuet des Follets*, Bars 1 - 5²²⁹⁸

²²⁹⁷ Idem., pp. 263, 264.

²²⁹⁸ Idem., p. 265.

102 Presto e leggiero. (♩, 114)

Figure 626: Berlioz, *La Damnation de Faust*, Scene XII *Menuet des Follets*, From 102 to 23 Bars after 102²²⁹⁹

²²⁹⁹ Idem., pp. 283 – 285.

The image displays a page of musical notation for the 'Menuet des Follets' from Berlioz's *La Damnation de Faust*. The score is organized into three systems of staves. The first system, labeled '103', shows the beginning of the piano introduction with a 'pizz.' marking. The second system, labeled '109', continues the piano introduction. The third system, labeled 'Moderato. Presto', shows the transition from the piano introduction to the main dance section, with 'cresc. molto' markings and dynamic changes like 'pp' and 'ff'.

Figure 627: Berlioz, *La Damnation de Faust*, Scene XII *Menuet des Follets*, from 6 bars before 103 to 17 Bars after 103²³⁰⁰

²³⁰⁰ Idem., pp. 283 – 285.

Despite the enormous technical burden Berlioz placed on the piccolo parts throughout the work, he created accessibility to the execution of these passages employing them in the pre-Boehm piccolo's most auspicious keys, notably D Major. From its martial splendor in the "*Marche Hongroise*" to its satanic prestidigitations as Méphistophélès' sprites, as well as the agent of Lucifer's own presence throughout the drama, Berlioz's piccolo traverses a broad programmatic spectrum, notably making extensive and compelling use of both the piccolo's upper and lower registers. Tragically, Berlioz's innovative use of the piccolo received scant notice in the orchestration treatises, as his remarkable *La damnation de Faust* was the only piece of his entire oeuvre to be cited in any of the orchestration literature. However, Berlioz continued to display delightfully innovative incorporation of the piccolo into many of his other works, and many would argue that in terms of presence and domination of the piccolo(s) throughout vast swaths of this gargantuan work, Berlioz set a formidable benchmark of piccolo writing for vocal and symphonic works to follow over the centuries to come.

Surprisingly, in the words of Charles Malherbe (1853-1911), responsible for the first edition of Berlioz's Complete Works, it should be understood that Berlioz did not base *La damnation de Faust* on Goethe's *Faust*:

[...] "*Berlioz has merely borrowed a few scenes, which fitting into his plan, proved irresistible by their potent beauty*" [...].²³⁰¹

BERLIOZ AND THE FRENCH REVOLUTION

Grande symphonie funèbre et triomphale, H 80 (1840)

This symphony²³⁰² was composed nearly fifty years after the French Revolution, but fit the intent of the earlier actions by Gossec and on a grand scale. Berlioz was an innovator in instrumentation and orchestration and comfortable composing for large ensembles having published a *Treatise on Orchestration*.²³⁰³ The original instrumentation was for 207 musicians

²³⁰¹ *La damnation de Faust*, H 111 (Berlioz, Hector), Editors: Charles Malherbe (1853–1911), Felix Weingartner (1863–1942), Translator: Felix Weingartner (1863–1942), German text: John Bernhoff, English text: Publisher: Hector Berlioz Werke, Serie V, Band 11–12 (pp.1-432), Leipzig: Breitkopf und Härtel, 1901. Plate H.B. 29–30; IMSLP: [https://imslp.org/wiki/La_damnation_de_Faust%2C_H_111_\(Berlioz%2C_Hector\)](https://imslp.org/wiki/La_damnation_de_Faust%2C_H_111_(Berlioz%2C_Hector)).

²³⁰² *Grande symphonie funèbre et triomphale*, H 80 (Berlioz, Hector). Editor: Charles Malherbe (1853–1911), Felix Weingartner (1863–1942), Publisher: Hector Berlioz Werke, Serie I, Band 1, Leipzig: Breitkopf und Härtel, 1900. Plate H.B. 2; IMSLP: http://ks.imslp.net/files/imglnks/usimg/3/34/IMSLP21923-PMLP50348-Symphonie_Funebr%C3%A9_et_Triomphale.pdf

²³⁰³ Berlioz, *Treatise on Orchestration*.

in August 1840 and included four piccolos in Db in all three movements,²³⁰⁴ and again with four-hundred and fifty musicians in November 1840 and a chorus and orchestra of 1,800 in the Hippodrome in Paris on July 24, 1846. Berlioz was not enthusiastic about open-air performances, saying:

*[...] "Open-air music is a chimera; 150 musicians in a closed building produce more effect than 1800 in the Hippodrome scattering their harmonies to the winds" [...].*²³⁰⁵

For the tenth anniversary celebration of the 1830 Revolution, the symphony was commissioned to be performed at the inauguration of the Bastille Column.

The symphony is in three programmatic movements:

1. Marche funèbre. Moderato un poco lento (F minor)
2. Oraison funèbre. Adagio non tanto – Andantino un poco lento e sostenuto (G major)
3. Apothéose. Allegro non troppo e pomposo (Bb major)

Berlioz conducted the band himself using a baton not sword as mistakenly thought and wrote:

*[...] "I positioned the trumpets and side-drums at the front in such a way as to be able to give them the tempo, whilst I myself walked backwards. As I had envisaged when composing the music, the opening bars, being exposed, were clearly heard over a great distance by the rest of the band. The result was that not only the "Marche Funèbre" but also the "Apothéose" were played six times during the course of the procession with truly extraordinary ensemble and effect" [...].*²³⁰⁶

Sound Files 40: Berlioz, *Grande Symphonie Funèbre Et Triomphale*, Three Piccolos, and Turkish Crescent, Finale

²³⁰⁴ Stephen L. Rhodes, and A History of the Wind Band: Revolution and Nineteenth
https://www.lipscomb.edu/windbandhistory/rhodeswindband_05_19thcenturyeurope.htm.

²³⁰⁵ Ibid.

²³⁰⁶ Ibid.

52 FRANZ LISZT (1811-1886)

History

Liszt wrote many compositions, which included the piccolo, usually with two flutes as well. Examples that include the piccolo are *2 Episoden aus Lenau's Faust*, S.110, *Ce qu'on entend sur la Montagne*, S.95, *Christus*, S.3, *Dante Symphony*, S.109 (Liszt, Franz), *Fantasie über ungarische Volksmelodien*, S.123, *Faust Symphony*, S.108, *Festmarsch zur Goethe-Jubiläumfeier*, S.115, *Hamlet, Héroïde funèbre*, S.102, *Hungaria*, S.103, *Hungarian Rhapsody No.2*, S.244/2, *Hungarian Rhapsody No.6*, S.244/6, *Hungarian Rhapsody No.9*, S.244/9, *Hungarian Rhapsody No.12*, S.244/12, *Hungarian Rhapsody No.13*, S.244/13, *Hungarian Rhapsody No.14*, S.244/14, *Hungarian Rhapsody No.17*, S.244/17, *Hunnenschlacht*, S.105, *Künstlerfestzug zur Schillerfeier 1859*, S.114, *Le triomphe funèbre du Tasse*, S.112/3, *Les préludes*, S.97, *Mazepa*, S.100, *Mephisto Waltz No.2*, S.515, *Orpheus*, S.98, *Piano Concerto No.1*, S.124, *Piano Concerto No.2*, S.125, *Prometheus*, S.99, *Tasso: Lamento e Trionfo*, S.96, *Totentanz*, S.126, *Von der Wiege bis zum Grabe*, S.107 (Liszt, Franz). However, compared to Berlioz, Liszt's compositional efforts to include the piccolo was, according to Dombourian-Eby, "rather mundane and unimaginative."²³⁰⁷

Totentanz, Paraphrase über Dies Irae, Danse macabre (danza macabra per pianoforte e orchestra), S.126 (1847-53)

Totentanz affords representative examples of Liszt's piccolo writing. This work calls for three flutists, with the third playing on piccolo. The piccolo works primarily to double the flute, generally only at the unison, as Liszt hardly ever took advantage of the piccolo's piercing top notes. While Liszt himself did not orchestrate most of his works, as this was accomplished by his secretary Joseph Joachim Raff (1822-1882) during the years 1845-1855, he actually revised his secretary's scoring of *Totentanz* (Version 2) in 1864 and therefore carried this responsibility of omission.

After Berlioz, and under his influence, Franz Liszt wrote the next most crucial piece highlighting the *Dies Irae*. Liszt attended the premiere of the *Symphonie fantastique* in Paris and declared it to be "the work of genius."²³⁰⁸ Berlioz's use of *Dies Irae* had made a deep

²³⁰⁷ Dombourian-Eby, Thesis, p. 98.

²³⁰⁸ Vincent Pallaver. *Rachmaninoff and Dies Irae*, 2004;

http://www.victoryvinny.com/svr_and_di/RachmaninovandDiesIrae-Version04.pdf

impression on Liszt, a devout Catholic, and who in later life became a priest known as “Abbé Liszt.” This religiosity developed into and culminated at the musical *Totentanz*, a sizeable brilliant set of the *Dies Irae* variations for piano and orchestra, and premiered in 1865 with Liszt’s son-in-law, the famous conductor-pianist Hans von Bülow (1830-1894), as the soloist.

Death was an obsession of Medieval Europe and because Romantic-era Europe was fixated with the entirety of Mediaeval Europe, such macabre paintings as the fourteenth-century fresco called *The Triumph of Death and Last Judgement* (attributed to either Francesco Traiani (active 1321-63), or Buonamico Buffalmacco (active 1320-36) that Liszt saw on a visit to Pisa²³⁰⁹, as well as the series of illustrations called *The Dance of Death* (or *Totentanz*) a woodcut series by Hans Holbein the Younger (1497-1543), is thought to have influenced the melancholic Liszt for his *Totentanz*. The thematic basis of which, as already mentioned, is the plainchant “*Dies Irae*,” and from which several forceful variations arise.²³¹⁰

<p><i>DIES irae, dies illa, solvat saeculum in favilla, teste David cum Sibylla.</i></p>	<p><i>THAT day of wrath, that dreadful day, shall heaven and earth in ashes lay, as David and the Sybil say.</i></p>
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Figure 628: First Verse of *Dies Irae*²³¹¹

Liszt used all three expressions from the complete first verse of the script as had Berlioz. The way *Dies Irae* is presented, is as a total of six variations of which Variation VI, in itself a theme and variations, contains the piccolo in the *Allegro animato*, including a coda during the final bars of the piece. The association of *Dies Irae* to Liszt’s virtuoso piano writing is extensively drawn upon yet lacks the traditional theme-and-variations development. Introducing the piece is an ominous announcement of *Dies Irae* above the piano’s densely chromatic texture (Figure 629).

²³⁰⁹ Pisa Camposanto *Triumph of Death and Last Judgement*, By *artrav* on Mar 29, 2009, <http://www.artrav.com/tuscany/pisa-camposanto-fresco/>

²³¹⁰ Jeff Counts, *Liszt – Totentanz*, Utah Symphony Orchestra, Program notes; <https://utahsymphony.org/explore/2011/11/liszt-totentanz/>

²³¹¹ Michael Martin. Latin from Roman Breviary. Translation from the 1962 Missal, which is partially based upon the work of Fr. James Ambrose Dominic Aylward (1813-1872) and William F. Wingfield (1813-1874); <http://www.preces-latinae.org/thesaurus/Hymni/DiesIrae.html> and These are the words, Latin/English, to the beautiful <http://www.personal.psu.edu/glm7/m097.htm>

The image shows a musical score for Liszt's 'Totentanz' (Andante), bars 1-8. The score is for Piano (Pianoforte), Violin (Bratschen), Violoncello, and Contrabasso. The tempo is Andante. The piano part is marked 'marcato' and 'Sbasso'. The strings are marked 'ff pesante'.

Figure 629: Liszt, Totentanz, Andante, Bars 1- 8.²³¹²

Like Beethoven's motif in the Fifth Symphony, Liszt used an excerpt of the first four notes of the melody of the *Dies Irae* as a fully realized quotation of *Dies Irae*.

Sound Files 41: Liszt, Totentanz, andante

When it is not doubling in unison with the flute, the piccolo is called for at times to extend the range of the flute, as advised by Berlioz in his treatise. As the piano's flourishing lines exceed the flute's range, the piccolo is perfectly comfortable to match the piano's A⁷ arrivals (Figure 630).²³¹³

²³¹² *Totentanz*, S.126 (Liszt, Franz). Breitkopf & Härtel, (Leipzig, 1915), Page 1. IMSLP: chrome-extension://oemmnadbldboiebnladdacbfmadadm/http://conquest.imslp.info/files/imglnks/usimg/e/ef/IMSLP61396-PMLP35285-Liszt_Musikalische_Werke_1_Band_13_29.pdf

²³¹³ *Idem.*, Page 44.

The image shows a page of a musical score for Liszt's *Totentanz*, *Allegro animato*, bars 1-3. The score is for a full orchestra and includes parts for Kl. Fl., Fl., Hob., Klar., Fag., Hr. in F., Tr. in D., Pk., Violins, Violas, Cellos, and Double Basses. The tempo is marked 'Allegro animato'. The score shows a crescendo in the woodwinds and strings, with a glissando in the piccolo part. The piccolo part is marked 'col legno' and 'poco a poco cresc.'

Figure 630: Liszt, *Totentanz*, *Allegro animato*, Bars 1-3.²³¹⁴

Across four bars of an orchestral crescendo to the climax (Figure 631), Liszt likens the piccolo's trill to the triangle's roll to electrify the trumpets' F# pedal note.²³¹⁵

Liszt requires extremely little from the piccolo in his *Totentanz* but does see the piccolo as an agent for doubling the flute's line, as well as extending its range. However, Liszt utterly fails to exploit the piccolo's "color or brilliant upper register."²³¹⁶

²³¹⁴ Idem., p. 44.

²³¹⁵ Idem., p. 45.

²³¹⁶ Dombourian-Eby, Thesis, p. 103.

Figure 631: Liszt, *Totentanz*, *Allegro animato*, Bars 1- 3.²³¹⁷

In fact, the range explored by the piccolo in this composition is absurdly narrow: a fifth between G^2 and D^3 . In addition, Liszt used the piccolo only in passages that are *mezzoforte* (*mf*) or louder and did not exploit the piccolo's *pianissimo* capabilities, choosing instead to employ the flute in these sections.

²³¹⁷ *Totentanz*, S.126 (Liszt, Franz). Breitkopf & Härtel, Page 45.

53 GIUSEPPE VERDI (1813-1901)

The piccolo (ottavino) is called for in *Rigoletto* (1851); *Messa da Requiem* (1874, revised 1875); and *Otello* (1885).

History

Giuseppe Verdi (1813-1901) was an Italian composer, most notably of operas. Born in the village of Le Roncole, located in the Duchy of Parma, he was the son of an innkeeper. With the good fortune of excellent education throughout his childhood, thanks to his supportive father, Verdi moved at the age of eighteen to Milan and studied strict counterpoint for three years with a former conductor of the Teatro alla Scala, Vincenzo Lavigna (1776-1836).²³¹⁸ His first opera, *Oberto* (1839) turned out to be a great success at La Scala, but tragedy struck shortly after upon the deaths of his two children and his first wife. The general manager of La Scala, Bartolomeo Merelli (1829-1850), convinced him that to cope with his grief, he should write another opera, and consequently, *Nabucco* (1842) launched Verdi's reputation onto the international scene. Despite a future constantly overcoming hurdles of Austrian censorship, Verdi solidified his place as an operatic titan upon his creation of *Rigoletto* (1851), *Il Trovatore* (1853) and *La Traviata* (1853). He continued to achieve considerable success over the decades to come, including *Aida* (1871), Verdi's *Requiem* (1874), *Otello* (1887), and *Falstaff* (1893). In his twilight years, he frequently engaged in philanthropy, including the construction and endowment of a retirement home for musicians in Milan, as well as the establishment of a hospital close to the place he spent a significant part of his youth, Busseto.^{2319, 2320}

Rigoletto (1851)

Analysis

The piccolo (Ottavino) is included in Act I: No. 1 (*Preludio*), No. 2 (*Introduzione*), No. 4. (*Scena e Duetto*), No. 5 (*Scena e Duetto*), No. 7 (*Scena e Coro Finale I*); Act II: No. 8 (*Scena ed Aria*), No. 9 (*Scena ed Aria*), No. 10 (*Scena e Duetto*); Act III: No. 11 (*Preludio - Scena e*

²³¹⁸ Roger Parker. "Verdi, Giuseppe." Grove Music Online. 2002. Accessed July 31, 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-5000008177>.

²³¹⁹ *Giuseppe Verdi*. Greene's Biographical Encyclopedia of Composers, David Mason Greene, Doubleday, New York (1985), §1232.

²³²⁰ Wikipedia contributors, "Giuseppe Verdi," Wikipedia, The Free Encyclopedia, https://en.wikipedia.org/w/index.php?title=Giuseppe_Verdi&oldid=904213614. Accessed July 31, 2019.

Canzone), No. 12 (*Quartetto*), No. 13 (*Scena Terzetto e Tempesta*), No. 14 (*Scena e Duetto Finale*).

Although this melodrama, based on the play *Le roi s'amuse* (1832) by Victor Hugo (1802-1885), is one of Verdi's most iconic opera works, he accomplishes surprisingly little in terms of creative efforts concerning the *ottavino*. The exposure of this instrument is frequent throughout the work, but unlike countless other operas, the piccolo fails to serve its typical programmatic functions, and neither does it ever introduce the possibility of new illustrative or thematic ideas. Instead, Verdi safely blends it in among the rest of the instruments, which in itself might be interpreted as a subliminally significant gesture. Instead of disregarding the instrument altogether, which could easily have been the case and was an almost default approach by apprehensive composers for decades after Beethoven's death, Verdi's piccolo became a consistent member of the operatic force as regular as the incorporation of brass or percussion instruments.

A curious, but comparatively underwhelming exception, exists far into the context of the *Introduzione* (No. 2) of Act I, where, unusually, the piccolo doubles the oboe in a brief-phrase (Figure 632: *Verdi, Rigoletto, Introduzione* (No. 2) of Act I, *Ottavino (Piccolo), and Woodwinds.*), and yet the "solo" designation is given to the oboe, further evidence that the piccolo's existence in the orchestra, however often or pronounced it may be, is still firmly secondary to the status of the traditional arrangement of woodwinds.

Summary

However provocative and groundbreaking the music and thematic content of Verdi's operas were to the world for his time, the piccolo was an accomplice only in the most general sense of the word. Heightening the tension and orchestral range, Verdi's individual piccolo remains under the shadow of Rossini and his other operatic predecessors.

The image displays three systems of musical notation for the introduction of Act I in Verdi's *Rigoletto*. The first system features five staves: Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Clar. in Do), and Bassoon (Fag.). The second system features five staves: Flute (Fl.), Oboe (Ott.), Oboe (Ob.), Clarinet in D (Clar. I. in Do), and Bassoon (Fag. I.). The third system features five staves: Flute (Fl.), Oboe (Ott.), Oboe (Ob. I.), Clarinet in D (Clar. I. in Do), and Bassoon (Fag. I.). The score includes dynamic markings such as *pp* and *pp stacc.*, and performance instructions like *I. Solo*.

Figure 632: Verdi, *Rigoletto*, Introduzione (No. 2) of Act I, *Ottavino (Piccolo)*, and Woodwinds.²³²¹

²³²¹ *Rigoletto* (Verdi, Giuseppe), Publisher: Milan: G. Ricordi, 1914. Plate 113960, pp. 28 – 30; IMSLP: [https://imslp.org/wiki/Rigoletto_\(Verdi%2C_Giuseppe\)](https://imslp.org/wiki/Rigoletto_(Verdi%2C_Giuseppe))

54 PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Tchaikovsky appeared during the Romantic (1827-1900) era following on the late Beethoven, Brahms, Berlioz, and Schumann, Dvořák periods and ending with Mahler. Tchaikovsky was part of the age of the emergence of Russian music following Mikhail Glinka (1804-1857), and going on the post-Glinka period made up of the famous “Five,” namely Mily Balakirev (1837-1910), Caesar Cui (1835-1918), Modest Mussorgsky (1839-1881), Nicolai Rimsky-Korsakov (1844-1887), and Alexander Borodin (1833-1887). Interestingly, “The Five” were not professionally trained musicians, all being self-taught, with their music being fundamentally thematic with little or no development and features nationalistic folk tunes. Their music is also not as sophisticated as German or Italian music but is, however, rhythmically and expressively powerful. Following on them is the “Conservatory Tradition” started by Anton Rubinstein (1829-1894) who founded the St. Petersburg Conservatory in 1862, where Tchaikovsky graduated in 1865, and then Nicolai Rubinstein (1835-1881) who founded the Moscow Conservatory in 1864 and where Tchaikovsky became a member of the faculty in 1866.

History of Tchaikovsky’s Fourth Symphony

Tchaikovsky started the composition in the depths of winter in 1876-77, and it was almost completed by May 1877 when it was disrupted in July 1877 by his disastrous marriage to his former student, Antonina Miliukova (1849-1917). 1877 also marked the beginning of Tchaikovsky’s thirteen-year patronage by Nadejda von Meck (1831-1894). The marriage lasted ten weeks when an almost suicidal Tchaikovsky fled abroad for a year and relinquished his job in the Conservatory. Tchaikovsky returned to the composition in December 1877, swiftly completing it after two months, by January 1878 and dedicating it to Nadezhda von Meck, “*Dedicated to my best friend.*” It was premiered in Moscow and conducted by Nicolai Rubinstein on February 22, 1878.

Movements²³²²

1. Andante sostenuto-Moderato con anima (In *movimento di valse*, F minor, 424 bars)
2. Andantino in modo di Canzona (Bb minor, 304 bars)
3. Scherzo. Pizzicato ostinato. Allegro (F major, 414 bars)
4. Finale. Allegro con Fuoco (F major, 293 bars)

²³²² *Symphony No.4, Op.36* (Tchaikovsky, Pyotr). Editor: First edition (1877-78), Publisher: Moscow: P. Jurgenson, n.d. Plate 3376, p. 105; IMSLP: [https://imslp.org/wiki/Symphony_No.4,_Op.36_\(Tchaikovsky,_Pyotr\)](https://imslp.org/wiki/Symphony_No.4,_Op.36_(Tchaikovsky,_Pyotr))

Symphony No.4, Op.36 (1877-78)

Analysis

Tchaikovsky provided a comprehensive program to Nadezhda von Meck, which was his thoughts as an after-the-fact interpretation of his creation. In a nutshell, Tchaikovsky summarizes his Fourth Symphony as follows: “*In essence, my symphony imitates Beethoven’s Fifth.*”²³²³ It comes under the classification of a “Catharsis Symphony,” which is music which explores the dark side of the emotional spectrum and ends on the bright side, for example, Beethoven’s Fifth Symphony and Brahms’ First Symphony. It is also music, which is Programmaticism, or music depicting extra-musical material such as Beethoven’s Sixth Symphony and Berlioz’s *Symphony fantastique*.

“*The introduction is the seed of the whole symphony...This is fate,*” wrote Tchaikovsky.²³²⁴ Using this “*Fate Theme,*” Tchaikovsky pays attention to what Beethoven said regarding his Fifth Symphony in his use of the word “*fate,*” also noting:

[...] “*The cheerless and hopeless feeling grows yet stronger and more burning,*”²³²⁵ to be followed by “*O joy! There appears..., a sweet and gentle day-dream,*” and “*How good this is! How distant now sounds the obsessive first theme of the allegro... There she is – happiness!*” But then, “*No! These were daydreams, and fate wakes you from them... Thus all life is an unbroken alternation of hard reality... No Heaven exists...*” to be followed by “*another phase of depression*” [...].^{2326,2327}

The assumption that the situation with Antonina prompted the origin of the symphony, because Tchaikovsky started preliminary drafting the Fourth Symphony in May prior to his marriage to Antonina, completing the rough draft toward the beginning of June. He was already corresponding with Antonina, and according to Fletcher, Tchaikovsky:

[...] “*had the idea to write the opera Yevgeny Onegin. It is probable that he saw his situation mirrored in that of Pushkin’s title character: Onegin rejected the advances of Tatyana, who had declared her love for him in a letter*” [...].²³²⁸

²³²³ Tchaikovsky, in letter #517 from 2-14 December 1876, from Moscow to his pupil Sergei Taneyev (1856-1915); http://en.tchaikovsky-research.net/pages/Sergey_Taneyev and Symphony No. 4 - Tchaikovsky Research. http://en.tchaikovsky-research.net/pages/Symphony_No_4.

²³²⁴ *Symphony No. 4* - Tchaikovsky Research. http://en.tchaikovsky-research.net/pages/Symphony_No_4. Accessed June 18, 2019.

²³²⁵ Tchaikovsky, https://search.alexanderstreet.com/preview/work/bibliographic_entity%7Cvideo_work%7C2370531.

²³²⁶ Morris Senegor. *Tchaikovsky Symphony #4 (1878)*, <https://www.morissenegor.com/musical-conversations/tchaikovsky-symphony-4-1878/>. Accessed June 18, 2019.

²³²⁷ Symphony No. 4 - Tchaikovsky Research.

²³²⁸ Fletcher, Thesis, p. 111.

.... although she quotes Tchaikovsky scholar David Brown, who states the opposite by opining that:

[...]“it is more his relationship with Nadezhda von Meck than with Antonina Miliukova which is implicated in the fourth symphony”[...].²³²⁹

Tchaikovsky played both the simple system flute and piccolo having studied with the Italian solo flutist of the Imperial Opera in St. Petersburg, and thus understood their potential within the orchestra,²³³⁰ and used them extensively in many of his programmatic compositions as well as his famous ballets, *Swan Lake* (1876), *Sleeping Beauty* (1889), and *The Nutcracker* (1892).²³³¹ Dombourian-Eby notes that the consensus among piccoloists is that the solo piccolo passages found in Tchaikovsky’s Fourth Symphony (1878) are considered among the most difficult ever written for the instrument.²³³² Gipponi in his preface to Wellbaum’s *Orchestral Excerpts for Piccolo* states that the Fourth Symphony’s *Scherzo* was Tchaikovsky’s first use of the piccolo as a solo instrument instead of the usual additional color or to extend the high range of the orchestra, and he makes the point that this was:

[...]“actually the first true piccolo solo in the symphonic repertoire”[...].²³³³

Dombourian-Eby believes that C. Lange, a flute maker in St. Petersburg in the 1870s, who had received an honorable mention for his wind instruments at the Paris Exhibition of 1878, is the manufacturer of the instruments that Tchaikovsky and Rimsky-Korsakov’s piccoloists played on. These are the pre-Boehm old system instruments, and one example of his six-keyed piccolo is found in the Dayton C. Miller collection.²³³⁴



Figure 633: C. Lange C Piccolo, St. Petersburg, a1878-p1882, (Part only), Cocuswood(?), stained dark, nickel silver keys, 20.4 cm, Key Holes System: 6 keys, post, and rod, direct mount.²³³⁵

²³²⁹ David Brown. *Tchaikovsky: A Biographical and Critical Study*, Vol. II, *The Crisis Years* (1874-1878) (London: Victor Gollancz, 1982), 159.

²³³⁰ Baines, p. 57.

²³³¹ Personal research, from IMSLP.

²³³² Dombourian-Eby, Thesis, p. 158.

²³³³ Wellbaum, p. 3.

²³³⁴ Dayton C. Miller Collection, Library of Congress, DCM 0799: C. Lange / Piccolo in C (Part only), <https://www.loc.gov/item/dcmflute.0799/>.

²³³⁵ Ibid.

The piccolo is heard for the first time in the third movement. Tchaikovsky did not refer specifically to the role of the piccolo in the third movement, but in a letter to his patroness, he wrote:

[...] *“The third movement expresses no definite feeling. It is made up of capricious arabesques, of the elusive images which rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication. Your spirit is neither cheerful nor yet sad. You think of nothing; you give free rein to your imagination – and for some reason, it began to paint strange pictures. Among these, you suddenly recalled a picture of drunken peasants and a street song ... Next, somewhere in the distance, a military procession passed. This [movement is made up of] these completely disjointed images which rush past in your head when you have fallen asleep. They have nothing in common with reality; they are strange, wild, and disjointed”* [...].²³³⁶

A poetic picture is thus painted of the movement, suggesting that the piccolo might have been used for its military tone and color.²³³⁷

The third movement occurs in an A-B-A ternary form with Tchaikovsky's choice of an all pizzicato *Scherzo* being uniquely original. There are three themes to the *Scherzo*, as shown in the reasons that the *Scherzo* of the Fourth Symphony is unique in both of Tchaikovsky's output and also in the overall musical repertoire is because of the form, tonalities, *pizzicato* strings throughout the movement and the use of the piccolo as a solo instrument. In contrast to characteristic programmaticism, where a theme might be that of an external character or situation, the contrasting "brass" and "string" themes in the Fourth Symphony do make the music programmatic, but the themes are instead symbolic of the orchestra itself. In an article on the Fourth Symphony, Henry Zajaczkowski states:

[...] *“it is important to realize that his success [with the third movement] derives much more from the interplay of tonalities allied with specific orchestral colours than it does from the well-known deployment of constantly pizzicato strings”* [...].²³³⁸

The first piccolo excerpt is found in Bars 162-170 during the woodwind theme and is doubled by the flutes an octave lower (Figure 634). It is a brilliant and challenging passage, but it is not a pure solo. The piccolo passage begins on the first high A³ written for the instrument in a symphony since Berlioz's *Symphonie fantastique* almost fifty years before, and the

²³³⁶ Tchaikovsky in a letter to his patroness and admirer Nadezhda von Meck, Tchaikovsky's letter, quoted in Daniel Zhitominsky, *"Symphonies,"* in *Russian Symphony* (New York: Philosophical Library, 1947), pp. 107-8, and Tchaikovsky's Fourth - Toledo Symphony Orchestra. <https://www.toledosymphony.com/programnotes/tchaikovskysfourth> and Symphony No. 4 - Tchaikovsky Research. http://en.tchaikovsky-research.net/pages/Symphony_No._4 and TCHAIKOVSKY - d2ajug1vehh95s.cloudfront.net. <https://d2ajug1vehh95s.cloudfront.net/25020booklet.pdf>

²³³⁷ Tchaikovsky's letter, quoted in Daniel Zhitominsky, *"Symphonies,"* in *Russian Symphony* (New York: Philosophical Library, 1947), pp. 107-8.

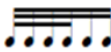
²³³⁸ Henry Zajaczkowski, *"Tchaikovsky's Fourth Symphony,"* *Music Review* 45:3/4 (August/November 1984), p. 276.

piccoloist enters separately along with the doubling of the continuing flute passage. What makes matters even more daunting for the piccolo player is that they must make their debut after having waited in tacet throughout the first two movements, but must at this stage enter with unwavering bravado and perfect intonation with the flute line an octave lower. According to Dombourian-Eby, the passage is challenging, although the thirty-second-note figure is simpler to finger on the old six-keyed piccolo than on a modern Boehm system instrument, but the succeeding passage, in Db Major, is challenging to maneuver on either instrument and:

[...]“the top Ab was extremely difficult to produce on the old-system instrument”[...].²³³⁹

For the remaining movement, the piccolo becomes increasingly more colorful, and eventually, after the other woodwinds drop out, it presents the "woodwind" theme as a solo (Figure 635).²³⁴⁰

Table 24: Scheme of Distantly Related Keys for the Main Ideas of the Themes in the scherzo movement of Tchaikovsky’s *Symphony No. 4*^{2341, 2342}

Theme	Instruments	Motives / Characteristics	Key and Tempo
1. Scherzo	Strings alone, <i>pizzicato</i>: is extended; then the tune repeated, to be followed by a Codetta.	Continuous ♩’s	F Major. Allegro
2. Trio	Woodwinds alone: A loud, sustained oboe note with the <i>pizzicato</i> theme annexed by the woodwind.” A rustic dance tune played by the winds is repeated by piccolo. Then a march-like tune appears in the brass and alternates with the dance tune followed by transitional music.		A Major. Meno mosso
3. Scherzo da capo	Brass alone: The <i>pizzicato</i> string tune returns and is repeated. Coda features Scherzo tune juxtaposed with Trio tunes, including a march coming to a sudden end.	One ♩ on each beat for three bars. one bar of one ♩ on each beat and offbeat.	Db Major (really C# Major). Allegro

The piccolo solo addressed in this study (Bars 194-203, Figure 635) occurs during the brass theme (Table 24) and is in the key of Db Major, although the key signature contains three sharps. Technically, this short, six-beat passage is complicated for a number of reasons. Not only is the fingering very intricate, but it is also in the awkward key of Db Major, ranges through almost two octaves, including extremely high notes, is marked piano, and is totally exposed as

²³³⁹ Dombourian-Eby, Thesis, p. 161.

²³⁴⁰ Morris Senegor. Tchaikovsky Symphony #4.

²³⁴¹ Zajaczkowski, pp. 265–276.

²³⁴² Modified from Fletcher, Thesis, p. 114, as modified from Henry Zajaczkowski, 1984.

a solo. The tempo is very fast ($\text{♩} = 144+$), and the excerpt lasts for about two seconds. It is made even more difficult because it is repeated after two measures of rest. The passage requires rapid double tonguing, precise rhythm, a problematic combination of cross-fingerings, and upper register playing in the high register of the instrument at the soft dynamic of *piano*.

Fletcher notes:

[...]“the inner divisions of the beat must be perfectly proportioned; it is easy to make the mistake of playing the first two eighth notes at a different tempo than the rest of the excerpt. Playing beat one of mm. 195 and 201 as an even sextuplet should also be avoided at all costs”[...].²³⁴³

The image shows a page of a musical score for Tchaikovsky's Fourth Symphony, Scherzo, bars 162-175. The score is divided into two systems. The first system, marked 'Picc.', includes staves for Flute I (Fl I), Flute II (Fl II), Oboe (Ob), Clarinet (Cl), and Bassoon (Fg). The second system, marked 'Tempo I.', includes staves for Cor. 1. 2., Cor. 3. 4., Tr. F., Tr. rep., Tr. basso, and Timp. Des As. The music is in 3/4 time with a key signature of two sharps (D major). The first system features a rapid, intricate passage for the woodwinds, while the second system shows the brass and percussion parts.

Figure 634: Tchaikovsky Fourth Symphony, Scherzo, Bars 162 - 175

²³⁴³ Fletcher, Thesis, p. 120.

Figure 635: Tchaikovsky Fourth Symphony, Scherzo, Bars 194 – 203.²³⁴⁴

Fletcher quotes from Henry Zajaczkowski's analysis from his thesis "*Tchaikovsky's Musical Style*," which describes the role of the piccolo in the Scherzo:

[...] "*The brass are allowed to state their own melody in their own key (D \flat) for a mere fifteen measures, before being called upon to switch to A major, the "home ground" of the woodwinds, for an audacious intrusion by the woodwind theme on the clarinet. Having thus willingly demoted themselves to mere accompanists, the brass then reassert their key and melody, only to be pestered by an outburst by the piccolo, which makes the woodwind theme overstay its welcome. It is transformed here into scampering, quick figuration, and becomes wildly distorted since it has to comply*

²³⁴⁴ *Symphony No.4*, Op.36 (Tchaikovsky, Pyotr), Editor: First edition (1877/78), Publisher: Moscow: P. Jurgenson, n.d. Plate 3376; IMSLP: [https://imslp.org/wiki/Symphony_No.4,_Op.36_\(Tchaikovsky,_Pyotr\)](https://imslp.org/wiki/Symphony_No.4,_Op.36_(Tchaikovsky,_Pyotr)).

with alien harmony: the underlying chords are, of course, those that belong to the brass melody, not the woodwind one” [...].^{2345, 2346}

Thus, this “*impish*” invader, in a brazenly soloistic fashion, acts as the diabolical unifier of the woodwind and brass tribal groups through its rhythmical signature of the former and tonal identity of the latter. While it remains homophonically tied to other instruments for the remainder of the movement (and composition, for that matter), the piccolo later accentuates what Zajaczkowski describes as an “*incisively contentious ‘hocket’*”²³⁴⁷ throughout Sections H and I: at first, starting at Bar 349 the woodwinds appear to extend an olive branch by playing the pizzicato theme of the strings in F Major, but just seven bars later from Bar 357-58 and 361-62:

*“the woodwinds mockingly proclaim, in their own key (A Major), the theme that belongs, by rights, to the strings; the strings retort by insisting upon this them in their own key, F major (Bar 359-60, 363-64). Furthermore, the strings then attempt to “beat” the woodwinds “at their own game” by stealing the woodwind theme (of two eighth notes) and playing it in F major (From Letter I onwards, Bar 365); however, the woodwinds are not to be beaten in this way—they boldly try to wrest their theme back and (abetted by the horns) repeatedly interrupt the strings (on the second beat of each bar, from Letter I onwards)...”*²³⁴⁸

This contentious vying for power escalates over the course of 23 bars after Letter I, until at the fortissimo (Bar 387), the woodwinds collide with the strings on the downbeat and dominate the texture for twelve bars with their rhythmic prowess, albeit in the string’s tonality of F Major. Over the course of the build-up in Section I, the piccolo gradually climbs up each scalar rung of the ladder until it accedes to the commanding voice of the woodwinds in its third octave (Figure 636, Figure 637, Figure 638 Figure 639, Figure 640, and Figure 641). The rest of the movement from Bar 399 is a de-escalation between the brass and strings, the latter having the last “chuckle” in their final four pianissimo bars.²³⁴⁹

Sound Files 42: Tchaikovsky, Symphony No. 4, Mvt. 3

²³⁴⁵ Henry Zajaczkowski, *Tchaikovsky’s Musical Style* (Ann Arbor: UMI, 1987), pp. 102, 104.

²³⁴⁶ Fletcher, Thesis, p. 114.

²³⁴⁷ Hocket: The medieval term for a contrapuntal technique of manipulating silence as a precise mensural value in the 13th and 14th centuries. It occurs in a single voice or, most commonly, in two or more voices, which display the dovetailing of sounds and silences by means of the staggered arrangement of rests; a ‘mutual stop-and-go device.’ Sanders, Ernest H. 2001 “Hocket.” Grove Music Online. 23 Jun. 2019.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000013115>.

²³⁴⁸ Henry Zajaczkowski. *Tchaikovsky’s Musical Style*.

²³⁴⁹ *Symphony No. 4*, Op. 36 (Tchaikovsky, Pyotr), Editor: Breitkopf und Härtel, n.d. Plate P.B. 4984. Reprinted by Dover Publications: *Fourth, Fifth and Sixth Symphonies in Full Score*. New York, 1979. IMSLP: [https://imslp.org/wiki/Symphony_No.4,_Op.36_\(Tchaikovsky,_Pyotr\)](https://imslp.org/wiki/Symphony_No.4,_Op.36_(Tchaikovsky,_Pyotr)).

349

Kl.Fl.

1.

Fl.

2.

Ob.1.2

Klar.

1.2 in A

Fag.1

Viol.1

Viol.2

Vla.

Vc.

Kb.

pp

p

piu f

H

Figure 636: Tchaikovsky Fourth Symphony, Scherzo, Bars 349 - 358.²³⁵⁰

359

Kl.Fl.

1.

Fl.

2.

Ob.1.2

Klar.

1.2 in A

Fag.1.2

1.2 in F

Hrn.

3.4 in F

Viol.1

Viol.2

Vla.

Vc.

Kb.

mf

f

piu f

I

Figure 637: Tchaikovsky Fourth Symphony, Scherzo, Bars 359 - 368.²³⁵¹

²³⁵⁰ Idem., p. 14.

²³⁵¹ Ibid.

Figure 638: Tchaikovsky Fourth Symphony, Scherzo, Bars 369 - 377.²³⁵²

Figure 639: Tchaikovsky Fourth Symphony, Scherzo, Bars 378 - 387.²³⁵³

²³⁵² Ibid.

²³⁵³ Ibid.

388

Kl. Fl. 1. 2.

Ob. 1.2

Klar. 1.2 in A

Fag. 1.2

Hr. 1.2 in F

Hr. 3.4 in F

Viol. 1.2

Vla.

Vc.

Kb.

Figure 640: Tchaikovsky Fourth Symphony, Scherzo, Bars 388 - 395.²³⁵⁴

396

Kl. Fl. 1. 2.

Ob. 1.2

Klar. 1.2 in A

Fag. 1.2

Hr. 1.2 in F

Hr. 3.4 in F

Trp. 1.2 in F

A. T. Pos. B.

Pk.

Viol. 1.2

Vla.

Vc.

Kb.

Figure 641: Tchaikovsky Fourth Symphony, Scherzo, Bars 396 - 404.²³⁵⁵

²³⁵⁴ Ibid.

²³⁵⁵ Ibid.

The piccolo also participates in the last movement of the Fourth Symphony, where it again plays high, rapid passages, but they are almost exclusively doubling the tutti orchestra (Figure 642).

The image shows a page of a musical score for the finale of Tchaikovsky's Fourth Symphony. The title is "IV. FINALE" and the tempo is "Allegro con fuoco". The score is for the first three bars. The woodwind section includes Flauto Piccolo, Flauti, Oboi, Clarinetti in Bb, and Fagotti. The brass section includes Corni in F, Trombe in F, and Tromboni (1-2) and Tuba (3 e TUBA). The percussion section includes Timpani in F-C-G, Triangolo, Piatti, and Gran Cassa. The string section includes Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The Flauto Piccolo and Flauti parts are marked with "a 2" and play rapid sixteenth-note passages. The Oboi, Clarinetti, and Fagotti parts also play rapid sixteenth-note passages. The Tromboni and Tuba parts are mostly silent in these bars. The Violino I and II parts play rhythmic accompaniment. The Viola, Violoncello, and Contrabbasso parts also play rhythmic accompaniment.

Figure 642: Tchaikovsky Fourth Symphony, Finale, Bars 1 - 3.²³⁵⁶

Writing to his patroness, Nadezhda von Meck Tchaikovsky talks about the fourth movement:

[...] "If within yourself, you find no reasons for joy, look at others. Go among the people. Observe how they can enjoy themselves, surrendering themselves wholeheartedly to joyful feelings. A picture of festive merriment of the people. Hardly have you managed to forget yourself and to be carried away by the spectacle of

²³⁵⁶ Ibid.

others' joys, than irrepressible fate again appears and reminds you of yourself. But others do not care about you. They have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad. Oh, how they are enjoying themselves, how happy they are, that all their feelings are simple and direct. You have only yourself to blame; do not say that everything in this world is sad. There are simple but strong joys. Rejoice in others' rejoicing. To live is still possible!" [...].^{2357 2358}

Near the end of the fourth movement, the piccolo doubles the strings by itself in fairly complex thirty-second-note figures (Figure 644). Once again, the fingering for this passage on both the old-system six-key piccolo and the modern Boehm-Mollenhauer piccolo is challenging. Tchaikovsky thereby uses the piccolo to accent the string instruments singlehandedly. As a matter of intrigue, with the exception of the cymbals, the piccolo is the only instrument in the entire orchestra that Tchaikovsky deliberately leaves out in the final F Major chord of the symphony (Bar 293, Figure 645).²³⁵⁹ It may be assumed that Tchaikovsky was aiming for a hefty bass texture to mark the finale and perhaps felt that adding the piccolo with its own F¹ was futile in the general setting, or that leaving it to play its F² as it did in the preceding bars would only take away from the conclusive “drop” in orchestral ambitus.²³⁶⁰

Figure 643: Solo piccolo part from Tchaikovsky's Symphony No. IV, III. Scherzo

²³⁵⁷ Tchaikovsky in a letter to his patroness and admirer Nadezhda von Meck, Tchaikovsky's letter, quoted in Daniel Zhitominsky, "Symphonies," in *Russian Symphony* (New York: Philosophical Library, 1947), pp. 107-8 and Tchaikovsky's Fourth - Toledo Symphony Orchestra. <https://www.toledosymphony.com/programnotes/tchaikovskysfourth> and CD Insert, Tchaikovsky for 4 Hands by Goldstone (2013-08-05), The Divine Art, 25020, TCHAIKOVSKY - d2ajug1vehh95s.cloudfront.net. <https://d2ajug1vehh95s.cloudfront.net/25020booklet.pdf>

²³⁵⁸ CD Insert, *Tchaikovsky for 4 Hands* by Goldstone (2013-08-05), The Divine Art, 25020, TCHAIKOVSKY - d2ajug1vehh95s.cloudfront.net. <https://d2ajug1vehh95s.cloudfront.net/25020booklet.pdf> and *Symphony No. 4 - Tchaikovsky Research*. http://en.tchaikovsky-research.net/pages/Symphony_No._4

²³⁵⁹ *Symphony No. 4*, Op. 36 (Tchaikovsky, Pyotr), Breitkopf und Härtel.

²³⁶⁰ Personal observation.

The image displays a page of a musical score for the finale of Tchaikovsky's Fourth Symphony, covering bars 261 to 272. The score is organized into four systems. Each system includes staves for the Piccolo (Picc.), Violins I (Vl. I), Violins II (Vl. II), Viola (Vla.), and Violoncello (Vlc.). The notation is dense, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings, including '8.' (fortissimo), are present throughout. The key signature is one sharp (F#) and the time signature is 3/4. The score concludes with a double bar line and a repeat sign.

Figure 644: Tchaikovsky -- Fourth Symphony – Finale, Bars 261-272²³⁶¹

²³⁶¹ Ibid.

Figure 645: Tchaikovsky -- Fourth Symphony -- Finale, Bars 287 – 293.²³⁶²

Seventy years after Ludwig van Beethoven presented the piccolo in its first symphonic appearance as part of the Symphony No. 5 in C minor, Op. 67, the debutante flauto piccolo was finally fully established by Piotr Ilyich Tchaikovsky as a soloist and fully-fledged member of the orchestra. Tchaikovsky continued to make comparable demands of the instrument in his subsequent works, and as a result of his brilliant initiation of the piccolo into its solo role more challenging and exposed piccolo parts started to appear such as *Scheherazade* (1888) by Nikolai Rimsky-Korsakov (1844-1908), and the *L'apprenti sorcier* (1897) by Paul Dukas (1865-1935).

²³⁶² Ibid.

Up to this time, the piccolo was subservient to the flute, doubling it up the octave or at the unison or in parallel. Once freed in concept, the piccolo finally achieved an independence through the works of Gustav Mahler (1860-1911) in his Symphony No. 1 in D Major (1888-96), Richard Georg Strauss (1864-1949) through his *tone poems*²³⁶³ such as *Also Sprach Zarathustra*, Op. 30 (1896) and Nikolai Rimsky-Korsakov (1844-1908) with his *Scheherazade*, Op.35 (1888), leading the way in the music of the twentieth century. Regularly required more than one piccolo in their compositions, they thus enabled the creation of effects never before heard in the symphony orchestra. This new generation of composers was both unconcerned about the tonalities are written for the piccolo and encouraged by the increase of chromaticism towards the end of the nineteenth century which resulted in the steady acceptance of the Boehm piccolo able to easily play in any key.²³⁶⁴ Building on their legacy came to the expanded piccolo universe as created by composers such as Igor Stravinsky (1882-1971) with his *Firebird Suite*, “*Variation de l’oiseau de feu*” (1919) and *Lieutenant Kijé (Suite)*, Op. 60, written for film (1934); Maurice Ravel (1875-1937) with his *Bolero* (1928); Dmitry Shostakovich (1906-1975) with his Symphony No. 8 in C minor, Op. 65 (1936); Serge Prokofiev (1891-1953) with his Concerto for Orchestra (1943), and Béla Viktor János Bartók (1881-1945) with his Concerto for Orchestra, Sz.116 (1943).

²³⁶³ An orchestral music form in which a poem or program provides a narrative or illustrative basis called a *symphonic poem* or *tone poem*. It is usually in a single continuous movement, which illustrates or evokes the content of a poem, short story, novel, painting, landscape, or other (non-musical) source. Macdonald, Hugh. 2001 "Symphonic poem." Grove Music Online. 23 Jun. 2019. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027250>.

²³⁶⁴ Dombourian-Eby, Thesis, p. 206.

55 CONCLUSION

The piccolo is so thoroughly integrated into the modern symphony orchestra of the twenty-first century that it is almost impossible to imagine the collective without this tiny member of the woodwind family.

This thesis describes the development of the piccolo's contemporary identity, showing that this was a natural evolutionary process to a large extent because of the emergence of historical patterns traceable to the early Baroque period. Not every evolutionary or revolutionary change in the growth of the piccolo was inevitable. It took imagination, creativity, and innovation for compositions for the "octave flute" as the flauto piccolo was called by Beethoven to acquaint the orchestra and the public with its most important role. Its origins had a murky emergence through its use by Handel, Rameau, and Mozart, amongst many, using it for its distinctive descant effect, integral to a piece of music, and further utilized to expand on the deep-rooted depictions of early operas and chamber pieces by Berlioz. Other composers were recorded as writing for the flauto piccolo.²³⁶⁵ After that, it could not be omitted in those performances, and so, its role began to evolve and become public. Still, it was not accepted as integral in the orchestra, and it took the brilliant intellect of Beethoven to realize the innate potential of the piccolo. Beethoven's first compositional use of the piccolo came fifteen years before the Fifth Symphony, in his *Muzik zu Einem Ritterballett* in 1790. Moreover, in the genius of Beethoven's compositions are found ranges and dynamics for extending that of the flute, never attained before, but copied after that, which ultimately culminated in the astounding orchestral solos introduced by the brilliance of Tchaikovsky.

Music historians have often written that after its symphonic debut in Beethoven's Fifth Symphony in 1807/8, the piccolo's orchestral role became more innovative and frequent through the nineteenth century.²³⁶⁶ The words of Nancy Nourse:

[...]“this ‘glorious moment,’ so often referred to in the symphonic programme notes for the finale of Beethoven's Fifth Symphony, is obviously an erroneous construct. It is clear that the notion of a fully-formed piccolo first appearing upon the symphonic scene in Beethoven's iconic masterpiece is just a romantic fiction. Even if the vast operatic repertoire, the multiple minuets, and German Dances, and the overtures, symphonies, and marches produced during the French Revolution were ignored, there still are at least three classical symphonies predating 1807 that specifically include the small transverse flute as well as Witt's 1808 Sinfonie turque of the same premiere year as Beethoven's fifth, employing the piccolo more extensively than Beethoven ever did” [...]. Because [...] “a history, a repertoire and an identity exist for the piccolo well before 1807, the small transverse flute that extends its existence well before Beethoven's birth” [...],

²³⁶⁵ M. Corrette, quoted in D. Higbee, *Galpin Society Journal*, 17(1964), pp. 115-116.

²³⁶⁶ Nourse. *The Symphonic Debutante Piccolo. Was it really Beethoven's Fifth?* pp. 26-29.

it is too simplistic to state that the piccolo's genesis comes from the simple answer of "Beethoven," as an examination of the nineteenth-century shows.

A review of the nineteenth-century composers who wrote for the piccolo did so in a significant variation, and bringing forth many different impressions. Up to, and including the time of Beethoven as already discussed, only two of the piccolo's primary orchestral roles were established, and as yet the piccolo was unable to take its correct place in the orchestra. There is no argument that although Beethoven only used the piccolo in the fourth movement of his Fifth Symphony, its use was not ordinary, playing some exceptional passages for the majority of the movement, as discussed in *The Piccolo's Debut*, page 439.

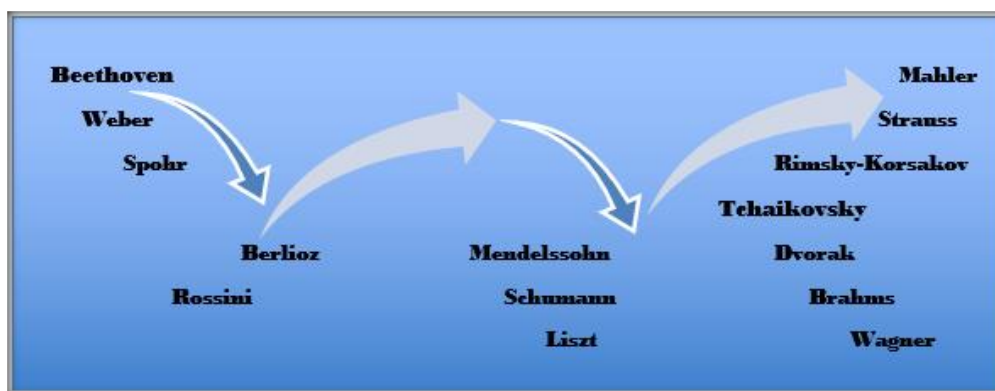
Another incorrect assertion by orchestral program writers is the claim that the piccolo's role increased through the nineteenth century, and in the opinion of Dombourian-Eby:

*[...]“ignores the fact that the second third of the century was almost entirely without any ‘meaningful use’ of the piccolo, except in the works of Berlioz and Wagner” [...].*²³⁶⁷

Dombourian-Eby goes on to declare:

*[...]“While these two composers certainly used the piccolo effectively, many mid-century composers, including Mendelssohn, Schumann, and Liszt, hardly employed the instrument at all” [...].*²³⁶⁸ see Table 25: *Creativity of the Piccolo's Orchestral Usage of the 19th Century.*

Table 25: Creativity of the Piccolo's Orchestral Usage of the 19th Century – Changes in Popularity.



As discussed in *Symphony No. 5 in C minor, Op. 67, Movement 4 (Allegro)* [The *Destiny Symphony / "Fate,"* 1804-1808], the piccolo is used all the ways of its use in the nineteenth century by Beethoven (see Table 26: *The Piccolo in Beethoven's Music – 1790 -*

²³⁶⁷ Dombourian-Eby, Thesis, p. 217.

²³⁶⁸ Ibid.

1824), but never as a primary solo instrument. Weber and Spohr did little to improve on Beethoven's use are somewhat restrictive, and although Rossini and Berlioz were more adventurous, with both composers expanding the potential for the piccolo's use in the orchestra, the expansion produced was limited. Even more unexciting, humdrum and dull in their use of the piccolo were Mendelssohn, Schumann, and Liszt, with a slight improvement in the opportunity for the piccolo coming with the compositions of Wagner, Brahms, and Dvorak. Only once all three of the piccolos primary orchestral roles were established, as previously discussed, could the instrument take its rightful place in the orchestra.

Table 26: The Piccolo in Beethoven's Music – 1790 - 1824^{2369, 2370}

Composer	Composition	Genre	Date	Nos. Fl, Pic	Range	Keys	Features of Usage
Beethoven	WoO 1 Musik zu einem Ritterballet (#1,3,6,8)	Ballet	1790	1 pic	D1-A3	DM, GM	Punctuate, Doubles
Beethoven	WoO 7 Zwölf Menuetten (#9,11,12)	Dance	1795	2 Fl, 1 pic	D2-G3	GM, CM, FM	Doubles, Combo Solos
Beethoven	WoO 8 Zwölf Deutsche Tänze (#6,10,11,12)	Dance	1795	2 Fl, 1 pic	G1-G3	GM, dm, CM	Doubles, Combo Solos
Beethoven	Op. 72c Fidelio	Opera, Act 1 March #6, Finale #16	1804-1805	Fl, pic		BbM, CM	Doubles, Martial
Beethoven	Op. 67 - 5 th (mvt 4)	Symphony	1805-1807	2 Fl, 1 pic	E1-G3	CM	Doubles, Brilliant high register, Combo solos
Beethoven	Op. 68 - 6 th ('Pastoral') (mvt 4)	Symphony	1808	2 Fl, 1 pic	F2-G3	fm	
Beethoven	WoO 18 March for Military Band	March	1809-1810	Fl, pic		FM	Doubles, Martial
Beethoven	WoO 19 March for Military Band	March	1809-1810	Fl, pic		FM	Doubles, Martial
Beethoven	WoO 20 March for Military Band Zapfenstreich	March	1810	pic		CM	Doubles, Martial
Beethoven	WoO 21 Polonaise for Military Band	Dance	1810	pic		DM	Doubles, Martial
Beethoven	WoO 22 Ecossaise fur Militarmusik	Dance	1810	pic		DM	Doubles, Martial
Beethoven	WoO 23 Ecossaise	Dance	1810	Lost		GM	Lost

²³⁶⁹ Category: *Beethoven, Ludwig van*, IMSLP: https://imslp.org/wiki/Category:Beethoven,_Ludwig_van

²³⁷⁰ Dombourian-Eby, Thesis, pp. 220.

The Piccolo in Beethoven's Music – 1790 – 1824 (Table 26 cont.)							
Beethoven	Op. 84: Egmont, overture & incidental music	Opera, Overture Incidental Music (#1,5,9)	1810	2 Fl, 2nd dbl's pic	A1-F3	FM, fm, CM	Doubles, Martial
Beethoven	Op. 113/114 Die Ruinen von Athen	Incidental Music	1811	2 Fl, 1 pic	Eb1-Ab3	BbM, CbM	Doubles, Martial, Janissary High F, <i>pp</i>
Beethoven	Op. 117 Konig Stephan	Incidental Music	1811	2 Fl, 1 pic	F#1 - G3	CM, GM	Double, Martial
Beethoven	Op. 91 Wellington's Sieg	Orchestral, March	1813	2 Fl, 1 pic	A1 -A3	EbM, CM, cm, AbM, AM, BbM, BM, DM	Doubles, Martial
Beethoven	Op. 136 Der glorreiche Augenblick, Chor #6	Opera, Orchestral, March	1814	2 Fl, 1 pic		CM	Doubles, Martial, Brilliant High
Beethoven	WoO 24 March for Military Band [Triumph March]	March	1816	2 pic		DM	Doubles, Brilliant high register, Combo solos
Beethoven	Op. 125 – 9 th ('Choral') (mvt 4)	Symphony	1817-1824	2 Fl, 1 pic	F#1 - A3	BbM, DM	Doubles, Janissary Martial, Brilliant High

Notwithstanding extensive research, Dombourian-Eby was not able to definitively conclude as to which of the old system four- and six-key piccolos or the newer Boehm-Mollenhauer piccolo was intended for use with any particular orchestral work. As she points out in her thesis on the structure of the piccolo in the nineteenth century, there were almost no differences between these mentioned piccolo's other than fingering mechanics. The following is pure speculation on her part but is based on the intelligent analysis of her findings in treatises analyzed. She believes that most were played on a one-keyed C piccolo, although Spohr and Schumann called for Db piccolos, Beethoven imposed piccolos in F in one of his marches, and even Mozart called for a piccolo in G, all constituting one-keyed instruments. Rossini's *William Tell* was premiered in Paris in 1829 and was in all likelihood written for a four-keyed piccolo because it contains more than a few high B's, a note which does not appear on fingering charts for one-keyed flutes or piccolos. She feels that it is probable that from this date onwards, compositions, including those of Berlioz and Wagner, required a four- or six-keyed piccolo for its performance.²³⁷¹

²³⁷¹ Dombourian-Eby, Thesis, pp. 218, 219.

Ultimately, the establishment of the third role would be accomplished by Tchaikovsky, who, as historian Anthony Baines writes:

[...]“may indeed be said to have revealed the piccolo[...].”²³⁷²

As noted by Dombourian-Eby, Richard Strauss, Nikolai Rimsky-Korsakov, and Gustav Mahler, all played a part in furthering new and significant creative roles for the orchestral piccolo, with the first “expressive solo writing” coming from Mahler in his Second Symphony.²³⁷³ These composers were of crucial importance in relation to the development and success in forging a path to enable the piccolo to be recognized as a legitimate orchestral wind soloist in its own right. Pioneered by Tchaikovsky and expanded by Strauss, Rimsky-Korsakov, and Mahler, the next generation of composers at the start of the twentieth century, became skilled in incorporating the piccolo in their compositions, just as competent as the other wind instruments in the orchestra, and in the words of Wellbaum:

[...]with the piccolo being given its own voice, with great solos expertly woven into the texture of the music [...].”²³⁷⁴

Despite being given credit²³⁷⁵, Beethoven did not launch the piccolo as a full member of the symphony orchestra, and he alone can not take the credit for fully establishing the piccolo as a permanent member in the orchestra. However, the mind of the great Beethoven gave it its “leap of faith,” creating the “giant step” in the instrument's history for the future of the modern orchestra. Beethoven gave the symphony orchestra new life and a new direction, and together with this new symphony, eventually, along with it evolved the piccolo. As stated by Urfer, Beethoven is often called the “*father of the orchestral piccolo*,”²³⁷⁶ but he did not have the satisfaction of seeing this through to the piccolo’s maturity.

This dissertation has presented Beethoven’s orchestration technique utilizing the piccolo through discussion and comparison of the total of his works, including his symphonic works that incorporated the piccolo. These are the Symphony No. 5, Symphony No. 6, *Egmont Overture* and Symphony No. 9. The assessment includes a comparison of the evolution from the baroque piccolo toward the modern one, and this dissertation includes those observations of performers, theorists, and musicians as determined from the literature. This thesis acting as a guide should provide the reader with a better understanding of the piccolo’s evolution.

²³⁷² Baines, p. 57.

²³⁷³ Dombourian-Eby, Thesis, pp. 216, 217

²³⁷⁴ Wellbaum, *Orchestral Excerpts for Piccolo*, Foreword by Jan Gippo.

²³⁷⁵ Nourse. The Symphonic Debutante Piccolo. Is it Really Beethoven's Fifth? p. 29.

²³⁷⁶ Alexandra Urfer.

Beethoven writes for the piccolo in this brilliant, high register; for example, the G-A trills in the Fifth Symphony and continuing a scale passage from flute to piccolo creates the sound of only one instrument with a wide range. Particularly in the solo runs in the *Egmont Overture* and the Ninth Symphony, Beethoven maximizes the piccolo's range. Although there are some arguments regarding the lower-range usage of the instrument, this issue belongs to the balance between the baroque and modern orchestral artistic decisions.

Its ancestor the discant "*Schweizerpfeiff*" of *Virdung* (see page 25) gave rise to the fife, a high-pitched military instrument used for marching and war, and rarely used for musical purposes associated with a small drum also played by the soldiers (*kriegsknecht*)²³⁷⁷, and the "flautino" or small transverse flute, was destined to develop into the piccolo, the despotic musical instrument of today. Its contending instrument, the sopranino recorder, was simple for anyone to play, even by those with no musical training, had a lackluster nasal sound, played in flats and not sharps, and was unsuitable for orchestral work.

A side-blown flute was extremely difficult to play, requiring embouchure training, and as it developed initially without a key, it produced notes that were inaccurate and difficult. It required intelligent manipulation by someone with a higher musical intellect of the embouchure and breath to be accurate. Marin Mersenne (1588-1648) in *Harmonie universelle* in Paris, 1636, said:

[...] "*It is a great deal more difficult to make this [little] flute speak than the others which are blown at the end, [i.e., recorders] since everyone can use the latter, but few know how to sound the former because of the difficulty found in placing the lips as required on the first hole*"²³⁷⁸ [...].

Mention is made in the literature²³⁷⁹ where the main criticism is the necessity to "overblow" the Baroque flute for the higher ranges, which sounded piercing and shrill. Manufacturers hoped to extend the range needed by developing the piccolo symbiotically with the flute so that another player could transition the sound smoothly up the register. This would make the development of the piccolo an essential part of the development of the flute, and ultimately requiring a third "flute" player in the orchestra as one or two flute players could not swiftly and effortlessly change to play the required instruments.

²³⁷⁷ Carse, p.82.

²³⁷⁸ *Harmonie Universelle* (Mersenne, Marin). Paris: Sebastien Cramoisy, 1636. Paris: Pierre Ballard, 1637. IMSLP: [http://imslp.org/wiki/Harmonie_universelle_\(Mersenne%2C_Marin\)](http://imslp.org/wiki/Harmonie_universelle_(Mersenne%2C_Marin)).

²³⁷⁹ Dombourian-Eby. *A History of the Piccolo*, pp. 13 – 16.

So, looking back on its history, castigated by many authorities^{2380, 2381, 2382} it is surprising that the piccolo not only survived but thrived. Despite a low probability of it becoming a success, the tiny octave flautino, now called the *Flauto piccolo*, survived its infancy and toddler stages in the eighteenth-century. The multi-keyed piccolo was invented in the mid-1820s and was in widespread use by the 1850s.²³⁸³ It was then part of a “cotillion” in nineteenth-century orchestras to finally “coming out” by being introduced by Tchaikovsky as a “debutante” to the orchestra in his symphonies. In presenting it with its role as a solo instrument, it finally was to become an accepted fully-fledged “adult” in the symphonic orchestra in the twentieth century and going forward.

Specific dates for the proliferation of the modern piccolo are hard to pin down because tutors published over the years did not give any dates of manufacture and randomly mixed the instructions for Boehm piccolos, six-keyed piccolos, and even one-keyed piccolos. No tutors were targeted for the Boehm piccolo until 1891, which appeared forty-one years after the first tutor for the Boehm flute (1850),²³⁸⁴ and more than ten years after the Boehm piccolo started to become known, and some piccolo tutors still discussed the method for playing the old system piccolos until after 1929. There is conflicting information in the literature regarding the piccolos organological developmental milestones, so, to the best of current knowledge, the approximated relative dates in its relationship to the development of the modern flute are tabulated in Table 27.

Table 27: Corresponding Modern Flute versus Piccolo Milestones²³⁸⁵

Flute Date	Piccolo Date
Multi-keyed Flute: In circulation by 1780s	Multi-keyed Piccolo: invented in the mid-1820s, widespread use by 1850s
Boehm System Flute: ²³⁸⁶ invented in 1847, widespread use in France by the 1850s, in Germany by the 1900s	Boehm System Piccolo: perfected in the 1870s (Mollenhauer), widespread use by 1900s

This organological study of the piccolo’s modern development and history confirms the hypothesis that the piccolo did develop in parallel to the flute with “*each phase seeming to*

²³⁸⁰ Bate.

²³⁸¹ H. Macaulay Fitzgibbon.

²³⁸² Forsyth.

²³⁸³ *Idem.*, p. 16.

²³⁸⁴ Dombourion-Eby, Thesis, p. 16.

²³⁸⁵ *Idem.*, p. 16.

²³⁸⁶ Boehm, Theobald. *Die Revolution der Flöte*. Tutzing: Verlegt Bei Hans Schneider, 1981. *The Flute and Flute Playing in Acoustical, Technical, and Artistic Aspects*. Translated by Dayton C. Miller. New York: Dover Publications, Inc., 1964. On the Construction on Flutes. Edited by Frans Vester. Munich: Frits Knuf Buren, 1982.

*come a little later.*²³⁸⁷ Three basic piccolos evolved from its ancestors, the Renaissance descant transverse flute and the fife. These were the Flauto piccolo in C, the flute in the third (flute in F) whose C produces an Eb; the piccolo in the minor ninth (small flute in Eb) whose C produces Db; the piccolo flute in the tenth (small flute in F) whose C produces Eb.²³⁸⁸ They transitioned from no-key to one-key, four keys, six keys, and then to the Mollenhauer-Boehm piccolo. The compositional evolutionary use for the piccolo was initially governed by its range and thus its capabilities, being used primarily in the first two of its three primary roles assigned for compositional evolutionary analysis, namely [1] an expander of range and dynamics, and [2] its programmatic effects (see *Compositional Analysis: Three Primary Roles for the Piccolo*, page xviii). For its use within category [3] of an instrument's primary role in a solo arrangement, it was only with the advent of the astonishing orchestral solos pioneered by Tchaikovsky that this momentous occasion came to be. Tchaikovsky's orchestral solos evolved from their origins dating as far back as Handel's prominent countermelody obligato, written to be played above the principal theme in a higher pitch range by the piccolo or those similar lengthy descant discourses on dance or operatic subjects for the piccolo as additions by Mozart to his compositions. Until then, through creativity and awareness and guided by Beethoven's genius, the piccolo's potential was incorporated into his magnificent arrangements opening up new vistas for its range expansion, dynamics, and programmatic effects, thereby singlehandedly giving it a new chapter in its place in the symphony orchestra. Following on Beethoven came composers such as Berlioz, who utilized the piccolo, developing and enlarging the programmatic and technical well-established portrayals and depictions that the piccolo was employed for, particularly in operas and chamber pieces of the nineteenth century. A lull in the evolutionary progress of the piccolo's usefulness followed over the next fifty years, until Tchaikovsky's revolutionary first use of the piccolo as a solo instrument, rather than only using it for additional color or to extend the high range of the orchestra. This innovative and transformational development in the orchestral history of the piccolo triggered Gipponi in his preface to Wellbaum's *Orchestral Excerpts for Piccolo* to state that the Fourth Symphony Scherzo was [...] "*actually the first true piccolo solo in the symphonic repertoire*" [...].²³⁸⁹ Following in Tchaikovsky's footsteps, the pioneering works of both Mahler and Strauss were pivotal in clearing the way for the piccolo to be accepted as a valid orchestral wind soloist by twentieth-century composers who learned to employ the piccolo as an orchestral partner, equally sharing its responsibilities with the other instruments in their orchestrations, and capable of the same wide range of expression as the other winds.

²³⁸⁷ Bate, p. 195.

²³⁸⁸ Strauss & Berlioz, *Treatise*, p. 242.

²³⁸⁹ Wellbaum, p. 3.

It is hoped that this thesis might assist with an understanding of the piccolo's role in compositions by various composers as they appeared in history; that by these observations, piccoloists will bring a more profound musical and practical understanding to historically informed performances.

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Dieupart, Charles

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Handel, George Frideric

- Georg Friedrich Händel, *Rinaldo*; Rene Jacobs (Conductor), Freiburger Barockorchester (Orchestra), Vivica Genaux (Performer), Miah Persson (Performer), Lawrence Zazzo (Performer), Inga Kalna (Performer), James Rutherford (Performer), Christophe Dumaux (Performer), Dominique Visse (Performer) Format: Audio CD (May 13, 2003), SPARS Code: DDD, Number of Discs: 3, Harmonia Mundi HMC 901796.8, Bar Code 3149020179659
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60 APPENDIX

Flauto Piccolo - Pitch Designation, Compass, and Terminology

In 1898 the piccolo lacked the C key of the flute, so its “*compass*” according to Corder, was:



Figure 646: The “*compass*” of the piccolo of 1898: “Very Weak, Shrill, Piercing, Hardly Possible.”²³⁹⁰

“Music for the piccolo is written an octave lower than the real sounds, in order to avoid the use of leger lines.”²³⁹¹



Figure 647: Boehm Piccolo range and actual sounding range.²³⁹²

The modern pitch designation method for Flauto piccolo is illustrated in Figure 52. Pitches and Flauto piccolo keys are referred to in capital letters.²³⁹³ When specific octaves are referred to, they are designated as follows:

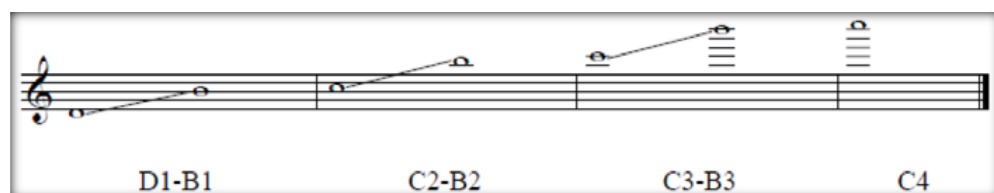


Figure 648: Flauto piccolo Pitch Designation.²³⁹⁴

²³⁹⁰ Corder, p. 38.

²³⁹¹ Ibid.

²³⁹² *Piccolo*, Wikipedia contributors, Wikipedia, The Free Encyclopedia, 27 September 2018. Accessed October 28, 2018; <https://en.wikipedia.org/w/index.php?title=Piccolo&oldid=861466319>. Page Version ID: 861466319.

²³⁹³ Heck, Thesis, 2010, appendix.

²³⁹⁴ Ibid.

Table 28: Terminology for fingering abbreviations of the Flauto piccolo when mentioned in this thesis as per Heck.²³⁹⁵

Th - Left-hand thumb	
L1 - Left index finger	R1 - Right index finger
L2 - Left middle finger	R2 - Right middle finger
L3 - Left ring finger	R3 - Right ring finger
L4 - Left pinky finger	R4 - Right pinky finger

Table 29: Piccolo Sounding Range and Clefs Used²³⁹⁶

Instrument	Nominal Key	Clef(s)	Written range (as 'read') middle C is C4	Concert range (as 'heard') middle C is C4	Comments
Piccolo	C	Treble	Professional: D4-C7	C: sounds an octave above written pitch	In band music, the Db piccolo, not the larger orchestral C piccolo, was used until the early 20 th C when the Db parts were slowly transposed for the C piccolo because of its stronger tone. Of note is that the Db piccolo was <u>the 1st woodwind</u> instrument to be added to brass bands of the mid-19 th C.
	Db		Amateur: G4-A6	Db: sounds a minor 9th above written pitch	

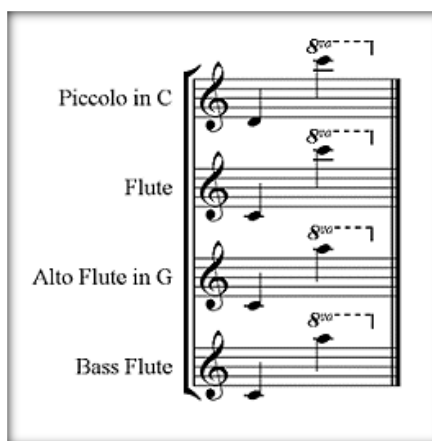


Figure 649: the performing written ranges of the Flauto piccolo in comparison to the other flutes in its family²³⁹⁷

²³⁹⁵ Ibid.

²³⁹⁶ Dolmetsch. Music Theory Online: *musical instrument ranges & names*.
<https://www.dolmetsch.com/musictheory29.htm>

²³⁹⁷ Ibid.

61 ADDENDUM

Composers analyzed but not investigated in detail because they either filled the standard criteria for using the piccolo as discussed with all composers after Beethoven up to Tchaikovsky, or they, like Mahler, came after Tchaikovsky as the next generation and further projected the piccolo into its stratospheric orbit, a place that it firmly holds to this day within the orchestra.

These are: François-Adrien Boieldieu (1775-1834) [*Jean de Paris* - 1812], [*La Dame Blanche* - 1825]; Ferdinand Hérold (1791-1833) [*Le Pré aux Clercs* - 1832]; Rudolph Tillmetz (1847-1915), *Der Amsel Lockruf*, Op.24 (The Blackbird's Love-Call) - 1855; Wilhelm Popp (1828-1903), [*Lockvögel* (Decoy), Op.449 - 1896]; Ebenezer Prout (1835-1909), [*Suite de Ballet for Orchestra*, Op. 28 - 1892]; Maurice Ravel (1875-1937), [*Ma mère l'oye* (Mother, in scene III. Laideronnette, Impératrice des pagodes (Mother Goose, Laideronnette, Empress of the Pagodas) Composed as a suite for piano 4 hands, 1908–10; Orchestrated by Ravel in 1911; The orchestral version was extended and revised as a ballet by Ravel, 1911–12], [*Boléro* - 1928]; Igor Stravinsky (1882-1971), [*Firebird Suite*, “*Variation de l’oiseau de feu*” - 1910], [*Lieutenant Kijé (Suite)*, Op 60, I. The Birth of Kijé, IV. Troïka - 1934 (written for film); Serge Prokofiev (1891-1953), [*Symphony No. 8 in C minor*, Op. 65; II, Allegretto - 1936]; Dmitry Shostakovich (1906—1975), [*Concerto for Orchestra*, III. Elegia - 1943]; Béla Viktor János Bartók (1881-1945), [*Suite No.1, Op.3*, - 1912]; [*Concerto for Orchestra*, Sz.116, III, Elegia - 1943.