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SOMETHING OLD, SOMETHING NEW:

THE RUSTIC WEDDING SYMPHONY OF KARL GOLDMARK

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SOMETHING OLD, SOMETHING NEW:
THE *RUSTIC WEDDING SYMPHONY* OF KARL GOLDMARK

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

While Karl Goldmark was an internationally-known composer and respected teacher in the late nineteenth century, his music is not widely known among performers and audiences today. This document attempts to address this lack by introducing the reader to the unique and interesting features of Goldmark's style through an investigation of his first large-scale symphonic work, *Symphonie Ländliche Hochzeit* (Rustic Wedding Symphony), Op. 26. In support of the view that Goldmark's style represents a synthesis of the antithetical approaches of Brahms and Wagner, it examines the elements of *Rustic Wedding* that stem from the symphonic tradition ("something old") as well as those unique to him ("something new").

CHAPTER ONE

Introduction

The Viennese composer Karl Goldmark (1830-1915) was a colleague of such luminaries as Johann Strauss, Jr. (1825-1899), Eduard Hanslick (1825-1904), Johannes Brahms (1833-1897), and Gustav Mahler (1860-1911); for a time, Jean Sibelius (1865-1957) was his pupil. Goldmark's catalog includes nearly seventy works composed in a variety of genres (see Appendix D); it was his opera *Die Königin von Saba* [The Queen of Sheba] (1875) that brought him international acclaim.

While Goldmark was an internationally-known composer and respected teacher of his time, his music is not widely known among performers and audiences today. This document attempts to address this lack by introducing the reader to the unique and interesting features of Goldmark's style through an investigation of his first large-scale symphonic work, *Symphonie Ländliche Hochzeit* (Rustic Wedding Symphony), Op. 26. In support of the view that Goldmark's style represents a synthesis of the antithetical approaches of Johannes Brahms and Richard Wagner (1813-1883), it examines the elements of *Rustic Wedding* that stem from the symphonic tradition ("something old") and those that are unique to him ("something new").

The need for this study stems from the fact that while Goldmark's work is musically engaging and of historical value (a view supported by the music's former popularity and wide acceptance), it has received little critical commentary from

scholars. A scholarly investigation of Goldmark's music could take many forms; I have chosen to approach his *Rustic Wedding Symphony* from the vantage point of a conductor by calling attention to the aspects of the work that are crucial to its performance. The examination will include such features as phrase development, harmonic features, melodic motion, and orchestration. In addition to illuminating certain aspects of Goldmark's style, this approach will also connect his work to the dominant trends of the time.

On a personal note, I first heard the music of Karl Goldmark while listening to a public radio broadcast in the early 1980s. As a clarinetist, I was immediately captivated by Goldmark's fresh and idiomatic use of the instrument. I quickly purchased a recording of the *Rustic Wedding Symphony* and listened to it frequently. In May 2005, I had the opportunity to conduct the work while serving as Interim Director of Orchestras at Wichita State University. As a conductor, I found the symphony to be challenging and stirring, an appraisal confirmed by the audience's warm reception of the work and the performers' high level of appreciation for it. I therefore concur with the *Musical Times* reviewer who wrote, in 1885, that Goldmark's *Rustic Wedding Symphony* "deserves to be more frequently heard."¹

¹ "Brinsmead Symphony Concerts," *The Musical Times and Singing Class Circular*, 26:514 (Dec. 1, 1885), pp 719-20, under "Karl Goldmark," <http://www.jstor.org/stable/3358964> (accessed February 25, 2010).

CHAPTER TWO

Review of Related Literature

Goldmark, unlike many musicians of his day, expressed support for both Brahms and Wagner. Goldmark enjoyed close personal ties with Brahms and became “most enthusiastic” about Wagner’s music when Wagner came to Vienna in the early 1860s to present concerts.² Six years after Goldmark was named an honorary member of the *Gesellschaft der Musikfreunde* in 1866, he joined with a group of musicians to call for the founding of the *Akademischer Wagnerverein* in Vienna.³ Goldmark’s music is often compared to that of Brahms or Wagner, a theme that becomes apparent through a review of related literature.

Masters of German Music by J. A. Fuller-Maitland

John Alexander Fuller-Maitland (1856-1936) begins his discussion of Goldmark with a statement about Wagner: “for a time every contribution to dramatic music, unless it proceeded on purely conventional lines, was considered as a mere reflection of the great master’s influence.”⁴ Goldmark’s work unsurprisingly exemplifies this statement.

² Karl Goldmark, *Notes on the Life of a Viennese Composer* (New York: Albert and Charles Boni, 1927), 145-6.

³ Wilhelm Pfannkuch and Gerhard J. Winkler, "Goldmark, Karl," *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11384> (accessed January 7, 2010). The article relates that the other musicians involved were Herbeck, Dessoff, Hellmesberger, Schönaich, and Standarter,

⁴ J. A. Fuller-Maitland, *Masters of German Music* (1894; repr., Boston: Milford House, 1973), 137-8.

To view Goldmark's music as simply an imitation of Wagner is both an oversimplification and a dismissal of the composer's individuality, a premise with which Fuller-Maitland agrees: "if the music [of Goldmark] is honestly examined, I do not think that the resemblance [to Wagner] will be found to be more than a superficial one."⁵

Notes from the Life of a Viennese Composer by Karl Goldmark

Goldmark began writing his autobiography at the age of 80 but was unable to complete it prior to death. His recollections span from the days of his childhood to the premiere of *The Cricket on the Hearth* in 1896. A brief biography that highlights Goldmark's beginnings in music and the transformational experiences he encountered can be found in Appendix A. To gain a proper appreciation for Goldmark, the reader is encouraged to consider the inspiring story of his life—a largely self-taught man who worked his way from poverty and obscurity to a place of respect among the greatest musical minds of his day.

Of additional interest are the remarks of Viennese editor Dr. Ferdinand Scherber (1874-1944) found in the preface of Goldmark's volume. When considering the joyful quality of much of Goldmark's music, Scherber describes him as "the very spirit, the very soul of [Vienna]."⁶ He highlights Goldmark's conviction that "Jewish-oriental-exotic music could exert a stimulating influence upon our western art" and considers him as one of the first to do so.⁷

⁵ Ibid., 153.

⁶ Goldmark, viii.

⁷ Ibid, x.

Carl Goldmark: Beziehung zu den Zeitgenossen
[Karl Goldmark: Relationship to the Contemporaries] by Harald Graf

This article is an excerpt from a larger work of Graf's entitled *Carl Goldmark: Studie zu Biographie und Rezeption*; the excerpt investigates Goldmark's relationship with his famous musical contemporaries and the reception of his work. The six contemporaries discussed in the article are Eduard Hanslick, Johannes Brahms, Johann Strauss, Jr., Gustav Mahler, Jean Sibelius, and Arnold Schoenberg. While it is interesting to consider Goldmark's role as an early influence upon Sibelius,⁸ of greatest importance to this document is Goldmark's relationship with Brahms.

Brahms and Goldmark traveled together and served together as members of various prize committees as well as on the governing board of the Society of Friends of Music. Goldmark esteemed Brahms highly and even helped further his career in Vienna through positive reviews. However, Goldmark was later oppressed by Brahms's omnipresent influence on the musical scene. A report by Heuberger records Goldmark's angry remark that no concert program could be arranged in Vienna without consulting Brahms!⁹

Despite their disagreements, Brahms and Goldmark remained close throughout their lives. Goldmark was a faithful companion during Brahms's final

⁸ Harald Graf, "Carl Goldmark. Beziehung zu den Zeitgenossen," *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 38, Fasc. 3/4 (1997): 402-5. Shortly after beginning his studies, Sibelius commented that Goldmark had a great reputation and that it was a definite advantage to be his pupil. The first movement of Sibelius's *Kullervo Symphony* is based upon an overture theme of which Goldmark approved. While Sibelius valued Goldmark's honest opinions, he only received vague suggestions from the master, not instruction in the conventional sense.

⁹ *Ibid.*, 383-92.

illness in 1897. Goldmark's opera, *The Cricket on the Hearth*, was the last opera that Brahms heard.¹⁰

The Symphonic Repertoire, Vol. 4 by A. Peter Brown

A. Peter Brown (1943-2003) was Professor of Musicology at Indiana University from 1974 to 2003. *The Symphonic Repertoire, Vol. 4*, subtitled "The Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvořák, Mahler, and Selected Contemporaries," gives consideration to both of Goldmark's symphonies. Brown also mentions that in the repertoire of the subscription series of the Vienna Philharmonic Orchestra through 1910, Goldmark's music was programmed twenty-seven times, significantly fewer times than the works of Brahms but exceeding the number of performances of Dvořák's works.¹¹ He sees the influences of Mendelssohn and Wagner in Goldmark's music, noting that he "represented all the tendencies of Viennese musical life without becoming indelibly associated with any."¹²

Brown's text analyzes the overall structures of the first and fourth movements of Goldmark's *Rustic Wedding Symphony*, provides a musical example from each of the same, and summarizes the other three movements.

¹⁰ Ibid.

¹¹ A. Peter Brown, *The Symphonic Repertoire* (Bloomington: Indiana University Press, 2003), 4: 484.

¹² Ibid.

Prometheus in Music: Representations of the Myth in the Romantic Era
by Paul Bertagnolli

Paul A. Bertagnolli is Associate Professor of Musicology at the University of Houston's Moores School of Music. His book considers Goldmark's 1889 overture *Der gefesselte Prometheus* [Prometheus Bound], Op. 38, alongside Bargiel's *Ouverture zu Prometheus für grosses Orchester*, Op. 16 (1853). While his text does not deal with the *Rustic Wedding Symphony* specifically, he makes two important observations that can be extended to Goldmark's music generally.

First, Bertagnolli notes that Goldmark's aesthetic "reconciles with absolutism,"¹³ a statement that places Goldmark squarely in the "Brahmsian" camp. Later, he likens a theme in the Goldmark overture to a passage in Wagner's *Tristan und Isolde*, citing an instance of "ten sequentially-structured measures of Wagnerian endless melody" in the second theme of the subordinate group.¹⁴ While it is not the thrust of his analysis, Bertagnolli's citations do support the premise that Goldmark combines features often associated with Brahms and Wagner. Born seventeen years after Wagner and three years before Brahms, Goldmark stood both literally and musically between the two composers.

¹³ Paul A. Bertagnolli, *Prometheus in Music: Representations of the Myth in the Romantic Era* (Burlington, VT: Ashgate Publishing Co., 2007), 325-6.

¹⁴ *Ibid.*, 334.

CHAPTER THREE

Overview: Blending of the Old and New

Goldmark's *Rustic Wedding Symphony* was first performed by the Philharmonic Society of Vienna on March 5, 1876, under the direction of Hans Richter. The Viennese audience greeted the premiere with "enthusiastic applause" and Goldmark was "called to the stage to receive the acclamations of the house" at the conclusion of the work.¹⁵ While Goldmark chose to omit this occasion from his memoirs, he did want to preserve what he perceived as an important and rare positive response from Brahms: "[The *Rustic Wedding Symphony*] is the best you have done, clear-cut and faultless, it sprang into being—a finished thing, like Minerva from the head of Jupiter."¹⁶

Brahms's comment that the work is "clear-cut" is exact, for the structure of Goldmark's symphony is basic to its meaning. Through music of great beauty, charm, sensitivity, and passion, Goldmark's work successfully illustrates the joy and intimacy of a wedding in the country.

Goldmark provides a title for his symphony as well as for each of the movements but not a detailed program for the listener to follow, much as Beethoven did in his "Pastoral" Symphony. Goldmark's approach pleased Hanslick, who compared the title to "a struck tuning fork [that] merely establishes the basic poetic

¹⁵ Felix Borowski, *Program Notes of the Chicago Symphony Orchestra* 31 (Chicago: CSO Association, 1922), 126.

¹⁶ Goldmark, *Notes*, 161.

tone for the piece.”¹⁷ Hanslick’s positive appraisal of the *Rustic Wedding Symphony* stemmed from his belief that “music always suffers when a detailed program destroys the freedom of both the composer and the listener.”¹⁸ Goldmark’s treatment of his subject leaves room for one to imagine the wedding’s festivities, from the opening procession to the final dance.

In order to illustrate his narrative, Goldmark begins and ends each of the first four movements quietly; the theme and variations of the first movement, together with the gentle connections between the movements, create the impression of a prelude to the finale that prepares the way for a weightier sonata-form finale. Further, the structure of the finale itself—with its cyclic connection to the fourth movement, a fugue and double fugue in the primary zone, a secondary zone dominated by multiple mediant key relationships, and an expansive recapitulation—all combine to make the *Rustic Wedding Symphony* an end-directed work in the Romantic style.

The *Rustic Wedding Symphony* is a work of genuine audience appeal to which conductors have historically been drawn. Felix Weingartner praised the work as “a brilliant and interesting piece of music, well worthy of performance and general applause,”¹⁹ and both Thomas Beecham and Leonard Bernstein made

¹⁷ Eduard Hanslick, *Aus neuer und neuester zeit* (Berlin: Allgemeiner Verein für Deutsche Litteratur, 1900), 85. “Anders ein Titel, der uns wie eine angeschlagene Stimmgabel nur den durchklingenden poetischen Grundton des Stückes aniebt.”

¹⁸ Ibid. “Die Musik leidet immer darunter. wenn ein detailliertes Programm die Freiheit des Komponisten wie des Hörers vernichtet.”

¹⁹ Felix Weingartner, “The Symphony Since Beethoven: The New Classical School” in *The Contemporary Review*, 75 (London: Isbister, 1899), 299.

distinguished recordings of it.²⁰ The critic Richard von Perger suggested reasons for the work's appeal:

The first festival march, written in the form of free variations, contains a wealth of interesting oppositions; the beautiful "Bride's Song" and the delightful "Serenade" capture us, too, and the high-spirited "Dance" unwaveringly excites the listener all the way to the conclusion. The poetic scene "In the Garden" has the most powerful effect, however, by virtue of its enchanting melodic quality and of the middle section, which depicts the heights of passion.²¹

In order to connect the *Rustic Wedding Symphony* with the dominant trends of the time, two works will serve as a basis of comparison: Brahms's *Variations on a Theme by Haydn* (1874) since the first movement of Goldmark's symphony is a theme and variations, and Wagner's *Lohengrin* (1848) since it, like Goldmark's symphony, depicts the events of a wedding. The comparisons will also reveal ways in which Goldmark's style synthesizes the approaches of Brahms and Wagner.

In his discussion of the *Rustic Wedding Symphony*, A. Peter Brown notes that the use of a theme and variations structure for the first movement of a symphony "has no strong symphonic tradition."²² I have not discovered a single example of a symphony with a theme and variations first movement by any composer preceding Goldmark. Two well-known piano sonatas (Beethoven's Op. 26 in A-flat major and Mozart's K. 331 in A major) begin with theme and variations

²⁰ Beecham's 1953 recording (Columbia ML-4626) is with the Royal Philharmonic Orchestra; Bernstein's 1969 recording (Columbia MS-7261) is with the New York Philharmonic.

²¹ Richard von Perger, "Carl Goldmark: Eine Skizze," in *Die Musik* 7, no. 15, ed. Bernhard Schuster (Berlin: Schuster and Loeffler, 1907-08), 142. "Schon der erste, in freier Variationenform geschriebene Festmarsch ist reich an interessanten Gegensätzen; das schöne 'Brautlied' und die entzückende 'Serenade' fesseln uns nicht minder, und der übermütige 'Tanz' erhält die Spannung des Hörers ungeschwächt bis zum Schlüsse. Am mächtigsten wirkt aber die poetische Szene 'Im Garten' durch ihre bezaubernde Melodik und den die stärksten Akzente der Leidenschaft schildernden Mittelsatz."

²² Brown, 486.

movements, but these cannot be considered to establish a precedent for symphonic works. Goldmark's structural choice for the opening movement of the *Rustic Wedding Symphony* is an early indication that traditional and experimental elements will be blended throughout the work; this premise will now be explored in depth.

CHAPTER FOUR

Hochzeitsmarsch [Wedding March]

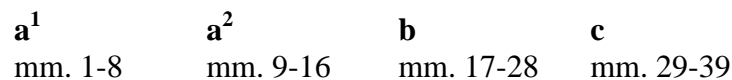
In his memoirs, Goldmark mentions that the theme and variations structure of the *Rustic Wedding Symphony*'s first movement caused some to object that he should have called his composition a suite rather than a symphony, a view which made Brahms "indignant." For Brahms, the real issue involved in naming a composition a "symphony" was whether it "had the characteristics of a symphony and was constructed as such."²³ While Brahms does not proceed to specify the characteristics of a symphony, a consideration of Brahms's symphonies might lead to the conclusion that he was referring to cyclic thematic structures or to the use of weighty first and last movements combined with inner movements of a lighter nature. Brahms's defense of Goldmark's decision to title the work as a symphony cannot be overstated.

Beginning with a theme and variations allows Goldmark to set forth a movement that is both substantial and introductory. A first movement in sonata form would have introduced too much closure at the outset of a symphony whose intention is to portray the series of events associated with a wedding. Further, Goldmark's theme and variations movement satisfies the principal functions of a sonata form movement: it begins with a clear thematic idea (as in an exposition) that is developed through a series of variations showing melodic and harmonic progress

²³ Goldmark, *Notes*, 161-2. Modern authors, such as Rey Morgan Longyear in *Nineteenth-Century Romanticism in Music*, 2nd edition, have propagated the "suite" view as well (see p. 207).

(as in a development section). The melodic material of the opening phrases of the movement is identically restated in both the final variation and the coda, giving the movement a sense of closure that reconciles and unifies the previously disparate elements (as in a recapitulation); the reflective ending of the wedding march allows the narrative to flow naturally into the bridal song of the second movement.

The *Rustic Wedding Symphony* begins *pianissimo* with a 39-measure monophonic passage for the cellos and basses (Example 1); the theme's sub-phrases are represented by the diagram:



Example 1. Goldmark, *Rustic Wedding Symphony*, first movement, mm.1-39, opening theme in cello and bass.²⁴

Hochzeitsmarsch

Moderato molto.
ten. ten. ten.
pp sehr gemessen

The rhythmic construction of Goldmark's theme contains a developmental aspect that is evident in the first eight measures: measures one and two are rhythmically identical (A); the rhythm of measure three develops out of the first two as an eighth and two sixteenths replace the quarter (B); measure four returns to the

²⁴ Karl Goldmark, *Rustic Wedding Symphony*, Op. 26 (Boca Rotan: Kalmus, p.d.), cello part, 1.

original pattern (A); measure five follows the pattern of measure three (B); measure six develops out of the previous measure and becomes all eighth notes (C); measure seven develops out of measure six, becoming a rhythmic inversion of the pattern in measures three and five (B^I); and measure eight is a rhythmic retrograde of measure one, two, and four (A^R). Thus, the sequence A-A-B-A-B-C-B^I-A^R produces a pattern very similar to a rondo form. The a¹ and b sub-phrases are similarly constructed.

The b section of the theme begins on the dominant (B-flat), sustaining the tonality of preceding half cadence.²⁵ While the b sub-phrase, like the a and a¹ sub-phrases that precede it, is eight measures in length, it “stumbles” a bit since the fourth measure is rhythmic pattern C instead of the expected A pattern. The change forces rhythmic pattern B to occur on measure six of the sub-phrase instead of its accustomed place on measure three, five, or seven. This rhythmic activity brings about a modulation to the dominant, signified by the presence of A-naturals in measures 25 and 27. The theme reaches its melodic peak at the beginning of sub-phrase c as four consecutive half notes slow the rhythmic motion and re-establish E-flat as the tonic. Two previously unheard rhythmic patterns are introduced after the half-notes: a dotted eighth-sixteenth rhythm (m. 33) and eighths rests (mm. 34-36). In the final three measures, the theme ascends again to its melodic peak before falling back to its starting pitch.

²⁵ While the original presentation of the theme is monophonic, its harmonies are clear to the ear. The harmonies also become evident in the next variation.

The theme's length, rhythmic construction, melodic elements, and modulation to the dominant may have been factors that led Goldmark to expand upon the theme with variations instead with a sonata-form treatment. Another influence upon Goldmark's choice to compose a theme and variations movement may have been the *Variations on a Theme by Haydn, Op. 56a* by Brahms, composed two years earlier. Table 1 lists eight commonalities between the two works.

Table 1. Commonalities Between Goldmark's *Rustic Wedding Symphony* (first movement) and Brahms's *Variations on a Theme by Haydn*.

| Goldmark | Brahms | Commonality |
|-----------------|---------------|---|
| Theme | Theme | Major key and 2/4 meter |
| Var. 2 | Var. 1 | Flowing variation in tonic that features strings in 2/4 |
| Var. 4 | Var. 4 | <i>Espressivo</i> variation in 3/8 and tonic minor |
| Var. 6 | Var. 5 | <i>Vivace</i> 6/8 variation |
| Var. 11 | Var. 8 | Variation in 6/8 with predominant dotted eighth-sixteenth-eighth rhythmic pattern |
| Var. 12 | Var. 4 | All variations end in tonic major except for one |
| Var. 13; Coda | Finale | Important writing for triangle as a closing gesture |
| 15 minutes | 17 minutes | Similar performance time |

While commonalities are certainly present, significant differences in instrumentation, rhythmic complexity, phrasing, and harmonic structure indicate a clear independence between the two works (Table 2).

Table 2. Differences between Goldmark’s *Rustic Wedding Symphony* (first movement) and Brahms’s *Variations on a Theme by Haydn*.

| Goldmark | Brahms |
|--|---|
| Full orchestra: 2222/4230/timp, tri, bd, cym/strings | Small orchestra with no trombones and less percussion, but with expanded woodwinds: 3(2+pic)223(2+contra)/4200/timp, tri/strings |
| Original theme | Borrowed theme |
| Monophonic theme presented by strings (cello and bass in octaves) | Harmonized theme presented principally by woodwinds; accompanied by <i>pizzicato</i> in cello and bass |
| Theme is dynamically static (<i>pp</i>) | Theme contains dynamic contrast (<i>p, f</i>) |
| Thirteen variations | Eight variations |
| Two- and four-bar phrasing | Five-bar phrasing |
| Expanded harmonic palette: uses I, i, v, and \flat VI | Restricted harmonic palette: uses I and i only |
| Rhythmically stable—nothing beyond “off-beat” syncopation | Rhythmically complex—use of 2-against-3 rhythms and hemiola |
| Finale is recapitulatory in nature; it is a contracted restatement of the original theme | Finale is developmental in nature; it begins with an expansive passacaglia—sixteen repetitions of a 5-bar subject |
| Ends <i>sempre pianissimo</i> | Ends <i>fortissimo</i> |

As one might expect in a theme and variations, each section of the movement possesses a unique character that results from the composer’s specifications of tempo, meter, key, and mood. In *Hochzeitsmarsch*, the degree of contrast between the variations is sometimes quite subtle while at other times it is immediately obvious. Table 3 outlines the large-scale structure of *Hochzeitsmarsch*.

Table 3. Large-scale form of *Hochzeitsmarsch*.²⁶

| | Tempo | Pulse | Meter | Key | Mood indication(s) |
|---------|---|--------------|--------------|--------------|--|
| Theme | Moderato molto | Q = 92 | 2/4 | E-flat major | |
| Var. 1 | same as above; <i>attacca</i> connection to theme | | | | |
| Var. 2 | Poco animato | Q = 112 | 2/4 | E-flat major | <i>flussend; cantabile</i> |
| Var. 3 | Allegro | Q = 144 | 2/4 | E-flat major | |
| Var. 4 | Andante con moto quasi Allegretto | E = 144 | 6/8 | B-flat minor | <i>espressivo; ruhiger; mit Wärme</i> |
| Var. 5 | Allegretto | DH = 60 | 3/4 | E-flat major | <i>frisch, nicht schleppend</i> |
| Var. 6 | Allegro vivace | DQ = 152 | 6/8 | E-flat major | <i>leicht und flüchtig</i> |
| Var. 7 | Allegro pesante | Q = 152 | 3/4 | E-flat minor | <i>nicht schleppend</i> |
| Var. 8 | Allegro scherzando | Q = 152 | 2/4 | E-flat major | <i>scherzando</i> |
| Var. 9 | Allegretto quasi Andantino | E = 108 | 3/8 | E-flat minor | <i>sehr zart</i> |
| Var. 10 | Molto vivace | DQ = 112 | 3/8 | E-flat major | |
| Var. 11 | Andante con moto | DQ = 72 | 6/8 | E-flat minor | <i>pesante; sehr zart (last 7 mm.)</i> |
| Var. 12 | Moderato | H = 72 | 2/2 | B major | <i>ruhig und gebunden; zart</i> |
| Var. 13 | Tempo des Thema | Q = 104 | 2/4 | E-flat major | <i>Etwas belebter</i> |
| Coda | Etwas ruhiger | no change | 2/4 | E-flat major | <i>sehr gemessen (last 8 mm.)</i> |

Only Variations 11 and 12 are connected by a modulatory bridge. Goldmark moves subtly from E-flat major at the end of Variation 11 to B major for Variation 12; the new key is not aurally apparent until the third measure (Example 2).

²⁶ In "Pulse," E = eighth note, Q = quarter note, DQ = dotted quarter note, H = half note, and DH = dotted half note. Appendix B gives English translations for German terms.

Example 2. Goldmark, *Rustic Wedding Symphony*, first movement, mm. 497-510, transition from Variation 11 to Variation 12.²⁷

58
497

The image displays a page of a musical score, page 58, starting at measure 497. The score is for a full orchestra and is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of 12 staves. The top two staves are for the woodwinds (flutes and oboes), the next two for the strings (violins and violas), and the bottom six for the brass and percussion (trumpets, trombones, tuba, and timpani). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). The score shows a transition from Variation 11 to Variation 12, with the music becoming more complex and rhythmic in the later measures.

²⁷ Goldmark, *Rustic Wedding Symphony*, full score, 58-9.

Example 2, continued.

504

Moderato. $\text{♩} = \text{♩}$ ($\text{♩} = 72$)
ruhig und gebunden.

p sempre

mf etwas hervortretend

p sempre

p

Moderato. $\text{♩} = \text{♩}$ ($\text{♩} = 72$)
alla breve.

At the end of Variation 12, Goldmark makes an immediate return to E-flat major with simultaneous changes in pitch, dynamic, instrumentation, and tempo: the root of B major slips down by a semitone to octave B-flats in the trumpets (the fifth scale-degree of the new key); the trumpets reiterate the B-flat with a *forte* fanfare figure that quickens the tempo (Example 3).

Example 3. Goldmark, *Rustic Wedding Symphony*, first movement, mm. 542-556, transition from Variation 12 to 13.²⁸

64

542

The musical score consists of multiple staves. The top staff is marked with a treble clef and a key signature of two sharps (D major). The bottom staff is marked with a bass clef and a key signature of two flats (B-flat major). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'rit. tempo', 'f sempre dim. p dim. pp', and 'breit'. The score is arranged in a system with multiple staves for different instruments.

²⁸ Goldmark, *Rustic Wedding Symphony*, full score, 64-5. The sounding pitch of the E-flat trumpets in measures 549-50 is B-flat.

Example 3, continued.

549

Tempo des Thema. $\text{♩} = 104$.

Fl. (Etwas belebter.)

65

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Hörner) in 1.2. and 3.4. positions, and Trombones (Tromp.) in 3 positions. The percussion section includes Drums (Pauken), Triangle (Triangel), and Large Drum with Cymbal (Gr. Trommel mit Becken). The string section includes Violins (Viol.), Brass (Br.), Violoncello (Vcll.), and Double Bass (C.B.). The score features various dynamics such as *ff*, *f*, and *ten.* (tutti), and articulation like *staccato*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide a steady accompaniment. The tempo is marked as 'Tempo des Thema' with a quarter note equal to 104 beats per minute. The woodwinds are marked 'Etwas belebter.' (slightly more lively). The score is numbered 549 on the left and 65 on the right.

A harmonic shift to a remote key during the wedding procession depicted in Wagner's *Lohengrin* may provide a clue to Goldmark's use of B major. Act 2, Scene 4 of *Lohengrin* begins in E-flat major as the bride (Elsa) walks before the nobles. At measure 30, Wagner begins to move away from E-flat major, eventually arriving at E major in measure 32; the reason for the harmonic shift is made clear by the text: "Most blessed be the pathway of her, who long bore woe. May God direct her footsteps, and ever guide her so!" The harmonic shift to E major serves a dramatic purpose, namely, to shift the focus from Elsa to God, or from the earthly to the sublime.

The music returns to E-flat major at measure 47, accompanied by a return of focus upon Elsa, who now bears transcendent qualities: "She comes, so like an angel! A heavenly habitant! All hail! Hail to the rich in virtue! Hail, Elsa of Brabant!" (Example 4).

Example 4. Wagner, *Lohengrin*, Act 2, Scene 4, mm. 1-47.²⁹

Fourth Scene.

193

Same Score (Cl. in Bb, Hrn. in E flat), except Hp.

(A long train of ladies, magnificently attired, proceeds slowly from the Kemenate, passing before the Palas (L.H.); then, returning to the front, they ascend the steps of the Minster, where the first-comers arrange themselves.)

Largo e solenne.

Fl. Cl. & Cor. in Bb. Hrn. in E flat.

Piano. *p*

7

13

18 Here Elsa appears amid the train; the Nobles deferentially bare their heads.

23

28

45.6.11

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²⁹ Richard Wagner, *Lohengrin*, vocal score edition (Milwaukee: G. Schirmer, 1963), 193-5.

Example 4, continued.

194

32 Chorus I. *pp*
TENOR. *pp*
Ge - seg - net soll sie schrei - ten, die lang' in
Most bless - ed be the path - way Of her, who

BASS. *pp*

33 Chorus II. *pp*
TENOR. *pp*
Ge - seg - net soll sie
Most bless - ed be the

BASS. *pp*

mf *dim.* *Sf.* *p*

37 *p*
De - muth litt. Gott mö - ge sie ge - lei - ten,
long bore woe. May God di - rect her foot - steps,

schrei - ten. die lang' in De - muth litt; Gott
path - way Of her, who long bore woe. May

p

p

45611

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Example 4, continued.

195

Gott hü - te ih - ren Schritt!
And ev - er guide her so!

mö - ge sie ge - lei - - ten, Gott
di - rect her foot - - steps, And

pp *Wind system.*

(The Nobles, who have involuntarily pressed forward again, here make way for the Pages, who clear the road for the train which by this time has arrived before the Palas.)

45 *p* (Here Elsa has reached)
Sie naht,
She comes,
p

p hü - te ih - ren Schritt!
p ev - er guide her so!

pp *Wind system.*

45611

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Goldmark's shift from E-flat major to B major at the beginning of Variation 12 seems to have a similar dramatic function to that of Wagner's. As Goldmark's procession nears its end, Variation 12's B major can also be seen as a means of drawing the focus upward, away from the earthly to the sublime. Variation 13's startling return to E-flat major and the opening theme immediately returns the focus to the wedding taking place in the country, the events of which are now endowed with transcendence.

When viewed in this way, *Lohengrin's* text provides a contextual guide for the harmonic shifts surrounding the *Rustic Wedding Symphony's* twelfth variation. The move from E-flat to B may also be an early indicator of Goldmark's intention to use mediant relationships for dramatic purposes in the work as a whole, for they resurface again in movements three and five to create an element of surprise.

Goldmark's opening theme is modified slightly when it returns as the movement's coda. The theme is contracted by omitting a^1 , but the recapitulatory effect of the coda remains since the first five measures of a^2 are identical to those of a^1 . Bassoon 1 is added to the cellos and basses. As the movement comes to a close, the plucked strings of the violins are combined with the struck metal of the triangle and accents from woodwind and brass instruments (Horn 3/4 and Clarinet 1) to imitate a bell sound on eight consecutive downbeats followed by interruptions of one measure of rest (twice) then two measures of rest (twice). If *Hochzeitsmarsch* is descriptive of the bridal procession, the "bells" announce the end of the procession, after which the ceremony begins with the Bridal Song (Example 5).

Example 5. Goldmark, *Rustic Wedding Symphony*, first movement, mm. 575-608, modifications to opening theme in coda.³⁰

68
575 **V** Etwas ruhiger.

The musical score is arranged in a system of staves. At the top left, the measure number '575' is written, followed by a large 'V' and the tempo instruction 'Etwas ruhiger.'. The score includes several staves: a top staff with a treble clef and a key signature of two flats; a staff with a bass clef and a key signature of two flats, containing the first and second endings of a tenor line, marked '1. ten.', '2. ten.', and 'pp sempre'; a staff with a treble clef and a key signature of two flats, containing the first and second endings of a horn line, marked 'Hörner.', '1. 2.', '3. 4.', and 'pp sempre'; a staff with a treble clef and a key signature of two flats, containing the first and second endings of a triangle line, marked 'Triangel.' and 'pp sempre'; a staff with a treble clef and a key signature of two flats, containing the first and second endings of a pizzicato line, marked 'pizz.' and 'pp sempre'; and a bottom staff with a bass clef and a key signature of two flats, containing the first and second endings of an arco line, marked 'arco', '1. ten.', '2. ten.', and 'pp sempre'. The score concludes with a large 'V' and 'pp sempre' at the bottom left.

³⁰ Goldmark, *Rustic Wedding Symphony*, full score, 68-9.

Example 5, continued.

584. 1.Cl. 69

1. Flg.
3. Horn.
Triangel.
Viol.
Br.
Vcll.
C.B.

593. Vcll.
C.B.

pp sempre dim.

pp sempre dim.

601. Flg.
Hörner 3.4.
Viol.
Br.
Vcll.
C.B. *Schr gemessen.*

p
p
arco
p
pizz.
ppp
pizz.
ppp
p

CHAPTER FIVE

Brautlied [Bridal Song]

A contemporary of Goldmark described the second movement of the *Rustic Wedding Symphony* as the work's "pearl";³¹ its features will now be examined in detail. Since this chapter analyzes the entire movement, the score of *Brautlied* is included as Appendix C rather than throughout the narrative.

Brautlied consists of ninety-nine measures in triple meter. Formally, the five-section structure represents a five-part (ABACA) rondo form. With its accented second beats, hemiola figures, and regular four-bar phrases that begin without upbeat and cadence on the strong beat,³² the rhythms and harmonic motion are those of a minuet.³³ Contrasting melodic and tonal elements delineate the sections clearly, making the movement a conventional example of rondo form. Table 4 describes the structural, tonal, rhythmic, and special elements of the movement.

³¹ *Allgemeine Musikalische Zeitung* XIII (March 13, 1878), cited in Brown, 499.

³² Don Michael Randel, ed., *The Harvard Dictionary of Music*, 4th ed. (Cambridge: Belknap Press of Harvard University Press, 2003), 151.

³³ Goldmark's use of a baroque dance rhythm here in *Brautlied* as well as in the following movement indicates a "looking back" orientation like that of Brahms.

Table 4. Large-scale form of *Brautlied* [with commentary]

| Section | mm. | Tonal centers ³⁴ | Rhythmic elements | Special effects |
|---|-------|--|--|--|
| THEME A – mm. 1-20 (8 + 8 + 4) | | | | |
| A _{1a} | 1-4 | B-flat M (S): m. 4 | <ul style="list-style-type: none"> • <i>rit.</i> on third beat of m. 3, then <i>a tempo</i> on first beat of m. 4 • Emphasis on beat two | <ul style="list-style-type: none"> • <i>zart</i> • m. 1 repeated in m. 2 |
| A _{1b} | 5-8 | B-flat M (w): m. 8 | <ul style="list-style-type: none"> • Emphasis on beat two | <ul style="list-style-type: none"> • <i>zart</i> • Triangle enters: m. 5 • m. 5 repeated in m. 6 |
| A _{2a} | 9-12 | Gm (S): m. 10 FM (w): m. 12 | <ul style="list-style-type: none"> • Hemiola: mm. 10-11 | <ul style="list-style-type: none"> • Direct shift from B-flat M to Gm • Suddenly <i>f</i>: mm. 9-10; <i>dim.</i> mm. 11-12 • AM chord (m. 10) destabilizes Gm and sends it into the next bar |
| A _{2b} | 13-16 | Gm (S): m. 14 CM (w): m. 14 CM (S): m. 15, 16 B-flat M (S): m. 17 | <ul style="list-style-type: none"> • Hemiola: mm. 13-14 | <ul style="list-style-type: none"> • Direct shift from FM to Gm • Gm becomes minor dominant of CM • CM becomes secondary dominant to tonic (B-flat M) • End of A_{2b} overlaps with start of A_{1b} • Suddenly <i>f</i>; builds to <i>ff</i> with <i>cresc.</i> and <i>sf</i> |
| A _{1b} | 17-20 | B-flat M (w): m. 20 | <ul style="list-style-type: none"> • Emphasis on beat two | <ul style="list-style-type: none"> • Accomp. figure in mm. 17-18 is <i>arco</i> instead of <i>pizz.</i>; winds absent from figure |
| THEME B – mm. 21-42 (8 + 10 + 4) | | | | |
| B _a | 21-28 | FM (w): m. 28 | <ul style="list-style-type: none"> • Dotted eighth /sixteenth note motive (or with sixteenth rest in place of dot) | <ul style="list-style-type: none"> • Direct shift from B-flat M to FM (dominant) • Longer phrases with less melodic repetition than A theme • Cadence weakened by suspensions |

³⁴ “S” and “w” identify cadences as Strong [on beat 1] or weak [on beat 2 or 3]; “M” refers to a major chord; “m” refers to a minor chord.

| Section | mm. | Tonal centers | Rhythmic elements | Special effects |
|---|-------|---|--|---|
| B _b | 29-38 | FM (w): m. 33 Am (w): m. 34 AM (w): m. 36 FM (w): m. 38 | • Same as above | • m. 29 repeated in m. 30 • GM ⁷ to FM (m. 29-30) = V ⁷ /V to I • <i>subito p</i> at end of m. 36 highlights AM to F-sharp ^{o7} harmonic motion |
| Close | 39-42 | FM (w): m. 42 | • Same as above | • Begins like B _b theme, but morphs into a transition with <i>cresc. to f</i> : mm. 41-42 • m. 39 repeated in m. 40 • GM ⁷ to FM (mm. 39-40) = V ⁷ /V to I |
| THEME A – mm. 43-62 (a written-out repeat of mm. 1-20) | | | | |
| A _{1a} | 43-46 | B-flat M (S): m. 46 | • <i>rit.</i> on third beat of m. 45, then <i>a tempo</i> on first beat of m. 46 • Emphasis on beat two | • <i>zart</i> • m. 43 repeated in m. 44 |
| A _{1b} | 47-50 | B-flat M (w): m. 50 | • Emphasis on beat two | • <i>zart</i> • Triangle enters: m. 47 • m. 47 repeated in m. 48 |
| A _{2a} | 51-54 | Gm (S): m. 52 FM (w): m. 55 | • Hemiola: mm. 52-53 | • Direct shift from B-flat M to Gm • Suddenly <i>f</i> : mm. 51-52; <i>dim.</i> mm. 53-54 • AM chord (m. 52) destabilizes Gm and sends it into the next bar |
| A _{2b} | 55-58 | Gm (S): m. 56 CM (w): m. 56 CM (S): m. 57, 58 B-flat M (S): m. 59 | • Hemiola: mm. 55-56 | • Direct shift from FM to Gm • Gm becomes minor dominant of CM • CM becomes secondary dominant to tonic (B-flat M) • End of A _{2b} overlaps with start of A _{1b} • Suddenly <i>f</i> ; builds to <i>ff</i> with <i>cresc.</i> and <i>sf</i> |
| A _{1b} | 59-62 | B-flat M (w): m. 62 | • Emphasis on beat two | • m. 59 is repeated in m. 60 • Accomp. figure in mm. 59-60 is <i>arco</i> instead of <i>pizz.</i> ; winds absent from figure |

| Section | mm. | Tonal centers | Rhythmic elements | Special effects |
|--|-------|--|--|---|
| THEME C – mm. 63-88 (8 + 9 + 4 + 5) | | | | |
| C _{1a} | 63-70 | E-flat M (w): m. 66 | <ul style="list-style-type: none"> • Hemiola: mm. 67-68 • Longer note values with lyrical accompaniment | <ul style="list-style-type: none"> • <i>zart</i> • Direct shift from B-flat M to E-flat M; cello line recalls opening theme • Plagal relation foreshadowed in the first harmonic motion of the movement |
| C _{1b} | 71-79 | E-flat M (S): m. 71 Cm (w): m. 74 B-flat M (w): mm. 75-77 FM (w): m. 78 | <ul style="list-style-type: none"> • Frequent use of dotted-quarter followed by three eighths | <ul style="list-style-type: none"> • <i>zart</i> • Begins like opening of C theme, then morphs into a transition through repetition of the opening rhythmic figure |
| C ₂ | 80-83 | FM (w): m. 80 FM (S): m. 83 | <ul style="list-style-type: none"> • Hemiola: mm. 81-82 | Plagal motion in mm. 80-81 |
| Insertion | 84-88 | DM (S): m. 85 B-flat M (S): m. 89 | <ul style="list-style-type: none"> • Sixteenth-note scales in Flute and Clarinet in contrary motion to bass line | <ul style="list-style-type: none"> • Flutes enter for first time: m. 88 • <i>Subito f, cresc.</i> (with triangle) to <i>ff</i>: m. 88 • End of insertion overlaps with start of A_{1a} • Harmonic motion from FM to B-flat M through DM (thirds relation) |
| THEME A – mm. 89-99 (8 + 3) | | | | |
| A _{1a} | 89-92 | B-flat M (S): m. 92 | <ul style="list-style-type: none"> • <i>rit.</i> on third beat of m. 91, then <i>a tempo</i> on first beat of m. 92 • Emphasis on beat two | <ul style="list-style-type: none"> • Oboe instead of Clarinet on melody • m. 89 repeated in m. 90 |

| Section | mm. | Tonal centers | Rhythmic elements | Special effects |
|-----------------|-------|--|---|--|
| A _{1b} | 93-96 | B-flat M (w): m. 96 | • Emphasis on beat two | <ul style="list-style-type: none"> • <i>zart</i> • Triangle enters: m. 93 • m. 93 repeated in m. 94 • Basses join accomp. figure: m. 93; E-flat changes harmony to root position • Flute 1 joins on melody: mm. 95-96 |
| Closing | 97-99 | B-flat M (w): m. 97 B-flat M (S): m. 99 | • Strongest cadence of the movement occurs in the last two measures | <ul style="list-style-type: none"> • Escape tone “C” omitted and replaced by “F” in oboe: m. 97 • Strings add <i>pizz.</i> to woodwind <i>tenuto</i> chords: mm. 98-99 • No 7th in penultimate chord: m. 98 • Perfect authentic cadence: m. 99 |

Aside from the obvious reference to a work of natural beauty, the “pearl” metaphor for *Brautlied* may also relate to the pearl’s quality of iridescence, a term applied to surfaces which appear to change color as the angle of view changes. Goldmark’s melodies are carefully crafted and the accompaniments’ orchestrations are constantly varied in order to create subtle changes of color.

Goldmark’s instrumentation for *Brautlied* includes the triangle, omits the trombones, and calls sparingly for flutes (the shrillest woodwind), trumpets (the loudest brass) and timpani. This instrumentation produces a light and delicate sound that must be maintained even in the three nearly-*tutti* passages in measures 13-16 and 55-58 (flutes omitted) and the crescendo in measure 88 (timpani omitted). The three passages mentioned are all marked *forte* or *fortissimo* and represent the only

playing in the movement for trumpets and timpani. Goldmark never calls for all of the movement's forces to play simultaneously.

The flutes are *tacet* in *Brautlied* until the crescendo in measure 88; their entrance creates a new color late in the movement. A new melodic color is also created when Flute 1 presents thematic material in measures 95-96; Flute 2 joins for the final two chords.

Goldmark's fondness for color and shading can also be seen in his horn-part writing. The three nearly-*tutti* passages cited earlier are the only places in the movement where all four horns play as a section; otherwise, Goldmark uses the horns to double other instruments at the unison or octave in order to enhance color. At times, the doublings shift between parts and sometimes fall away completely, creating a constantly changing palette.³⁵

Also of interest is the way Goldmark alters the color of A_{1b} in measures 93-94 by adding basses to the *pizzicato* accompaniment. The bass notes not only sound the lower octave but alter the harmonic structure as well; the subdominant chord is now heard in root position instead of in second inversion as in all previous occurrences.

³⁵ For instance, in mm. 5-6, Horn 2 doubles bassoon and cello at the octave and is in unison with the lower Violin 2 while Horn 1 is in unison with the upper Violin 2. In mm. 7-8 however, Horn 1 joins at the octave with the melody in Violin 1 and Clarinet 1 on beat one, then doubles Violin 2 for the remainder of m. 7 as well as m. 8; meanwhile, Horn 2 sounds the only B-flat in m. 7 (the fifth of an E-flat major chord) and has the only 4-3 suspension in m. 8 together with the 6-5 suspension in Bassoon 1 and Viola.

Brautlied provides ample evidence of the 1878 assessment that the *Rustic Wedding Symphony* is “melodically significant.”³⁶ Repetition, an integral part of the symphony’s opening *Hochzeitsmarsch*, is also a key factor in *Brautlied*’s memorable melodic ideas. For instance, in both the antecedent and consequent portions of A₁, unity is achieved through repetition of the first measure in the second (mm. 1-2; 5-6); further, the melodic line in measures 1-3 repeats the first pitch at the beginning of each measure. The A section’s subordinate theme (A₂) is connected to its principal theme through the melodic motive on beat two of measure 7 (Violin 1). The dotted-eighth/sixteenth rhythm (or with a sixteenth rest in place of the dot) unifies the themes of the B section, with the second measure being a repetition of the first in measures 29-30 and 39-40. A dotted-quarter followed by three eighths motive (mm. 63-64, 71-72, 74-76, 79) unifies the C theme group.

Goldmark retains melodic significance through direct harmonic shifts (mm. 9, 13, 21, 63), well-placed strong and weak cadences (the opening and closing phrases are prime examples), and by applying subtle variations to his rhythmic structures. The latter is accomplished, for example, by setting up an emphasis on beat 2 in measures 1-2, shifting the emphasis to beat 3 in measure 3 and adding *rit.* (for one beat only), and making beat 1 of measure 4 the strong beat. Further, Goldmark introduces hemiola in measures 10-11 and 13-14 of the A section’s subordinate theme and in the C section as well.

On two occasions in *Brautlied*, Goldmark moves to an A major chord in the

³⁶ AMZ XIII (March 13, 1878), cited in Brown, 499.

context of G minor. In measure 10, a G minor cadence on beat 1 is quickly followed by a *crescendo* to an A major chord on beat 2 with *sf*. The harmony immediately slips back to G minor in measure 11, not moving to D major as one might expect. Related to this unrealized expectation of D major is the close of the C theme area; it reaches F major in measure 83, a perfect preparation for the A theme's return in B-flat major. It is as if Goldmark has unfinished business, however. The F major chord of measure 83 is followed by a four-measure insertion that leads to a *ff* D major chord (m. 86) that quickly dissipates to *pp*. An F major/minor seventh chord appears suddenly and loudly in measure 88 (as if impatient with this D major indulgence!) in order to bring about the A theme's return in B-flat major.

Charles Rosen suggests that “the short, periodic, articulated phrase” is the clearest element of the classical style, a development that led to “a rhythmic texture of great variety.”³⁷ Goldmark forms his “pearl” by combining these elements of classicism with graceful melodies and an approach to instrumental color that shows great craftsmanship.

³⁷ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1972), 57-8.

CHAPTER SIX

Serenade

The third movement is interesting for the contradictions it contains. First, since the late eighteenth century, most symphonic scherzos stood in place of the minuet and were in rapid 3/4 time.³⁸ Goldmark's scherzo does not replace a minuet but follows one instead. Second, Goldmark's scherzo is in duple meter, similar to a number of scherzos from the early eighteenth century.³⁹ Its rhythmic features—a moderately quick tempo, four-measure phrases in cut time, quarter-note upbeat (Goldmark uses a group of four sixteenth notes) and accented weak beats—are similar to the eighteenth-century courtly bourrée.⁴⁰ Finally, while the term *scherzando* (meaning “joke”) would suggest music of a non-serious character, *Serenade* is cast in sonata form, a form often reserved for serious musical thoughts.

The primary theme begins with a chromatic figure of four sixteenth notes followed by an upward leap; the leap of a sixth establishes an intervallic connection with the opening bars of *Brautlied* as well as with the descending sixth leap in measures 21 and 24 of *Hochzeitsmarsch*. As the theme progresses, it is punctuated by imitative reiterations of the chromatic figure. The open fifth drones in the bassoons in measures 3-5 are reminiscent of bagpipes and remind the listener of the work's outdoor setting (Example 6).

³⁸ Randel, ed., 761.

³⁹ Ibid. For example, the scherzo in J.S. Bach's *Partita No. 3 for Clavier* (1727) is in duple meter, as are those found in the second and ninth inventions of Francesco Antonio Bonporti's (1672-1749) *Invenzioni für Violine und Basso Continuo, Op. 10* (1712).

⁴⁰ Ibid., 110. Also see Brown, 491.

Example 6. Goldmark, *Rustic Wedding Symphony*, movement three, mm. 1-19, opening of *Serenade*.⁴¹

82

Serenade

Allegro moderato scherzando. $\text{♩} = 92$.
(alla breve.)

2 Flöten

2 Oboen

2 Clarinetten in A

2 Fagotte

1. Hörner in F

2. Hörner in F

3. Hörner in F

4. Hörner in F

2 Trompeten in F

Allegro moderato scherzando. $\text{♩} = 92$.
(alla breve.)

1. Violinen

2. Violinen

Bratschen

Violoncelle

Contrabass

⁴¹ Goldmark, *Rustic Wedding Symphony*, full score, 82-4.

Example 6, continued.

Musical score for Example 6, continued, measures 4-8. The score is written for five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Horns (1. 2. Horn.). The Bratsche (Violin) part is also indicated. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and dynamics, including a *p* (piano) dynamic marking. A rehearsal mark 'A' is placed above the staff at measure 8. The page number '83' is located in the top right corner.

Musical score for Example 6, continued, measures 8-12. The score is written for five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Horns (1. 2. Horn.). The Bratsche (Violin) part is also indicated. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns and dynamics, including a *p* (piano) dynamic marking. A rehearsal mark 'A' is placed above the staff at measure 8. The page number '83' is located in the top right corner.

Example 6, continued.

The image displays two systems of a musical score for Example 6, continued. The first system, starting at measure 12, features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Viol.), Viola (Viola), and Bassoon (Br.). The Flute part begins with a melodic line marked *p* (piano) and includes a *pizz.* (pizzicato) instruction. The Violin and Bassoon parts also feature *pizz.* markings. The second system, starting at measure 16, includes the same five staves plus a string section with Violin I, Violin II, Violoncello (Cello), and Contrabasso (Double Bass). The string section is marked *arco* (arco) and *p* (piano) in the first measure, then transitions to *f* (forte) and *ff* (fortissimo) dynamics. The woodwinds continue their melodic lines, with the Flute and Clarinet parts showing *ff* dynamics in the final measure. The overall texture is dense, with multiple melodic lines in the woodwinds and a rhythmic accompaniment in the strings.

Drones figure even more prominently in the accompaniment of the secondary theme at letter B where they seem related to the tonic-dominant leaps in the bars preceding. The whole-note drones are transformed into half-note motion at measure 38 and are combined with an upward third leap (B/F# to D/A) in the bass voice (Example 7).

Example 7. Goldmark, *Rustic Wedding Symphony*, third movement, mm. 20-40.⁴²

85

The image shows a page of a musical score for a full orchestra and piano. The page is numbered 85 in the top right corner. The score begins at measure 20, indicated by a '20' in the top left. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into systems. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Horn (Hr.), Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), Double Bass (Cb.), and Piano (P). The score contains various musical notations including notes, rests, and dynamic markings such as *f*, *ff*, *p*, and *sfz*. A section labeled 'B' is marked at the beginning of the first system and again at the end of the score. The piano part is marked with *a 2.* and *ff*.

⁴² Goldmark, *Rustic Wedding Symphony*, full score, 85-7.

Example 7, continued.

86
26 Ob.

Fg.

Viol.

Vcll. I. II.

p

Detailed description: This musical system covers measures 86 to 90. The Oboe (Ob.) part begins with a melodic line in measure 86, marked with a forte (*f*) dynamic. The Flute (Fg.) part provides a harmonic accompaniment with sustained notes. The Violin (Viol.) and Viola (Vcll.) parts enter in measure 88 with a melodic line marked *p* (piano). The Viola part is divided into two staves, labeled I and II.

31 Ob.

Cl. *dim.* *p*

Fg.

Hörner. *atesSolo*

Tromp. *mf*

Viol. *mf*

Br. *mf*

Vcll. *p*

C.B. *p*

Detailed description: This musical system covers measures 91 to 94. The Clarinet (Cl.) part starts in measure 91 with a melodic line marked *dim.* (diminuendo) and *p* (piano). The Flute (Fg.) part has a melodic line in measure 92 marked *mf* (mezzo-forte). The Horns (Hörner.) part is marked *atesSolo* (attaca solo) and has rests. The Trumpets (Tromp.) part has a melodic line in measure 92 marked *mf*. The Violin (Viol.) and Trumpets (Br.) parts have melodic lines in measure 92 marked *mf*. The Viola (Vcll.) and Cello/Double Bass (C.B.) parts have melodic lines in measure 92 marked *p* (piano). The Viola part is divided into two staves, labeled I and II.

Example 7, continued.

87

36 Fl. *a 2.*

The musical score is arranged in a system of 12 staves. The top staff is for the Flute (Fl.), with a first ending (I.) in measures 36-38 and a second ending (a 2.) in measures 39-41. The second staff is for the Violin (V). The third staff is for the Viola (Va). The fourth staff is for the Violoncello (Vcl). The fifth staff is for the Contrabass (Cb). The sixth staff is for the Piano (P). The seventh staff is for the Violin (V). The eighth staff is for the Viola (Va). The ninth staff is for the Violoncello (Vcl). The tenth staff is for the Contrabass (Cb). The eleventh staff is for the Piano (P). The twelfth staff is for the Piano (P). The score is in 2/4 time and G major. The flute part has a first ending (I.) in measures 36-38 and a second ending (a 2.) in measures 39-41. The piano accompaniment consists of chords and arpeggiated figures.

The interval of a third provides an important harmonic link in *Serenade*. The movement begins with traditional key relationships: the primary theme is in D major and the secondary theme is in the dominant (A major). However, the exposition closes in C-sharp major (a third relation to the secondary theme's key) in order to establish the development's initial key of F-sharp major. After a series of fluctuations in which the motive's tonic changes by measure or half-measure, the development ends in A major, the perfect preparatory harmony required to begin the recapitulation with the primary theme in D major. An element of surprise is introduced when, instead of the expected D major, the primary theme sounds in F major. The secondary theme eventually returns in its expected key (D major) and the coda begins with the primary theme material, also in D major. Table 5 shows the modified harmonic scheme of *Serenade*.

Table 5. Harmonic scheme of *Serenade's* sonata form.

| | Exposition | | Development | Recapitulation | | Coda |
|---------|-------------------|--|--|--------------------------------------|---------|-------------|
| Theme | Primary | Secondary | S material | P | S | P material |
| Measure | 1-24 | 25-66 | 67-100 | 101-140 | 141-162 | 163-185 |
| Key | D major | A major, cadence on C-sharp major | <ul style="list-style-type: none"> • Begins in F-sharp major • State of flux • Final cadence on V | F major rather than D major | D major | D major |

While the thematic material of the development is based on the secondary theme, it is juxtaposed in measures 79-85 with the principal sixteenth-note motive of the primary theme as a means of unifying the movement during its state of flux (Example 8).

Example 8. Goldmark, *Rustic Wedding Symphony*, third movement, mm. 73-89.⁴³

92

73

Ob. **E**

Hor. I. *mf*

Viol. *pizz.* *pp*

Br. *p* *pp* *pizz.*

Vcll. *p* *pp* *pizz.*

C.B. *p* *pp* *pizz.*

78

Ob. *stacc.* **E**

Fg. *stacc.* *f* *f* *stacc.*

Viol. *arco* *pp* *sempre*

Br. *arco* *pp* *sempre*

Vcll. *arco* *pp* *sempre*

C.B. *arco* *pp* *sempre*

⁴³ Goldmark, *Rustic Wedding Symphony*, full score, 92-3.

Example 8, continued.

82

Fl.

Ob.

Cl.

Fg.

Viol.

Br.

Vcl.

C.B.

stacc.

stacc.

stacc.

Detailed description: This block contains the first system of a musical score, measures 82-84. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin (Viol.), Trumpet (Br.), and Violoncello/Double Bass (Vcl./C.B.). The Flute, Oboe, and Clarinet parts have staccato markings. The Violin and Trumpet parts have slurs. The Bassoon part has a slur. The Violoncello/Double Bass part has a slur. The music is in a key with one sharp (F#) and a 2/4 time signature.

Ob.

Cl.

Fg.

Viol.

Br.

Vcl.

C.B.

stacc.

az.

f

cresc.

cresc.

cresc.

f

f

Detailed description: This block contains the second system of a musical score, measures 85-87. It features seven staves: Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin (Viol.), Trumpet (Br.), Violoncello/Double Bass (Vcl./C.B.), and a new staff for Bassoon (Fg.). The Bassoon part has staccato markings. The Violoncello/Double Bass part has a forte (f) marking. The Violin and Trumpet parts have crescendo markings. The music is in a key with one sharp (F#) and a 2/4 time signature.

As the *Serenade*'s coda begins, Goldmark brings a new color to the primary theme by adding accompanying *pizzicato* strings. The sixteenth-note figure that began the primary theme becomes a fragment that is tossed throughout the string and woodwind sections on every beat for four measures. The playful rhythmic motion of these bars culminates in a *pianissimo* final cadence that prepares the listener for the slow movement that follows.

CHAPTER SEVEN

Im Garten [In the Garden]

In the mid-1800s, owning a garden was “quite a special mark of social difference.”⁴⁴ Goldmark’s inclusion of marriage events that take place in a garden is a clear indication that his work describes a wedding in a rural setting but not one between peasants.⁴⁵

The garden connects metaphorically to the marriage union in a host of significant ways: for instance, a garden is a place where seeds are planted, nurtured, and grown in order to sustain life as well as a place where the physical senses are delighted by fragrance, beauty, and repose. Placed immediately before the final dance, *Im Garten* may symbolize that portion of the Jewish wedding ceremony during which the newly-wedded couple spends time alone prior to the community celebration. In this tradition, the bride and groom transcend their former individualities to become one, thereby entering into a union that both isolates them from others and connects them to the wider community. The invisible reality of the couple’s oneness is made visible by their separation from the community.

Goldmark reflects these concepts musically through the A section’s tenderness and the B section’s passion (both representing the couple), and the cyclic connections between *Im Garten* and the outer movements (representing the couple’s connection to the community). Given the movement’s profound implications,

⁴⁴ Philip H. Goepf, *Symphonies and Their Meaning*, Series II (Philadelphia: J. B. Lippincott, 1902), 483.

⁴⁵ *Ländliche* (rustic) can also be translated “rural” or “country.”

Brown's belief that it stands "among the most original and deeply communicative of any [slow movement] in the late nineteenth-century repertoire" comes as no surprise.⁴⁶

One indication of the movement's communicative nature is the high concentration of descriptive terms (nearly forty uses) that Goldmark attaches to the melodic material, almost to the point of obsession (Table 6).

Table 6. Descriptive terms attached to melodic material in *Im Garten*.

| A Sections <i>Term (measure)</i> | B Section <i>Term (measure)</i> |
|--|--|
| <i>sehr zart und träumerisch</i> (2, 91) | <i>cantabile</i> (28) |
| <i>espressivo</i> (8, 19, 97, 108) | <i>sehr zart</i> (29) |
| <i>espressivo molto</i> (10, 21, 99, 110) | <i>innig</i> (30) |
| <i>sehr zart</i> (13, 24, 102) | <i>zart</i> (36, 40, 49, 53, 64, 65, 68, 69) |
| <i>cantabile</i> (17, 106) | <i>espressivo</i> (38, 54, 60, 66) |
| <i>canto</i> (91) | <i>mit Leidenschaft</i> (44) |
| <i>äusserst zart</i> (113) | <i>ruhig</i> (50) |
| | <i>wieder ruhig</i> (52) |
| | <i>mit Wärme</i> (58, 75) |
| | <i>heftig</i> (72) |
| | <i>ruhiger allmählig</i> (89) |

Goldmark employs a three-part structure for the movement:

| | | |
|----------|-----------|------------|
| A | B | A |
| mm. 1-27 | mm. 28-90 | mm. 91-118 |

The importance of *Im Garten*'s meaning to the symphony as a whole is seen in Goldmark's use of cyclic techniques to connect both of its sections to the weighty outer movements. First, measures 56-58a of *Im Garten* (B section) recall measures 182-186 from Variation 4 of *Hochzeitsmarsch* (compare Examples 9 and 10).

⁴⁶ Brown, 491.

Example 9. Goldmark, *Rustic Wedding Symphony*, fourth movement, mm. 56-59, quotation from Variation 4 of first movement.⁴⁷

117

The musical score is arranged in a system of 14 staves. The top staff is marked with a large 'E' and the number '56'. The key signature is three flats (B-flat major or D-flat minor). The score is divided into two measures by a vertical bar line. The first measure (measures 56-57) features dynamics of *pp* and *cresc.*. The second measure (measures 58-59) features dynamics of *f cresc. molto*. The instruments include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and Percussion (Timpani, Snare Drum, Cymbals). The score includes various performance instructions such as *Pos.* (Positivo) and *arco* (arco). The bottom staff is marked with a large 'E'.

⁴⁷ Goldmark, *Rustic Wedding Symphony*, full score, 117-8.

Example 9, continued.

118

58

a 2. mit Wärme
enpress.
ff mit Wärme
ff mit Wärme
ff
ff mit Wärme
ff
ff mit Wärme
ff mit Wärme
ff
ff mit Wärme
ff mit Wärme
ff mit Wärme
ff

Example 10. Goldmark, *Rustic Wedding Symphony*, first movement, Var. 4, mm. 181-186.⁴⁸

14
181

*Poco meno.
ruhiger*

Ob.
Cl.
Fg.

2.
4.

*Poco meno.
ruhiger*

⁴⁸ Goldmark, *Rustic Wedding Symphony*, full score, 14-5.

Example 10, continued.

184

f *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.*

Second, measures 1-5 and 17-27 of movement four (A section) are inserted as an *Andante* section in the otherwise spirited finale.⁴⁹ Composers of Goldmark's time used cyclic techniques to strengthen the continuity of their symphonic works, but Goldmark's purpose for connecting the three movements cyclically may include a rhetorical function in addition to the symbolic function cited earlier. For instance, if one imagines the variations of *Hochzeitsmarsch* to represent a host of varied life experiences that find their culmination in the wedding day, the recollection of Variation 4 during *Im Garten* may represent a special pre-wedding memory between the couple.⁵⁰ To continue the scenario, the insertion of the A section material—originally marked “very delicate and dreamlike”—into the otherwise frenzied finale may represent a moment of repose for the couple during which they enjoy a new memory based on their time alone in the garden.

Example 11 reveals the harmonic and melodic elements of the A section. The movement would seem to begin in G major as open fifths sound for one and a half measures in the cellos (G-D). By measure four, however, it becomes apparent that the key is B-flat major, and that the opening harmonic progression was $vi^{(no\ 3)}$, vi^7 (or ii^7/V), V^{4-3}/V , V^7 , I.

At its cadence in measure 12, the melody has slipped back into G major in order to prepare for the second statement of the A theme. Here, the viola sounds a B-natural, forming a G major triad in the accompaniment figure rather than the G-D

⁴⁹ Refer to the Kalmus full score; compare pages 108-111 with 157-159.

⁵⁰ The fourth variation contains the only use of *mit Wärme* in the first movement.

open fifth heard in measure one. The B-natural also replaces the B-flat of measure two (Oboe 1), altering the second chord of the progression as well.

The melodic line of the A section is in a single voice (clarinet) that divides into three sub-phrases (3.5 + 4 + 3), creating an irregularly-phrased yet memorable tune (10.5 measures). The theme is stated twice (orchestrated with doublings the second time) and the first 3.5 measures of the melody (in oboe) close the section. A constant syncopated figure in cellos or violas (and sometimes both) gently and insistently moves the melody forward.

Example 11. Goldmark, *Rustic Wedding Symphony*, fourth movement, mm. 1-16, harmonic and melodic elements of the A section.⁵¹

108

Im Garten

Andante. $\text{♩} = 72.$

2 Flöten

2 Oboen

2 Clarinetten in B

2 Fagotte

1. 2.
Hörner in F

3. 4.

2 Trompeten in F

3 Posaunen

Andante. $\text{♩} = 72.$

1. Violinen

2. Violinen

Bratschen

Violoncelle

Contrabass

Sehr zart und träumerisch.

(gest.)

p > dimin. pp

pp

pp

pp

pp

⁵¹ Goldmark, *Rustic Wedding Symphony*, 108-9.

Example 11, continued.

6

Ob.

Cl. *pp* *espress.* *p* *espress. molto*

Br. (*geth.*) *p* *mf dim.*

Vcl. *mf dim.*

C.B. *mf dim.*

11

Ob. *p* *pp* **A**

Cl. *p*

Hor. I. II. *p*

Viol. *sehr zart.* *pp* *p*

Br. *p* *dimin. pp*

Vcl. *sehr zart.* *pp* *pp*

C.B. *pp*

A *pp*

By contrast, the melody in *Im Garten*'s B section is constructed of a four-measure unit that begins in a low voice and is combined with an imitative high-voice countermelody that seems to represent the groom and the bride respectively. Replacing the A section's syncopated accompaniment in common time is an accompaniment of constant eighth notes in 12/8; the three-fold increase in the accompaniment's successive attack activity (from four to twelve attacks per measure) animates the melody (Example 12). The passage beginning at measure 44 contains Goldmark's only use of *mit Leidenschaft* (with passion). While the A section resembles the tender, subdued, and quiet nature of chamber music, the B section swells with wide and sudden dynamic changes that involve the entire orchestra with the exception of timpani.

Example 12. Goldmark, *Rustic Wedding Symphony*, fourth movement, mm. 28-44, beginning of contrasting B section.⁵²

112

Poco più lento. ♩ = 60. *sehr zart* *innig*

Viol. *p*

Br. *pp sempre*

Vcll. *p cantab.*

33 *rit.* **B** *p zart.*

Ob. *rit.* **B** *p zart.*

Fag. *rit.* *p* *zart.*

Hörner. 1.2. *p* *rit.*

Viol. *p* *f* *pp* *rit.* *dimin.*

Br. *f* *pp* *rit.* *dimin.*

Vcll. *f* *pp* *rit.* *dimin.* **B**

⁵² Goldmark, *Rustic Wedding Symphony*, 112-3.

Example 12, continued.

37

Ob. *cresc. molto*

Cl. *espress.* *dim.* *p zart.*

Fag. *cresc. molto* *pp* *dim.*

Viol. *cresc. molto* *dim.* *p*

Br. *cresc. molto* *dim.* *pp*

Vcll. *pp* *cresc. molto* *dim.* *pp*

cresc. molto espress. *dim.* *p*

41

Ob. *cresc. molto* *dim.* *string. f*

Cl. *cresc. molto* *dim.* *f sempre*

Hor. 3. *cresc. molto* *dim.* *f sempre* *string. poco*
3 Solo.

Viol. *espress. molto* *cresc. molto* *dim.* *sf* *mit Leidenschaft* *string. poco*

Br. *cresc. molto* *dim.* *f sempre*

Vcll. *pp* *cresc. molto* *dim.* *f sempre*

pp *cresc. molto sempre molto* *dim.* *f* *string. poco* *sf*

The climax of the B section occurs at measure 83 (the work's first homorhythmic *tutti* scoring), after which a "Wagnerian" sixteenth-note passage that descends through the string section ushers in the return of the A theme (Example 13). Like all of the movements before it, *Im Garten* ends as quietly as it began.

Example 13. Goldmark, *Rustic Wedding Symphony*, fourth movement, mm. 82-90, climax of B section and return of the A theme.⁵³

124

82

The image displays a page of musical notation for Example 13, measures 82-90. The score is arranged in a system of staves. At the top left, the measure number '124' is written above the first staff, and '82' is written below the first staff. The notation includes various instruments: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Horns). The Horns part is specifically labeled 'Hörner.' with the numbers '1. 2.' and '3. 4.' indicating different horn parts. The music is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' (forte) and 'fz' (forzando). The score shows a climactic passage with dense textures and rapid melodic movement.

⁵³ Goldmark, *Rustic Wedding Symphony*, 124-6.

Example 13, continued.

125

84

H

H

Example 13, continued.

126

86

Viol.
Br.
Vcll.
C. B.

dim.
p dim.
p>

This musical system covers measures 86 and 87a. It features four staves: Violin (Viol.), Trombone (Br.), Violoncello (Vcll.), and Contrabasso (C. B.). The Violin part begins with a melodic line marked *dim.* The Trombone part has a melodic line starting in measure 87a, marked *p* and *dim.* The Violoncello part has a melodic line starting in measure 87a, marked *p>*. The Contrabasso part is mostly silent, with some notes in measure 87a.

87b

Ob.
Cl.
Viol.
pp
dim.
pp
dim.
pp dim.
pp dim.

ruhiger allmählig

This musical system covers measures 87b and 88. It features six staves: Oboe (Ob.), Clarinet (Cl.), Violin (Viol.), and two staves for the Violoncello (Vcll.) and Contrabasso (C. B.). The Oboe and Clarinet parts are mostly silent. The Violin part has a melodic line starting in measure 88, marked *pp* and *dim.* The Violoncello part has a melodic line starting in measure 88, marked *pp* and *dim.* The Contrabasso part has a melodic line starting in measure 88, marked *pp dim.* The tempo/mood marking *ruhiger allmählig* is placed above the Violin staff. The Violoncello and Contrabasso parts have a rhythmic accompaniment of eighth notes.

CHAPTER EIGHT

Tanz [Dance]: Finale

Each of the first four movements of *Rustic Wedding Symphony* begins and ends quietly and reflectively. The fulfillment of the important life-affirming vows illustrated by these movements becomes cause for a joyful community celebration, portrayed musically by the sudden *fortissimo* eruption of an energetic dance!

While the beginnings of the first and last movements are very different dynamically, there are two points of similarity: octave melodic statements and an element of surprise. The first movement began with cellos and basses in octaves and led unexpectedly to a theme and variations. The last movement begins with the entire orchestra in four octaves and develops, surprisingly, into a four-voice fugue followed by a double fugue.

While finales by Mozart (*Symphony No. 41*), Beethoven (quartets opp. 131 and 133), and Mendelssohn (*Elijah*) had “elevated [the use of fugue in a sonata] to a level of artistic accomplishment,”⁵⁴ Goldmark’s decision to use a fugue in the finale may be connected to the work’s programmatic nature as well. Fugues were considered by some as illustrative of discourse; historian Johann Nikolaus Forkel (1747-1818) believed that “Bach considered his parts as if they were persons who conversed together like select company.”⁵⁵ Goldmark’s brisk finale makes it easy

⁵⁴ Randel, ed., 338.

⁵⁵ Ibid., 336.

for one to imagine the wedding party and guests engaged in joyful celebration and conversation after the ceremony.

The finale's two-measure opening motto quickly establishes E-flat major as the tonic and provides another connection to the opening of the first movement—both begin with a quarter followed by two eighths and utilize scale-degrees one and five (compare the opening measures of Examples 1 and 14).⁵⁶ The motto becomes the basis for the finale's fugue subject—Goldmark adds a turn on the first note and retains the motto's rhythm and melodic repetition in the subject's opening measure. The second bar of the fugue subject moves to the dominant harmony but retains the principal features of the previous bar. Reminiscent of the phrasing of Brahms's *Haydn Variations* cited earlier (see Table 1), the initial subject and answer are constructed in five-measure units (Example 14).

⁵⁶ The opening measure's scale-degree pattern of 1-5-1 is altered in the finale to 1-1-5.

Example 14. Goldmark, *Rustic Wedding Symphony*, fifth movement, mm. 1-20, relationship of introduction to fugue subject and five-measure construction.⁵⁷

Tanz 131

Allegro molto. $\text{♩} = 112$
(alla breve)

2 Flöten
2 Oboen
2 Clarinetten in B
2 Fagotte
Hörner in F (1., 2., 3., 4.)
2 Trompeten in F
3 Posaunen
Pauken in Es. B
Triangel.
Becken mit Holzschlägel

Allegro molto. frisch und scharf markirt.
(alla breve) $\text{♩} = 112$.

1. Violinen
2. Violinen
Bratschen.
Violoncelle
Contrabass

⁵⁷ Goldmark, *Rustic Wedding Symphony*, full score, 131-2.

Example 14, continued.

5 132

Viol.
Br.
Vcll.
C.B.

f sempre
sf
sf
f sempre

Detailed description: This system contains measures 5 through 10 of the piece, which are numbered 132 through 137. The score is for four instruments: Violin (Viol.), Trombone (Br.), Violoncello (Vcll.), and Contrabass (C.B.). The Violin part begins with a melodic line marked *f sempre*. The Trombone part has a rhythmic accompaniment with accents and is marked *sf*. The Violoncello and Contrabass parts have a similar rhythmic accompaniment, with the Violoncello marked *sf* and the Contrabass marked *f sempre*. The key signature has two flats and the time signature is 4/4.

11

sf
sf
f sempre
f sempre

Detailed description: This system contains measures 11 through 15. The Violin part continues its melodic line. The Trombone part has a rhythmic accompaniment with accents and is marked *sf*. The Violoncello and Contrabass parts have a similar rhythmic accompaniment, with the Violoncello marked *sf* and the Contrabass marked *f sempre*. The key signature has two flats and the time signature is 4/4.

16

sf

Detailed description: This system contains measures 16 through 20. The Violin part continues its melodic line. The Trombone part has a rhythmic accompaniment with accents and is marked *sf*. The Violoncello and Contrabass parts have a similar rhythmic accompaniment, with the Violoncello marked *sf* and the Contrabass marked *f sempre*. The key signature has two flats and the time signature is 4/4.

The harmonic structure of the secondary zone is dominated by mediant relationships. The secondary theme begins in B-flat major (a conventional key relationship), but it is approached from a strong cadence in D major in which D becomes the third scale-degree of B-flat major (Example 15).

Example 15. Goldmark, *Rustic Wedding Symphony*, finale, mm. 58-63, transition to secondary theme in B-flat from D major.⁵⁸

139

58

The musical score is presented in a system of 12 staves. The first six staves are for the string section (Violins I, Violins II, Violas, Cellos, Double Basses, and Contrabasses). The last six staves are for the piano (Right Hand and Left Hand). The score begins at measure 58, marked with a first ending bracket and a 'C' time signature. The first theme is marked *ff* and *a2.*. The secondary theme begins at measure 63, marked with a *f* dynamic and a *pp* piano dynamic. The score concludes at measure 63, marked with a *C^{pp}* time signature.

⁵⁸ Goldmark, *Rustic Wedding Symphony*, full score, 139.

The B-flat major theme ends a minor third lower in G major; G then becomes the third scale-degree of E-flat major when the theme resumes. The E-flat major statement of the secondary theme is abbreviated and ends a minor third lower in C major, after which the development begins immediately in D-flat major, a key that marks the development with a reversal in tonal direction (higher rather than lower) and a contraction of the intervallic relationship (a second rather than a third). The key relationships propel the movement forward and reserve harmonic closure for the coda.

Of great interest is the finale's recapitulation—it proceeds as expected until a sixteen-measure quotation from the A section of *Im Garten* is inserted in measures 170-185. The inserted theme seems to initiate further expansions, for, after its presentation, a new version of the secondary theme occurs (m. 207-232) and is followed by three new themes (mm. 233-244, mm. 266-276, and mm. 277-292). The second new theme, marked *mit Wärme*, leads directly to the third; the third new theme, whose long-short rhythmic pattern is inverted in the accompaniment's imitation, begins the coda (Example 16). Table 7 describes the sequence of events that form *Tanz's* structure.

Example 16. Goldmark, *Rustic Wedding Symphony*, finale, mm. 265-278, second new theme and coda theme.⁵⁹

170
265

a 2. **M**

sf *mit Wärme*

sf *mit Wärme*

sf *mit Wärme*

M

⁵⁹ Goldmark, *Rustic Wedding Symphony*, 170-1.

Example 16, continued.

273 171

The musical score is arranged in 12 staves. The first six staves are grouped by a brace on the left, and the last six staves are grouped by a brace on the right. The music is in a minor key, indicated by three flats in the key signature. The score begins at measure 273 and ends at measure 300. The first staff has a *cresc.* marking and a *f* dynamic. The second staff has a *cresc.* marking and a *f* dynamic. The third staff has a *cresc.* marking and a *f* dynamic. The fourth staff has a *cresc.* marking and a *f* dynamic. The fifth staff has a *cresc.* marking and a *f* dynamic. The sixth staff has a *cresc.* marking and a *f* dynamic. The seventh staff has a *cresc.* marking and a *f* dynamic. The eighth staff has a *cresc.* marking and a *f* dynamic. The ninth staff has a *cresc.* marking and a *f* dynamic. The tenth staff has a *cresc.* marking and a *f* dynamic. The eleventh staff has a *cresc.* marking and a *f* dynamic. The twelfth staff has a *cresc.* marking and a *f* dynamic. The score includes *f sempre* markings in measures 293, 294, 295, 296, 297, 298, 299, and 300. There are *a.2.* markings above the first and eighth staves. The score shows a progression from a crescendo to a fortissimo dynamic, which then remains constant.

Table 7. Formal structure of *Tanz*.

| Section | mm. | Features |
|-----------------------|----------------|--|
| Exposition | 1-88 | |
| | 1-2 | Motto establishes E-flat major through repetition of scale degrees 1 and 5; relates to <i>Hochzeitsmarsch</i> and <i>Tanz</i> fugue theme |
| | 3-60 | <i>Primary zone</i> |
| | 3-28 | Four-voice fugue with strings only. Sequence = Violin 2, Viola, Cello/Bass, Violin 1. |
| | 29-54 | Double fugue involving woodwinds, horns, and trumpets. |
| | 55-60 | Closing passage with D major cadence; medial caesura “filled in” with repeated D’s in Violin 1. |
| | 61-88 | <i>Secondary zone</i> |
| | 61-77 | Begins in B-flat major; moves to cadence in G major |
| | 78-88 | An abbreviated version of the secondary theme that serves as a transition to the development. Begins in E-flat major; moves to cadence in C major. |
| Development | 89-132 | |
| | 89-102 | Double fugue of primary zone begins in D-flat major (Violin 2) and moves to G-flat major (Violin 1); plagal harmonic motion rather than dominant |
| | 103-118 | Secondary theme in E-flat major with cadence in the same key |
| | 119-132 | Fragment of secondary theme that begins in B major (tonic becomes scale-degree 3); moves to B-flat major and serves as a transition to the recapitulation |
| Recapitulation | 133-276 | |
| | 133-138 | Head motive of primary theme in E-flat major |
| | 139-147 | Harmonic sequences over a chromatically ascending and descending bass line |
| | 148-169 | Closing passage; alternation of <i>sff</i> chords on weak beats between high and low instruments; motive from the introduction (now in B-flat major) moves to... |
| <i>Insertion</i> | 170-185 | Quotation of <i>Im Garten</i> theme (mvmt. 4) in G major |
| | 186-206 | Secondary theme in B-flat major; moves to cadence in G major as in the exposition |
| <i>New version</i> | 207-232 | A new version of the secondary theme begins in C major (tonic becomes scale-degree 5) |
| <i>New theme 1</i> | 233-244 | A new theme is introduced by Flute 1 and Clarinet 1, first in E major then in E-flat major; a one-octave B-flat chromatic scale leads back to... |

| Section | mm. | Features |
|--------------------|----------------|---|
| | 245-252 | Head motive of primary theme in E-flat major |
| | 253-265 | Harmonic sequences over a chromatically ascending and descending bass line |
| <i>New theme 2</i> | 266-276 | A new theme marked <i>mit Wärme</i> leads to the coda |
| Coda | 277-335 | |
| <i>New theme 3</i> | 277-292 | Coda theme; the theme's rhythmic pattern is inverted in the accompaniment's imitation |
| | 293-303 | Repeat of coda theme; Trb. 1, 3 and Timpani added |
| | 304-314 | <i>Stringendo</i> |
| | 315-335 | Closing (<i>Poco piu</i>) with strong tonic-dominant closure |

Since a garden represents a place where seeds are planted, nurtured, and grown, the spawning of new themes that occurs after the *Im Garten* quotation could be likened to the birth of new generations. The garden is also a place of repose and intimate communication, so this regenerative activity could also represent the principle of the Sabbath: repose and reflection result in renewal.

The finale makes the teleological nature of Goldmark's symphony evident. The quiet beginnings and endings of the first four movements and the first movement's theme and variations form with its allusion to transcendence prepare the listener for the culminating finale. The finale grounds the entire work—the sonata form, the fugue and double fugue of the primary zone, the multiple mediant relationships of the secondary zone, and the cyclic insertion that generates an expansion of the thematic material in the recapitulation and coda are musical devices that Goldmark uses to place the weight of the *Rustic Wedding Symphony* at the work's end. This Romantic-era shape is well-suited to his creating a musical dramatization of a country wedding; he begins with quiet deliberation, moves

through the ceremony, and culminates in a celebrative dance. As Goldmark touches upon the sublime mysteries of transcendence, community, and two becoming one, life begins to happen!

CHAPTER NINE

Conclusions and Suggestions for Further Study

Although he lived and worked during a time when lines were being drawn between the styles of Wagner and Brahms, Goldmark was able to incorporate both approaches into a single musical fabric. As a member of the inner circle of musicians in late nineteenth-century Vienna, Goldmark's favor was sought on more than one occasion by Gustav Mahler, and the young Jean Sibelius approached Goldmark for instruction in composition. Though internationally-known during his time, Goldmark's music is not widely known among performers and audiences today. Since his music satisfies a high artistic standard, why does it still suffer from neglect?

Out of necessity, histories of music focus on certain composers. Goldmark's work was important and innovative, but the "blending" feature that is so prominent in his work may be the very reason that he and it have quietly blended into the backdrop of history. While, as Scherber observed, Goldmark's music successfully reflected the *soul* of Vienna, perhaps the music of Wagner, Brahms, and Mahler is better known in our time because it more immediately challenged and engaged humanity's *mind*.

Despite its present neglect, Goldmark provided a body of music that is both accessible to audiences and worthy of the attention of the academic community. I would like to suggest several practical ways to further the understanding of Goldmark's music and to make it more widely known.

Goldmark's works could provide the basis for an in-depth exploration of the topic of orientalism in music. In the preface of Goldmark's memoirs, Scherber hails him as one of the first to "exert a stimulating influence upon our western art" through the use of "Jewish-oriental-exotic music"⁶⁰ and Brown claims that "Viennese audiences have always been attracted to the type of exoticism present in Goldmark's most popular works."⁶¹ What, in particular, is "oriental" about Goldmark's music? Does it include intervallic or harmonic features that are "oriental"? Is it the nature of his subject matter that makes his music "oriental"? Or is Goldmark's music considered "oriental" because he was not a native of Vienna, and the label used as a matter of convenience or even of reproach? A careful reading and application of the ideas of Edward W. Said's *Orientalism* (Vintage Books, 1979, 1994) would almost certainly lead to a greater understanding of the topic of orientalism in music, both generally and as it relates to Goldmark.

Hanslick's positive comments regarding the *Rustic Wedding Symphony* (as cited in Chapter Three) were made in contrast to his low opinion of Dvořák's new symphonic poem, *The Wood Dove*. Using Hanslick's opinion regarding "programs" as a point of departure, a host of relationships between programmatic symphonies and symphonic poems could be studied, starting with Goldmark and moving back to Beethoven, Berlioz, and Schumann, and forward to Dvořák, Tchaikovsky, Mahler, and Sibelius.

⁶⁰ Goldmark, *Notes*, x.

⁶¹ Brown, 486.

The academic community could begin to refer to Goldmark's works in courses on form and analysis. The *Rustic Wedding Symphony's* second movement (*Brautlied*) could serve as an excellent example of rondo form, and the fugue that opens the finale as a model of fugal writing. Passages from the symphony's first, fourth, and fifth movements could be used as a demonstration of cyclic techniques in the Romantic era, and the *Rustic Wedding Symphony* could be heralded as a work that effectively blends the antithetical approaches of Brahms and Wagner.

Professional and university orchestras could excerpt passages from the *Rustic Wedding Symphony* for ensemble auditions. For instance, the opening of *Hochzeitsmarsch* for cello and bass, the delicate opening melody of either *Brautlied* or *Serenade* for clarinet, the expressive sixteenth-note passage in Variation 4 for viola, the light and fast staccato of Variation 6 for flute, and the technical Variation 10 for violin all provide excellent audition material.

Symphony orchestras and chamber groups could begin to include Goldmark's works on their programs or even to plan concerts around his works. Since 2015 will mark the 100th anniversary of Goldmark's death, an all-Goldmark program featuring *Prometheus Bound* or *In the Spring Overture*, the *Violin Concerto*, and the *Rustic Wedding Symphony* would provide performers and audiences with fresh, appealing, and exciting music. A "Goldmark and His Contemporaries" concert that coupled Goldmark with Brahms, Mahler, Sibelius, Wagner, or Johann Strauss, Jr. would also be popular, and *Brautlied*, *Serenade*, or *Im Garten* could be included on a "Valentine's Day" concert featuring the music of

romantic composers. Opera houses could mount productions of *The Queen of Sheba*, *Merlin*, or *The Cricket on the Hearth* (the last work that Brahms heard in a live performance).

The works of Goldmark represent a wide-open field of study for theorists and musicologists. Violinists would benefit from a scholarly treatment of Goldmark's *Violin Concerto* and singers from a study of his *Sechs Lieder*. Finally, a monumental project detailing the life and works of Karl Goldmark would be extremely valuable; composers would find a special depth of inspiration in Goldmark's personal story, performers would discover music that challenges them on all levels, and audiences could once again come to know the soul of Vienna.

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APPENDIX A

Biography of Karl Goldmark

Karl Goldmark was born May 18, 1830, at Keszthely in western Hungary; his father served as cantor and notary in the small town.⁶² He was raised “in the present-day Austrian Burgenland, the region that produced Haydn, Liszt, and Joachim.”⁶³

The adults of Goldmark’s youth were focused solely upon “securing the necessities of life, and this they managed to do only by the hardest kind of labor. Art . . . did not exist for them.”⁶⁴ Such dire conditions did not make it possible for Goldmark to attend school as a child. He described his childhood as “carefree” and “happy” since he was never “bothered by any anxiety or trouble about school”; he consequently had much time to spend “in the fields and meadows, in the woods, up in the trees, and on the dung hill.”⁶⁵

Goldmark’s first start in music did not occur in the usual context of a childhood musical education. He recalls:

On one occasion, after a wedding feast, a number of half-filled tumblers were left on the table. I observed that each gave out a lower or higher note according to the quantity it contained. I made a scale with these tumblers and then played some tunes that I knew on them, with a little stick, to the great amazement of the company—and the “genius” was born. I had never heard any music, in the real sense.⁶⁶

⁶² Goldmark, *Notes*, 19.

⁶³ Bertagnolli, 317.

⁶⁴ Goldmark, *Notes*, 25-6.

⁶⁵ *Ibid.*, 22-3.

⁶⁶ *Ibid.*, 24.

Soon after, at the age of eleven, one of the choir singers gave Goldmark some basic lessons on the violin, at which point “a glimmering of what music with all its poetic power might mean” came to him.⁶⁷

Goldmark’s next experience with music occurred while he was relaxing in a grove of hazelnut trees beyond his home. One Sunday morning he heard four voices singing Holy Mass accompanied by an organ. He recalls:

My whole being seemed to float in a stream of sweet sounds and soft harmonies. Distance lent enchantment to these sweet incorporeal sounds wafted from afar. How deeply they did sink into my childish heart.

I had never heard anything like this before, the church being quite a distance off. Besides, we were never allowed to enter it. For the first time in my life I heard and experienced the overpowering force of harmony and of music in general. I was so ignorant I could not account to myself for what had happened. My eyes were filled with tears. Even today I am thrilled when I recall this first tremendous impression produced on me by music.

At this moment my fate and future were decided and my career settled. I was to be a musician, and strangely enough it came about through the Catholic Church.⁶⁸

Goldmark cites three additional transformational experiences from his childhood. In 1842, Goldmark began to receive twice-a-week lessons from the violinist Anton Eipeldauer at the music school in Ödenburg, a two-hour walk each way. Remarkably, Goldmark appeared as a soloist on the music society’s concert after only one year’s instruction.⁶⁹ Around this same time, Goldmark heard an orchestra for the first time, an experience that caused his heart to beat with a

⁶⁷ Ibid., 25.

⁶⁸ Ibid., 26-7.

⁶⁹ Ibid., 27-30.

“mysterious, sweet expectation of the wonders that were to come.”⁷⁰ Finally, Goldmark describes his initial impressions upon seeing and hearing a piano: “my delight was quite as great as my astonishment to see [the pianist’s] fingers galloping so madly over the keys without getting confused or striking a wrong note.”⁷¹

In the summer of 1844, Goldmark went to Vienna to continue his education and stayed with his brother, Josef, who was studying medicine there. Goldmark’s teacher became Leopold Jansa, a member of the Imperial Court Orchestra and professor at the University of Vienna. Despite the fact that Goldmark knew nothing about the theory of harmony or counterpoint, Jansa gave him, in addition to violin instruction, encouragement to continue composing and advised him to hear as much good music as possible.⁷² After a year and a half, however, Goldmark’s lessons with Jansa had to be given up due to economic hardships; this was “the beginning of a very sad time of want and starvation [that lasted] for many years.”⁷³ Goldmark continued playing the violin and “kept on composing fantasias, variations, and concertos, especially for the violin” heavily influenced by works for violin by Bériot, Alard, and Vieuxtemps.⁷⁴

Economic realities forced Goldmark to give up the violin and composition for a time in order to prepare for entrance to the Polytechnic University in Vienna; he was admitted to this institution in October 1847 as well as to the Vienna

⁷⁰ Ibid., 30.

⁷¹ Ibid., 31. The performer was Professor Eduard Pickhert (1817-1881) from of the Vienna Conservatory, playing fantasies of Liszt and Thalberg.

⁷² Ibid., 32-5.

⁷³ Ibid., 37.

⁷⁴ Ibid., 40.

Conservatory.⁷⁵ The Polytechnic saw little of Goldmark as he immersed himself in violin studies at the conservatory with Joseph Böhm, an “extraordinary teacher” known for providing his students with “a real mastery of the violin coupled with a thorough education in music,”⁷⁶ and in music theory with Gottfried Preyer, “an excellent teacher of harmony and counterpoint” who also conducted the student orchestra.⁷⁷ Among all of his conservatory experiences, which included hearing the fifteen-year-old Joachim in a Beethoven concerto, Goldmark counted playing in the orchestra as “the most important of all,” as it exposed him to “a new world, the world of Haydn, Mozart, and Beethoven.”⁷⁸ His conservatory days ended suddenly with the onset of the revolution in March 1848.

Goldmark performed with small theater orchestras (sometimes as the only first violinist) and as a violin soloist. Having taught himself to play the piano,⁷⁹ necessity required him to play dance music at balls “until four in the morning in Ödenburg, Ofen, and later in Vienna.”⁸⁰ Despite the closing of the conservatory, he still managed to study every orchestral instrument “as if he had some presentiment that he was to be a composer”⁸¹—a clear example of the “untiring iron will to learn” for which he strongly advocated and which he retained into old age.⁸²

⁷⁵ Ibid., 44.

⁷⁶ Ibid., 45.

⁷⁷ Ibid., 47.

⁷⁸ Ibid., 46.

⁷⁹ Goldmark remarked that learning to play the piano “gave a new direction to [his] entire musical life” (p. 82).

⁸⁰ Ibid., 82.

⁸¹ Fuller-Maitland, 140-1.

⁸² Goldmark, *Notes*, 22.

Goldmark returned to Vienna in 1851. Seven years later, urged on by a number of associates, he felt it was time to present a concert of his own works.⁸³ He spent what little savings he had to pay for the posters, the tickets, and the concert venue, and worked diligently to secure the volunteer services of an orchestra, chorus, and soloist. A single rehearsal was to be held the day before the concert, but he was forced to cancel the concert since less than half of the small orchestra (his associates with the Carl Theater) kept their promise to attend the rehearsal.⁸⁴

Goldmark was in despair. By chance, he soon made the acquaintance of a Viennese lawyer known as a patron of the arts with a keen desire to support new talent. Goldmark promised letters of support from Professor Dachs of the Vienna Conservatory and Eduard Hanslick. Dachs had agreed to perform the piano quartet, so his endorsement was secure. Goldmark was unacquainted with Hanslick, however; to be so confident of the critic's approval was a bold move. Goldmark sent Hanslick the overture to be performed and asked for his opinion; Hanslick concluded that the work "shows talent but is still immature." The lawyer, satisfied of Goldmark's abilities, agreed to purchase fifty seats, thereby covering Goldmark's expenses and providing an audience. The concert took place on March 12, 1858; according to Goldmark, "the reception was friendly . . . the press was partly favorable, partly not." In view of the considerable publicity that the concert provided, his purpose was achieved.⁸⁵

⁸³ Ibid., 97.

⁸⁴ Ibid., 97-9.

⁸⁵ Ibid., 99-101.

Shortly after his first public concert, Goldmark was required to settle in Budapest for about eighteen months due to family reasons. The hiatus from Vienna came at a good time for Goldmark; he was growing weary of “the variety show with its degrading influence,” a reference to his work in the theater. In Budapest, “a new day dawned for [him], a time of serious unceasing study.”⁸⁶

Goldmark’s self-guided pursuits included “a thorough study of counterpoint, canons, and all forms of fugues” that naturally included the works of J. S. Bach. “Bach helped me,” Goldmark wrote, “not only in advancing my understanding of counterpoint, but even more in enriching my style debased by much atrocious accompaniment of farces.”⁸⁷ The study of Bach was followed by an intensive study of the symphonies and quartets of Beethoven’s third period. This valuable period of study helped him to overcome what he referred to as “the Mendelssohn influence.” Citing his need for “an artistic atmosphere in which [to] breathe and thrive,”⁸⁸ Goldmark returned to Vienna in the summer of 1860; he continued his residency there until his death in 1915.

⁸⁶ Ibid., 104.

⁸⁷ Ibid., 107.

⁸⁸ Ibid., 109.

APPENDIX B

English Translations of German Terms in *Rustic Wedding Symphony*

allein – alone
allmählig – gradually
äusserst – extremely
belebter – animated
breit - broad
canto – melody
etwas – rather; somewhat
fliessend – flowing
flüchtig – hasty
frisch – brisk; lively
früher – earlier
gebunden – legato (connected)
gemessen – deliberate
generalpause (*gener.*) – a rest for the entire ensemble
geteilt – divided
heftig – vehement; passionate
hevortretend – to the fore
holzschlägel – strike with wood
innig – heartfelt
langsamer – slower
leicht – light (easy)
leidenschaft – with passion
markirt – accented
mit Wärme – with warmth
nicht schleppend – not heavy
ruhiger – quiet, calm, tranquil
scharf – pointed
sehr – very
tanz – dance
träumnerisch – dreamlike
wieder – again
zart – delicate; tender
zurückhaltend – returning (as to a previous tempo)

6

Violin I: *p*, *pp*, *f*, *f*

Violin II: *p*, *pp*, *f*, *f*

Viola: *p*, *pp*, *f*, *f*

Cello/Double Bass: *p*, *pp*, *f*, *f*

Violin I: *pp*, *p*, *pp*, *mf*, *p*

Violin II: *arco*, *p*, *pp*, *mf*, *p*

Viola: *arco*, *p*, *pp*, *f*, *<sf>*, *mf*, *p*

Cello/Double Bass: *arco*, *p*, *pp*, *f*, *<sf>*, *mf*, *p*

A

Musical score for section A, measures 13-16. The score consists of 13 staves. The first two staves are for the upper strings (Violins I and II), the next two for the lower strings (Violas and Cellos/Double Basses), and the remaining nine staves are for the piano. The music is in a minor key and features complex rhythmic patterns with many accents and dynamic markings such as *f*, *sf*, *ff*, and *p*. The piano part includes triplets and trills. The section is marked with a large 'A' at the beginning and end.

19

Cl. *p* **B**

Fg. *p*

Horn 3. *pp* *p*

Viol. *p* *p* *p*

p *p* *p*

p *p* *p*

B

25

Viol. *dim.* *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *p* *dim.* *pp*

dim. *dim.* *pp*

pp

C

C_{pp}

74
31

Ob.

Fg.

Horn 1.

Viol.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

36

Ob.

Cl.

Fg. II.

Horn 1.

Viol.

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

D

Dpp

E

The musical score for page 42, measures 42-46, is arranged in a multi-staff format. The top staff is a grand staff (treble and bass clefs). Below it are staves for woodwinds (flute, oboe, clarinet, bassoon) and brass (trumpet, trombone, tuba). The bottom section includes a Triangel (triangle) and a double bass staff. The score contains various musical notations including notes, rests, and articulation marks. Dynamic markings such as *f* (forte), *p* (piano), and *pizz.* (pizzicato) are used throughout. Tempo markings include *rit.* (ritardando) and *tempo*. A section labeled 'E' is marked at the top and bottom of the page. The key signature is one flat (B-flat), and the time signature is 3/4.

Violin I

Violin II

Viola

Violoncello

Right Hand 1

Right Hand 2

Left Hand 1

Left Hand 2

Left Hand 3

Left Hand 4

Left Hand 5

Left Hand 6

arco

p

pp

f

mf

F

The musical score is arranged in a grand staff format with multiple systems. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Horns), and percussion. The score is marked with a forte **F** dynamic at the beginning. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *sf*, *ff*, and *p*. There are also trills and triplets indicated throughout the score.

F

60 ⁷⁴ Ob. *zart*
 Cl. *p*
 Fg. *p*
 Hörner. *p*
 Viol. *p*
 Br. *p*
 Vcll. *p*

66 **G**
mf *mf* *dim.* *p* *zart* *dim.*
mf *mf* *dim.* *p* *dim.*
mf *mf* *dim.* *p* *dim.*
mf *mf* *dim.* *p* *dim.*
zart
pp
pp
pp
G^{pp}

73

Ob. *p* *dim.* 79

Fg. *p* *dim.*

Hörner 1.2. *p* *dim.*

Viol. *dim.* *pp* *dim.*

Br. *pp* *dim.*

Vcll. *p* *pp* *dim.*

C.B. *p* *pp* *dim.*

80

H

pp *f < sf* *ff*

pp *f < sf* *ff*

pp *f < sf* *ff*

pp *f < sf* *ff* *pp*

pp *f < sf* *ff* *pp*

pp *f < sf* *ff* *pp*

pp *f < sf* *ff* *pp*

H 22186 *f = f* *ff >* *pp*

The musical score on page 88 consists of multiple staves. The top section includes a double bass line with a *rit. tempo* marking. Below it are several staves for other instruments, with dynamic markings such as *f*, *ff*, and *p*. A section labeled "Triangel." begins with a *f* dynamic. The score concludes with a *rit. tempo* marking and includes *pizz.* and *arco* markings for string parts.

APPENDIX D

Catalog of Compositions⁹⁰

Dates in parentheses are dates of composition; if date of composition is not known, date of first performance [=f.p.] is listed; if date of composition or first performance is not known, no date [=n.d.] is listed.

Op.

- 1
- 2
- 3
- 4 Piano trio in B-flat major (1858-9)
- 5 Sturm und Drang, 9 charakteristische Stücke for Piano (1858-9)
- 6
- 7
- 8 String Quartet in B-flat major (1860)
- 9 String Quintet in A minor (1862)
- 10 Regenlied, SATB (f.p. 1870)
- 11 Suite for Violin and Piano in D major (f.p. 1869)
- 12 3 Stücke for Piano, four hands (n.d.)
- 13 Sakuntala Overture (1865)
- 14 Two mixed choruses (n.d.)
- 15 Frühlingsnetz, SATB, 4 horns, piano (n.d.)

⁹⁰ Wilhelm Pfannkuch and Gerhard J. Winkler, "Goldmark, Karl," *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11384> (accessed January 7, 2010).

Op.

- 16 Meerestille und glückliche Fahrt, SATB, 4 horns (n.d.)
- 17 Der Schäfer, Ständchen, SATB (n.d.)
- 18 12 Gesänge (f.p. 1868)
- 19 Scherzo for orchestra [E minor] (1863 or 1865)
- 20 Beschwörung [vocal solo] (n.d.)
- 21 4 Lieder (n.d.)
- 22 Ungarische Tänze for Piano, four hands (f.p. 1876)
- 23 Frühlingshymne, Alto, SATB, orchestra (1874)
- 24 Im Fuschertal (6 songs), SATB (1876)
- 25 Violin Sonata in D major (1874)
- 26 Symphony No. 1 “Ländliche Hochzeit” [Rustic Wedding] (f.p. 1877)
- 27 Opera: Die Königin von Saba [The Queen of Sheba] (1875, 1901)
- 28 Violin Concerto (f.p. 1877)
- 29 Two Novelletten, Præludium und Fuge for Piano (f.p. ?1879)
- 30 Piano Quintet in B-flat major (n.d.)
- 31 Penthesilea Overture (f.p. 1879)
- 32 7 Lieder aus dem ‘Wilden Jäger’ (f.p. 1879)
- 33 Piano trio in E minor (f.p. in 1880)
- 34 4 Lieder (f.p. ?1880)
- 35 Symphony No. 2 in E-flat (1887)
- 36 Im Frühling [In Springtime] (1889)

Op.

- 37 8 Lieder (f.p. 1888 or 1889)
- 38 Der gefesselte Prometheus (1889)
- 39 Cello Sonata in F major (1892)
- 40 Psalm cxiii, SATB, orchestra (1895)
- 41 Der Holsteiner in de Hamm, Nicht rasten und nicht rosten, SATB (n.d.)
- 42.1 Wer sich die Musik erkiest for 4 solo voices and piano (n.d.)
- 42.2 Ich bin jungst verwichen, SATB, piano (1895)
- 43 Suite for Violin and Piano in E-flat major (n.d.)
- 44 Sappho Overture (1893)
- 45 Scherzo for orchestra [A major] (f.p. 1894)
- 46 6 Lieder (1858, 1888-9)
- 47 Symphonic poem: Zrinyi (f.p. 1903, rev. 1907)
- 48
- 49 In Italien Overture (f.p. 1904)
- 50
- 51
- 52 Georginen, 6 pieces for piano (f.p. 1913)
- 53 Aus Jungentagen (f.p. 1913)
- 54 Piano Quintet in B-flat major (f.p. 1916)

WoO (“Works without Opus” arranged by date of composition or performance)

- 1 - Piano trio (before 1858)
- 2 - Piano quartet (before 1858)
- 3 - String Quintet (before 1858)
- 4 - Overture (c. 1854)
- 5 - Psalm for solo voice, male voices, and orchestra (c. 1854)
- 6 - Symphony in C; only the scherzo was published (1858-60)
- 7 - Magyar Ábránd for piano (f.p. 1885)
- 8 - Opera: *Merlin* (1886, rev. 1904)
- 9 - Opera: *Das Heimchen am Herd* [*The Cricket on the Hearth*] (1896)
- 10 - Opera: *Die Kriegsgefangene* [*The Prisoners of War*] (1899)
- 11 - Opera: *Götz von Berlichingen* (1902)
- 12 - Opera: *Ein Wintermärchen* [*The Winter's Tale*] (1908)
- 13 - Ballade in G major for Violin and Piano (f.p. 1913)
- 14 - Romanze in A major for Violin and Piano (f.p. 1913)