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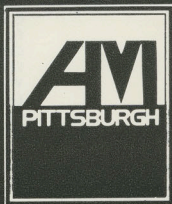
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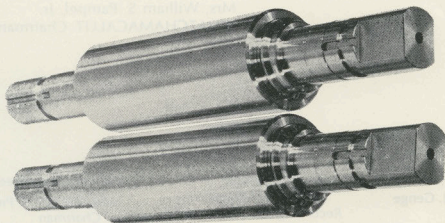
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The 1976 Symphony Ball Committee is proud to announce that the Golden Anniversary Ball was a fantastic gilt-edged success! The combined generosity of individuals and corporations produced a profit of \$38,000—a tremendous step toward the \$100,000 goal the Women's Association pledged to the Pittsburgh Symphony.

To all of you who helped make the 50th Anniversary Symphony Ball a great evening for Pittsburgh—a tremendous THANK YOU!

Mrs. Jeremy C. Treherne-Thomas
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In February the American Society of Interior Designers and the Women's Association of the Pittsburgh Symphony presented the first WHATCHAMACALLIT Sale in Heinz Hall. Their combined efforts realized a profit of more than \$10,500 for the Women's Association which also helped us to reach our fund-raising goal.

I would like to thank my outstanding committee for making the project a successful one.

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Gifts From Outer Space

It happened one night while the man was gazing at the starry sky. A flaming object flashed and landed in his yard with a small explosion. Startled, the man went to the impact area and saw a smoking crater in the ground. Carefully, he shoveled until he had found what he thought was the still warm meteorite.

Unfortunately, when the Carnegie Museum of Natural History's mineral experts studied the "meteorite," they found that it wasn't a meteorite at all. It was a piece of ordinary rock that had been heated by the falling object when it struck the earth. If the man had dug down deeper, he might have found the real McCoy.

The Museum staff has investigated several such incidents recently, but most have turned out to be earth rocks that the falling object heated on impact. The Museum is hoping for genuine meteorites and encourages people who think they have one to bring it in for examination.

The odds of a real meteorite being found are quite small, even though an estimated 400 million space particles a year strike the earth's atmosphere. About five percent actually strike the earth, but most are so small they aren't noticed. A homeowner might be able to retrieve a few by sweeping a magnet

along his rain gutter. If the magnet attracts what looks like small bird shot, chances are it is a collection of meteorites.

The Museum's meteorite collection is a small but significant part of its mineral display. It boasts one of the oldest meteorites ever found, a stone meteorite which is estimated to be more than 4.5 billion years old. Current belief is that the Earth itself is about 4.5 billion years old, so a meteorite older than that would provide a valuable clue to the mysteries of the universe.

The Museum has also noted that some "meteorites" are considerably more contemporary. In the last year, several pieces of "space junk"—particles of man-made rockets or satellites that fell in Pennsylvania—have been identified by mineral experts.

Very old or very young, gifts from outer space are rare and valuable sources of knowledge. The Carnegie Museum of Natural History is ready to examine them all, because the next key to the universe may land in someone's backyard tomorrow.

One of a series of insights
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Coming Events



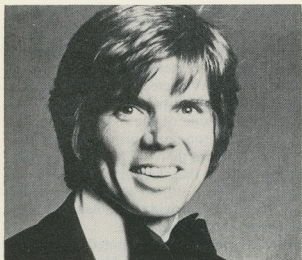
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The Instruments of the Orchestra



*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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THE OBOE is the soprano double-reed instrument of the woodwind choir. Most composers since Bach and Handel have considered the oboe with its plaintive, penetrating tone important, and have written

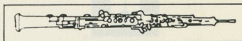
expressive passages for it. When a theme is contemplative, slow, pastoral, oriental or sustained, it is often assigned to the oboe.

Crude double-reed instruments were known in ancient times. By the 16th century, the ancestor of the oboe, the shawm, was in wide use. Early oboes were made of yellow boxwood. Keys were added in the 18th century. The key system in use today was created in the Paris Conservatory in the 19th century.

The oboe is one of the most sensitive and delicate of all instruments. It is small and has a bore considerably narrower than a lead pencil. Its natural scale is D and its range about two and a half octaves upward from B below middle C.

The oboe cannot be played continuously for a long time. Forcing the tiny amount of air required between the thin lips of the double reed is similar to holding one's breath. This can be both tiring and limiting, and the secret is breathing through the nose while playing.

The oboe is so difficult to master that it has been described as "the ill-wind that no one blows good." A superstition says "play an oboe long enough and you will go crazy." Maybe this means that any ordinary musician will be driven out of his mind by the intricacies of the not-very obedient oboe.



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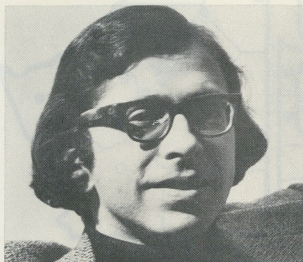


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This Week's Artists

JEROME LOWENTHAL *Pianist*

The Mendelssohn Choir of Pittsburgh



Each year, pianist Jerome Lowenthal's appearances in the United States have been increasing in number, as well as in success. Four brilliant performances with the New York Philharmonic were followed by a Town Hall recital, and later a Carnegie Hall recital. Both won raves from the New York newspapers, as well as from the *New Yorker* magazine. Mr. Lowenthal also has recently completed a three month round-the-world tour, receiving the unanimous acclaim of public, conductors and critics. Born in Philadelphia, Mr. Lowenthal

begin studying piano at age 4 and played a short recital for an enthralled Albert Einstein three years later. At 13, he made his orchestral debut with the Philadelphia Orchestra, playing the Beethoven Third Concerto. Shortly thereafter, he met and played for the Philadelphia industrialist, Frederic R. Mann, who immediately made himself responsible for Mr. Lowenthal's further musical education.

During his years of study with William Kapell, an association that lasted until Kapell's death in 1953, Mr. Lowenthal's early concert career saw him performing with the Robin Hood Dell Orchestra and with Antal Dorati and the Minneapolis Orchestra. He attended the University of Pennsylvania, graduating Phi Beta Kappa. Receiving his M.S. degree from the Juilliard School of Music, he received a Fulbright Grant for a year's study in Paris where in four years, he performed recitals and played with all the major orchestras in Europe.

In 1964, he joined the Pittsburgh Symphony for the State Department sponsored European tour.



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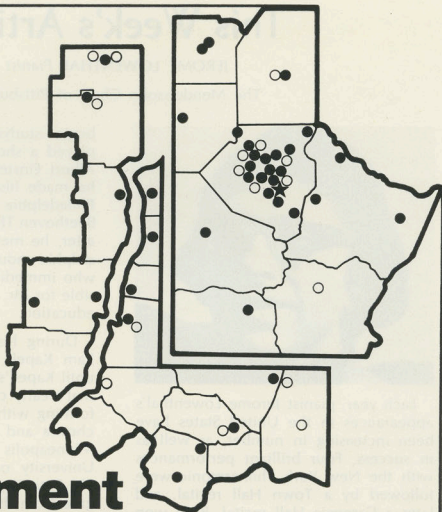
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Our Musicians . . .

Elden Gatwood

While a student at Juilliard, the Pittsburgh Symphony's principal oboist Elden Gatwood took time to hitchhike around the East Coast with schoolmate Robert Craft to find music centers, small or large, where Stravinsky and other 20th century musical pathfinders could be heard.

Gatwood's response was "very exciting." Robert Craft eventually became Igor Stravinsky's chief conductor, companion and chronicler, until the great composer's death in 1971.

Vivid Experiences

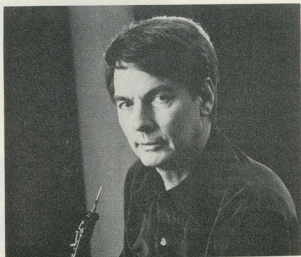
Delving into a specially creative section of the music world at that time, as Gatwood said, "Craft and I once hitched to tiny Northampton in western Massachusetts to hear an early recording of Stravinsky's 'Dumbarton Oaks Concerto.' We saw the premiere of his opera 'The Rake's Progress' at the Met . . . also the premiere of his neoclassic ballet 'Orpheus,' choreographed by George Balanchine for the New York City Ballet in 1948 at the City Center.

"I got to know Stravinsky personally through Craft. Stravinsky once told me, casually, that the Schoenberg Violin Concerto was the best ever written." He smiled, "That's something I can pass on to my grandchildren."

Elden Gatwood indulged briefly in these musical memories, obviously important to him. "Not only could you hear premieres in this period by Bartok, Honegger and Schoenberg, but I even had the pleasure of performing with Poulenc, Hindemith, Milhaud, to name a few."

Dark-haired, vigorous, a bit tense in nature though amiably expressive, Gatwood seems hardly Southern in his personality. But he was born in Nashville and raised in a strong musical atmosphere. His parents and two brothers taught music. His sister is a cellist in Memphis.

Gatwood played trumpet and saxo-



phone "not very seriously" before turning to oboe. He spent a year at the George Peabody College for Teachers in Nashville, then winning his scholarship to Juilliard. He enlisted in the Navy in 1944 and was accepted into the Navy School of Music. While trooping with the marching band in the Philippines he also performed with the Manila Symphony.

Further Studies

As the war ended he returned to Juilliard, earning his Bachelor's and Master's degrees after studying with Bruno Labate—former principal oboe of the New York Philharmonic—also with the former principal oboe of the Pittsburgh Symphony, Lois Wann. He later studied privately with Robert Bloom and Philip Kirchner.

"At Juilliard I played under Jean Morel—a fantastic conductor, but one of those people you either loved or hated. Fortunately we got along very well."

In 1953 Gatwood was engaged as an oboist by the Cleveland Orchestra under George Szell, who he recalled as a "great musical mind." Also, he was chosen to play English horn in Bach's St. Matthew Passion at the Casals Festival in San Juan, conducted by the renowned cellist. "That really changed the way I felt about music," he noted.

(Continued on page 1086)



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Overture Series Expands to Full Season

This weekend we welcome students from St. Mary's Middle School as guests to Heinz Hall. They are attending the Thursday evening concert with their teacher, Mr. Roger Lakins, taking part in the Pittsburgh Symphony's "Overture" series.

The Department of Educational Activities now announces that its "Overture" Series for high school students is expanding to include the entire 24-week season for 1977-78, with a choice of Thursday or Sunday concerts.

Designed especially for students with an interest in music and the related arts, the "Overture" Series includes a complete tour of Heinz Hall, a viewing of

the film "Consecration of the House" showing the renovation of the Penn Theater into today's Heinz Hall, a concert preview featuring guest speakers and members of the Orchestra—all capped by a Symphony concert here.

The Symphony is pleased to be able to offer an experience such as this and is gratified by the response of educators to this program. To the students of St. Mary's Middle School we say, Welcome! and enjoy the evening.

For information about future youth-oriented activities of the Pittsburgh Symphony, contact Kathleen T. Butera, Director of Educational Activities.

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Profile

Ludwig van Beethoven

1770-1827

As a man, Beethoven was short, unattractive, rugged, idealistic, eccentric and vastly energetic. In his youth he was a superb pianist and improviser. In later years, he became totally deaf and struggled to compose and exist amid squalor. His lodgings were a slum of disorder with clothes, books, music, broken furniture and uneaten food lying about. Often a lover, Beethoven never married. Often when walking he would shout, wave his arms or grapple with some imagined foe.

At work, Beethoven was a dynamo capable of prodigious effort and seemingly endless innovation. He was the first composer to make a living from composing. In business he was shrewd and manipulative. He considered his publishers fools and enjoyed cheating them whenever the opportunity arose.

As a musician, Beethoven was a "complete" artist. His understanding, insights, and handling of music as a self-expressive art are infinitely brilliant. His uses of rhythm, melody

and harmony set new standards of originality and artistic accomplishment for all to follow. The strength, expression, the lofty mood and manners of his many compositions (138 opus numbers) have earned this extraordinary master the reputation of the greatest instrumental composer of all time.

The "man who freed music" died as he had lived—defiant. Lying close to death he was awakened by a clap of thunder. Rousing himself, he opened his eyes and raised a clenched fist.

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PROGRAM

BEETHOVEN

Fantasia in C minor for Piano, Chorus and Orchestra

Adagio (Piano)

Finale (Piano, Chorus and Orchestra)

MR. LOWENTHAL

THE MENDELSSOHN CHOIR

(Text on page 1063)

BEETHOVEN

Concerto No. 3 in C minor for Piano and Orchestra

Allegro con brio

Largo

Rondo: Allegro

MR. LOWENTHAL

INTERMISSION

BEETHOVEN

Symphony No. 7 in A major

Poco sostenuto; Vivace

Allegretto

Presto

Allegro con brio

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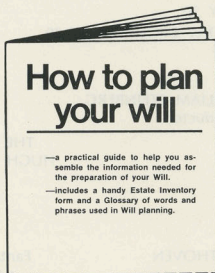
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NOTES ON THE PROGRAM

by FREDERICK DORIAN

Fantasy for Piano, Chorus and Orchestra, Opus 80. Ludwig van Beethoven

Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827

A Unique Program

The first performance of the *Choral Fantasy* took place on an evening to which these *Program Notes* have sometimes referred. The occasion was none other than that history-making concert which the official *Wiener Zeitung* announced as follows:

On Thursday the 22nd of December, 1808, Ludwig van Beethoven will have the honor to give a musical academy in the Imperial Private Theater an der Wien. All the pieces are composed by him, are entirely new and not yet heard in public.

FIRST PART

1. A symphony entitled: "A Recollection of Country Life," in F major (No. 5)¹
2. Aria.
3. Hymn with Latin text, composed in the Church style with chorus and sols.

SECOND PART

1. Grand Symphony in C minor (No. 6)²
2. Sanctus with Latin text, composed in the church style with chorus and solos.
3. Fantasia for pianoforte which culminates in the gradual entrance of the whole orchestra and at the end with the introduction of choruses as a finale.

1. Referring to the *Pastoral Symphony*, later numbered the *Sixth*.
2. Referring to the *Fifth Symphony*.

Beethoven himself appeared as piano soloist in the *Choral Fantasy* (as well as in the *G major Concerto*). Unfortunately, this first performance did not fare well. He upset his group by taking a repeat which he had cancelled in the rehearsal. There were also blunders in the orchestra to which the furious master yelled: "Stop, stop! Badly played! Once again! Again!"

These incidents unquestionably contributed to Beethoven's decision to withdraw from the concert stage. As a matter of record, this concert of December 22, 1808, marks the official conclusion of his career as a concert pianist. From this time on, Beethoven performed only in private concerts.

"Concertante" Score

If we look in the *Collected Edition* of Beethoven's works³ for the *Choral Fantasy*, we find the score in the volume containing the master's five piano concertos. This is logical, for the rarely heard *Fantasy*, Opus 80, is essentially a *concertante* work for piano and orchestra—in spite of the participation of a chorus in the final movement. At the

3. Gesamtausgabe, Breitkopf und Haertel, Leipzig.

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very beginning, the piano is entrusted with a prelude (*adagio*, C minor, 4/4). This introductory section, a kind of free *fantasia* on the keyboard, is of a widely searching nature. It is immediately followed by a large movement entitled *finale*. We recognize it by the gradual entrance of the orchestral instruments.

Allegro, a march motif rises from the basses; the piano engages in a dialogue with its accompaniment. Before long, this develops into a keen competition of sonorities, typical of the concerto style.

Once again, the piano solo takes the lead, this time to introduce the choral section (*allegretto ma non troppo*). And at the concluding *presto*, the piano performs prominently with the orchestra and the chorus.

In short, we are listening in the *Choral Fantasy* to a *concertante* work, wherein the piano assumes the familiar function of a solo instrument, accompanied by an orchestra.

Road to the Ninth Symphony

It is the unorthodox participation of the chorus that raises questions in regard to the stylistic position of the *Fantasy* and its germinal role in Beethoven's creative workshop.

Both the *Fantasy* as well as the *Symphony* begin as pure instrumental works; they both conclude with choral movements. This is not the only reason why the *Fantasy* is considered Beethoven's chief study for the choral scene in the *Ninth*. Beethoven himself pointed to the stylistic proximity of these scores, Opus 80 and Opus 125. In a letter to one of his publishers,⁴ he referred to the *Ninth* as being "in the style of my *Choral Fantasy*, but very much more extended."

Less complex in scope and texture than the *Ninth*, the *Fantasy* anticipates the musical contours of the symphony's *finale*, *Ode to Joy*. Both scores introduce their vocal sections soloistically; they are followed by variations on themes of a simple diatonic character.

4. Letter of March 10, 1824, to H. A. Probst.

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These themes resemble each other: they have a common melodic source.

In 1796, Beethoven had set to music the poem *Gegenliebe* by the German poet, Gottfried August Buerger.⁵ The melody of this song is the source of the variation theme in both the *Fantasy* and the *Ninth*. In the *Fantasy*, the simple melody is first announced by the piano (*allegro*, 2/4, C major). Woodwinds continue the thread. A large movement blending vocal and instrumental forces evolves—a concept forecasting the finale of the *Ninth*.

From the structural point of view, then, both the *Choral Fantasy* and the finale of the *Ninth* represent large designs in variation form. The analogy lies likewise in the free nature of these variations on somewhat folkloristic themes. In both cases, motific growth results also from the spinning forth of these variations through the inserted episodes.

The poetry that underlies the musical setting of the *Fantasy* is limited in scope. The verses have been attributed to Christoph Kuffner⁶ by such scholars as Tovey. Nottebohm, by contrast, doubts Kuffner's authorship. In fact the text of the *Choral Fantasy* is missing from the printed edition of Kuffner's complete works. Czerny believed that Beethoven collaborated with Kuffner on the formulation of the poem, which we hear in this concert in the English translation of Lady Macfarren.

Be this as it may, the musical scope of the *Fantasy* was Beethoven's testing ground. In order to arrive at his goal, the master borrowed constituents of other forms—the *fantasia*, the *concerto*, the *cantata*—integrating them into a new tonal entity. But it was in the *Ninth Symphony* where his preliminary concept reached fulfillment.

5. (1748-1794); Buerger wrote some of the most familiar German ballads such as *Leonore*, *Das Lied vom braven Mann*, *Der wilde Jaeger*, known to every school child in Germany and Austria. Buerger's sonnets and elegies are distinguished by finesse of verse and formulation.

6. (1780-1846), Austrian writer and poet.

Beethoven—Choral Fantasia— Opus 80

Soft and sweet thro' ether winging
Sound the harmonies of life;
Their immortal flowers springing
Where the soul is free from strife.

Peace and joy are sweetly blended,
Likes the waves' alternate play;
What for mastery contended
Learns to yield and to obey.

When on Music's mighty pinion
Souls of men to heaven rise,
Then doth vanish earth's dominion,
Man is native to the skies.

Calm without and joy within us
Is the bliss for which we long,
If of Art the magic win us,
Joy and calm are turned to song.

With its tide of joy unbroken
Music's flood our life surrounds;
What a master mind hath spoken
Through eternity resounds.

Oh! receive, ye joy-invited,
All its blessings without guile,
When to love is power united
Then the Gods approving smile.

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Margaret Anchors
 Alberta L. Arbuckle
 Janet Ban
 Min Joanne Chung
 Iris M. Cisarik
 Kathryn T. Crothers
 Myrle L. Dean
 Ruth A. Driscoll
 Doris C. Eisengart
 Linda D. Feeney
 Deborah Lee Fitzgibbons
 Muriel R. Franc
 Margaret A. Haupt
 Nancy M. Hetzel
 F. Kristin Hoeveler
 Marie Hoffmeister
 Madylon Hood
 Ann C. Janecek
 Linda Lou Kennerdell
 Shirley A. Kinney
 Florence K. Lunt
 Christiane Majeski
 Jessica Marshall
 Jean Misner
 Pendleton Scully Motz
 Mary Gladys Muchnok
 Susan E. Nagle
 Veronica C. Panizza
 Marlane Taylor Parr
 Stacia Petrou
 Jane Powell
 Janice V. Price

Marjorie Reckard
 Lynn Rosenbaum
 Judi L. Russo
 Mary Schwetz
 Marcia M. Seeley
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 June Sitler
 Carreen A. Smith
 Madelon Starke
 Kathy J. Symons
 Kathy Jo Theil
 Phyllis D. Timbario
 Susan J. Wagner
 Karen M. Weiss
 Lillian M. Wiedt
 Mabel E. Wilson
 Lynne F. Wohleber
 Dorothy Wright
 Katrina H. Wyatt
 Cynthia Youse

Altos

Karen Arnold
 Jeanne C. Ashe
 Jill Aucker
 Susan E. Balco
 Kathryn A. Bentzel
 Helen C. Copeland
 Emma Lee Crannell
 Antoinette R. Cray
 Christine Cribbs
 Claire L. Derringer
 Charlotte E. Donley

Hope Drinkhall
 Susan Edwards
 Kate Fetterman
 Normandie Fulson
 Elizabeth D. George
 Angela G. Hicks
 Jane C. Hosey
 Karen A. Latta
 Carole J. Levy
 Judith Lindow
 Audrey Little
 Janet MacEwen
 Louise W. Machinist
 Geraldine J. Malmberg
 Charlene R. McGovern
 Barbara Jo McLean
 Jeanne W. Miller
 Roberta J. Moore
 Elizabeth B. Noll
 Martha Orbin
 Susan J. Phillips
 Katherine A. Prokop
 Lilamae B. Ryan
 Polly M. Schoenberger
 Jan Sharrer
 LaVerne L. Shaw
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The Instruments of the Orchestra





HERBERT SPENCER once wrote that “music must take rank as the highest of the art forms — as the one, which more than any other, ministers to human welfare.” Many would echo his sentiments because music long has had a special appeal for millions all over the world. At Vesuvius Crucible we agree that music matters and that a life full of music usually is a better life. As business people and as citizens we are proud to do our part for good music and the good of Pittsburgh.

Sometimes music is sung but more often it is “played” on any of dozens of musical instruments of all shapes and sizes producing virtually any kind of sound. Because music is sound it is always difficult to describe and in this context so are the instruments on which it is played.

Times change, styles change, values change, people change. Orchestras too have changed to meet the musical wants of people and so have the instruments of the orchestra. That is why we have prepared this series about 25 of the best-known musical instruments and why we have examined the history of each. Most of our illustrations date from before 1723 when Filippo Bonanni published his famous compendium of the instruments of his time. In each case, we also have shown today’s instruments.

We hope you will enjoy this booklet and will want to keep it for reference. We also hope it will enhance your listening pleasure . . . when next you hear any and all “instruments of the orchestra.”

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The Strings

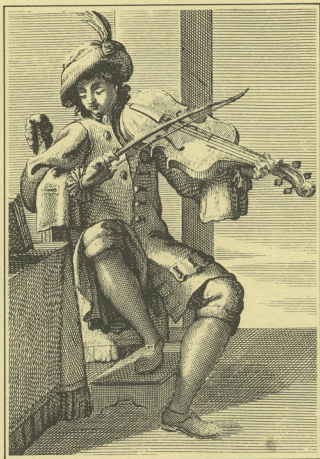




THE VIOLIN is the best known, most widely played and loved of stringed instruments. The violin, whose sound is often described as noble, heavenly, human, is the most numerous, most honored instrument of the orchestra.

Invented about 1500, violins must be constructed by hand and with great care—the many aspects of wood, size, shape, finish and craftsmanship all contributing to the artistic worth of each instrument. From 1500 to 1700, Cremona was the center of violin making, where the families of Amati, Stradivari and Guarneri built great instruments using secrets known only to them. Antonio Stradivari's work remains the highest fulfillment of the art—more valuable, respected and wanted today.

The violin has four strings held in place by pegs and tuned to G, D, A and E. The violin is played with a bow strung with horsehair which is drawn across the strings to produce tone from what is essentially a wooden box. The range of a violin is three and a half octaves, and beyond based on the use of harmonics. Chords are obtained by bowing two strings simultaneously. A violin can be muted or played pizzicato (plucking the strings) as the composer has indicated. The violin is the “soprano”



voice in the string quartet.

Violins are “fiddled” in the folk music of most western countries. Violins are an important component of most orchestras and a popular recital, church, festival and social instrument, often played along with piano. Since many of the earliest violins are still playable, the lifespan of “the queen of all instruments” is still not known.



The Violin Today

*Illustration from “Antique Musical Instruments and Their Players” (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.*



HE VIOLA looks and sounds much like the violin. It is held, fingered, bowed, plucked, and muted like the violin. But the viola has its own character and, as more music lovers are discovering, its own subdued charm. Tuned a fifth lower than its famous relative, the viola is larger and produces a deeper, darker,



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.

warmer, and more melancholy sound.

The viola has a long ancestry dating back to the very sweet-sounding 15th century *viola d'amore*. Illustrated incorrectly by Bonanni, these beautiful old instruments actually had fourteen strings, seven to play upon and seven beneath to vibrate sympathetically.

The viola even predates the violin, later also being manufactured and sold by such famous violin makers as Amati and Stradivari.

Traditionally a supporting instrument, the viola has been described rather unkindly as "second to the second fiddle." It is "the philosopher" of the orchestra — somber, assisting to others, humble, unemotional, anxious to blend in without any ostentation. Before the days of Hector Berlioz it was seldom assigned solo parts, the melody, or any showy passages. Worse yet, buried in the middle of the strings, often it was played by unsuccessful violinists.

No longer the Cinderella of the strings, the viola is emancipated and has its own identity and prestige. Always a member of the string quartet and the orchestra, it is now written for and played as a tender, romantic, and versatile "tenor voice," with enviable qualities of its own.

The viola's four strings are tuned to C, G, D, and A.



The Viola Today



THE CELLO (properly the violoncello) is the third largest instrument in the string choir. Like its distinguished relative, the violin, the cello is a bowed, four-stringed instrument which is essentially a wooden box with sound holes, a sound post, a bridge and a finger board.

Introduced about 1600, the violoncello replaced the five-stringed viola da gamba (*translated* knee violin), a subordinate, "bass" orchestral instrument in the 17th century. Cellos were used chiefly in churches. They were built large to be loud, and sometimes accompanied recitatives or were even carried in processions.

Antonio Stradivari of Cremona (1644-1737) made many marvelous cellos, large ones before 1700. J. S. Bach, according to tradition, is credited with the idea of building a smaller, easier to play "violoncello piccolo." Stradivari's best cellos in the smaller size were made in the years 1700-1725 and have become the standard of design and excellence for makers since. Stradivari cellos command even higher prices today than his legendary violins. The beauty of form, finish, craftsmanship and tone of these instruments is unrivalled.

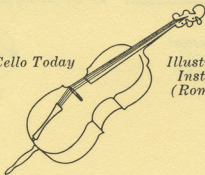
The range of the cello is upwards for more than three octaves from C,

two octaves below middle C. Pizzicato (plucking) can be particularly beautiful. Music for cello is generally written in the bass clef; the tenor, even treble clefs, are used occasionally.

Boccherini, Offenbach and Victor Herbert were famous cellists. Napoleon Bonaparte even tried the priceless "Duport" Stradivari — in riding boots and spurs.



The Cello Today



*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.*



THE DOUBLE BASS, as it is properly known because of its octave lower pitch, is the biggest, deepest, gruffest-voiced of the stringed instrument family — and probably the oldest. Now built like a huge relative of the violin, the bass is actually descended from an even older family, the 15th century viols. Its sloping shoulders and flat back attest to this ancestry. The bass illustrated by Bonanni is a viol which has six pegs, but, wrongly, only four strings. Known as a bass *viola da gamba* or *viola bastarda*, it had a fretted fingerboard. Its sound holes were C-shaped.

The present-day bass is about six feet high. Its player must either stand

or sit on a stool. The bow is highly arched, strung with very coarse horsehair, and is both shorter and heavier than those of the rest of the strings. Since 1800, the base usually has had four strings—E, A, D, and G—tuned in fourths instead of fifths.

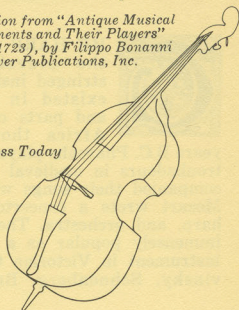
The tonal quality of the bass is dark, ponderous, heavy, somber, and even brutal. Yet even these massive instruments can be used with humor—such as by Saint-Saëns in *Carnival of the Animals* to depict elephants. Basses also can produce growling, deep tones reminiscent of the confused *basso-buffo* Don Pasquale in Donizetti's comic opera.

The bass can be bowed or plucked, has harmonic effects available, and can be muted. Cumbersome to play, it is seldom assigned solo parts but usually is called upon to “complete” the string sound by establishing the lowest note of each chord, a la pedals on an organ.

A *transposing* instrument, its music is written an octave higher than the notes which are produced.

Illustration from “*Antique Musical Instruments and Their Players*” (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.

The Bass Today





*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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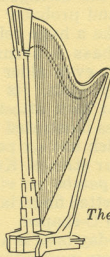


THE HARP is probably the oldest plucked stringed instrument. It existed in Babylonia and parts of northern Africa thousands of years B.C. Pharaohs played the harp; troubadours in medieval Europe accompanied their songs with it; and Mozart wrote a concerto for flute, harp, and orchestra. The harp was immensely popular as a lady's solo instrument in Victorian times. Stravinsky, Schoenberg, Britten, and

Villa-Lobos are among those who have written for it in our own century.

Despite numerous modifications over the centuries, the graceful harp is easily recognized. Its strings of varying lengths and thicknesses are stretched between two sides of a roughly triangular frame. The harp is unique in having its strings run in a plane perpendicular to the sounding box—that side of the frame that rests against the harpist. Each string produces a different note and, thanks to a system of pedals perfected early in the 19th century, each note can be raised either a semitone or a whole tone, to cover the full chromatic scale.

Though it was rarely over four feet high before the Renaissance, the harp had grown considerably by the time of its illustration in Bonanni's book. The modern concert harp, with its seven pedals and forty-seven strings, is over six feet high, heavy, and expensive. But unlike its ancestors, which had few, relatively low-pitched strings, harps today have a compass of six and a half octaves. And the clarity and delicacy of the harp's tone still justifies its reputation as the instrument of the angels.

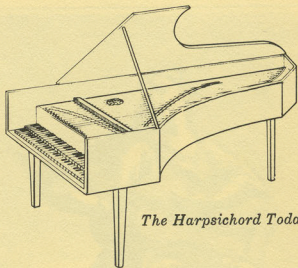


The Harp Today



THE HARPSICHORD was the chief keyboard instrument for secular music in Europe for more than three hundred years, but it almost disappeared a century after the introduction of the piano. The harpsichord was the instrument of some of the great Baroque composers—Bach, Handel, Rameau, Couperin, Scarlatti—but Mozart and his generation were already pianists. Today the harpsichord is again popular.

As its name suggests, the harpsichord is basically a harp, to which a



The Harpsichord Today



*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.*

keyboard mechanism has been added. The strings are *plucked* with quills or leather plectra (whereas in the piano they are *struck* with felt-covered hammers.) Harpsichords originated in Italy early in the 15th century. They were made of cypress wood, and until 1750 they lacked legs of their own. Though the instrument illustrated in Bonanni has only one keyboard, harpsichords often have two—sometimes even three—and usually three sets of strings. The player controls how many strings are plucked at once by a set of knobs above the keyboard.

Because several strings can be plucked at a time, the harpsichord has a richly sonorous texture. It is matched only by the organ for superb contrapuntal effects. But since the strings are plucked mechanically, the player cannot make a particular note louder or softer. The very evenness of tone which is one of the instrument's unique qualities is achieved at the expense of the crescendos, diminuendos, and dynamic accents that the 18th century demanded—and found in the new *pianoforte*, which means, literally, "soft [and] loud."



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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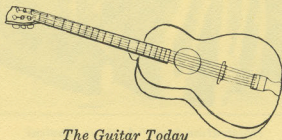


HE GUITAR is often said to be the easiest instrument to play badly and the hardest to play well. When it is played skillfully, it combines a pure, singing tone with deep resonance. Its strings can be plucked, strummed, struck, or picked rapidly in tremolo. The guitar is most often played solo, as accompaniment, or in ensembles, but Boccherini, Ponce, and Castelnuovo-Tedesco wrote concertos for it. As both Beethoven and Berlioz observed, it is "a miniature orches-

tra." Or as Andres Segovia put it, "the guitar is like looking at a symphony orchestra through the wrong end of a pair of opera glasses."

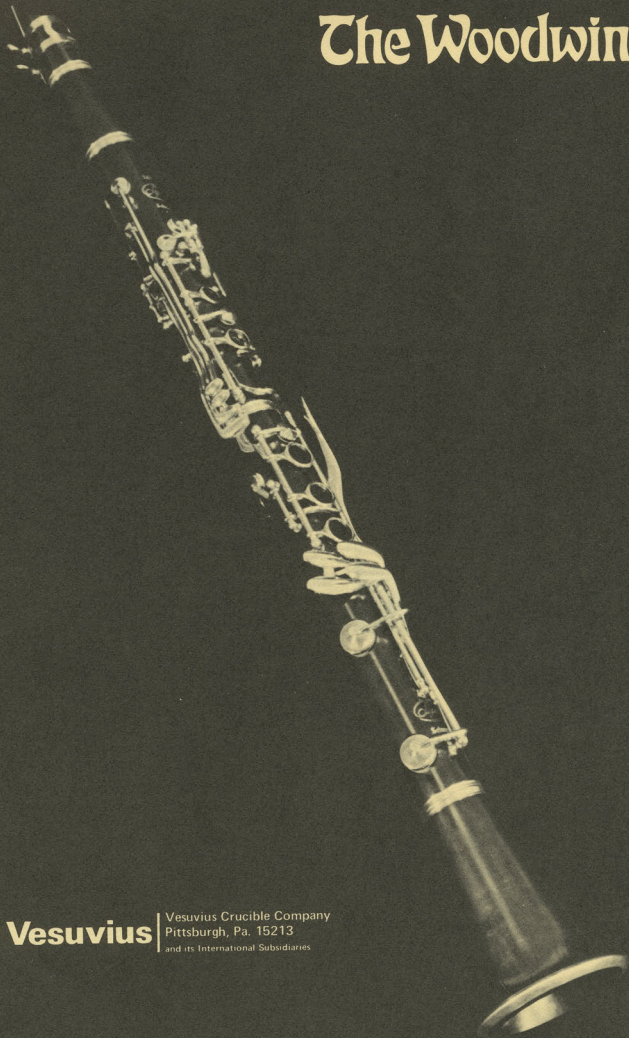
In a variety of forms and under various names, the guitar has been popular in the West since its introduction during the Middle Ages. It takes its name from the eastern *cithara*, meaning "three-stringed," but it is most immediately descended from the *lute*. The guitar probably originated in the Middle East, and the Moors are usually credited with bringing it to Europe, through Spain. The "Spanish guitar," as it is sometimes called, is recognizable by the shaped "waist" of its sounding box. Even the electric guitar used in rock bands often retains something of the traditional shape, although its sounding box has been replaced by electronic amplifiers.

The illustration in Bonanni shows a guitar with five double strings, a common construction by the 18th century. The instrument now usually has six single strings. As the illustration suggests, the guitar was formerly, as it is today, an instrument of amorous expression. But the versatile guitar lends itself as easily to the thumps of Flamenco, the twang of Nashville, and the delicate pluckings of Segovia's "classical" style.



The Guitar Today

The Woodwinds



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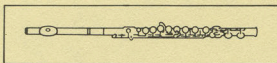
*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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THE FLUTE is the woodwind instrument in which the air column is set in vibration by blowing *across* the edge of the tube. The flute historically is one of the most ancient of instruments. Flutes through the ages were both horizontal (as today) and vertical (by far the older method). Fingering was by holes in the past; now is by keys. The ancient Egyptians, Greeks and Chinese used instruments similar to the flute. Some Arab tribes today still use the *nay*, a vertical flute. Flute players in the 1600s and 1700s played on cone shaped instruments made of wood with a few finger holes.

The modern flute is the high woodwind instrument of the orchestra, usually made of metal, often precious. Theobald Boehm of Munich is credited with the creation of the modern flute in 1846 when he reintroduced the cylindrical bore in metal. Sounding takes place when the player directs a stream of wind against the opposite edge of the elliptical mouthpiece. Pitch is varied by holes which are covered by open-standing keys.

The natural scale of the flute is D — its range is three octaves from Middle C upward. Flutes are said to play the music of peace, spring, love, the outdoors and nature.



The Flute Today

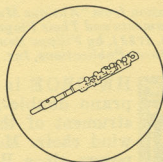


THE PICCOLO's name means "little" in Italian. It is an abbreviation of *flauto piccolo*, "little flute." About half the size of the flute, the piccolo sounds an octave higher and has a compass of at least two and a half octaves. It is the tiny giant-killer of the woodwind section, for in its uppermost octave a single piccolo easily holds its own against the full orchestra. But it is tricky to play, especially in quiet passages. Its penetrating

sound quickly becomes shrill, and it requires considerable lip control by the player just to reach the third octave of its compass.

The exact circumstances of the piccolo's origin are obscure, but it began to appear in Europe at the beginning of the 18th century. Its construction has since been modified along with the flute's, though at a more conservative rate. Like the flute, it was at first made of boxwood, later often of metal—and occasionally even of glass. Today it has keys for stopping its holes, like the Boehm flute. But to prevent shrillness the piccolo retains the conical bore characteristic of earlier flutes.

The piccolo is at least as agile as the flute, but it is less personally expressive. The subtle modulations of tone color that characterize the flute are more difficult to produce on the piccolo. Since its compass extends far above the human voice, though, it can provide an almost supernatural quality unmatched by the flute.



The Piccolo Today



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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THE OBOE is the soprano double-reed instrument of the woodwind choir. Most composers since Bach and Handel have considered the oboe with its plaintive, penetrat-

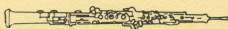
ing tone important, and have written expressive passages for it. When a theme is contemplative, slow, pastoral, oriental or sustained, it is often assigned to the oboe.

Crude double-reed instruments were known in ancient times. By the 16th century, the ancestor of the oboe, the *shawm*, was in wide use. Early oboes were made of yellow boxwood. Keys were added in the 18th century. The key system in use today was created in the Paris Conservatory in the 19th century.

The oboe is one of the most sensitive and delicate of all instruments. It is small and has a bore considerably narrower than a lead pencil. Its natural scale is D and its range about two and a half octaves upward from B below middle C.

The oboe cannot be played continuously for a long time. Forcing the tiny amount of air required between the thin lips of the double reed is similar to holding one's breath. This can be both tiring and limiting, and the secret is breathing through the nose while playing.

The oboe is so difficult to master that it has been described as "the ill-wind that no one blows good." A superstition says "play an oboe long enough and you will go crazy." Maybe this means that any ordinary musician will be driven out of his mind by the intricacies of the not-very obedient oboe.



The Oboe Today



THE ENGLISH HORN is not really English and certainly is not a horn. It is a large, alto-voiced oboe—a double reed woodwind.

Descended from an old shepherd's pipe, it was the French who first recognized its value and put it in an orchestra. They called it *cor anglé* (angled horn), and through a

misunderstanding, it became known as *cor anglais*, English horn.

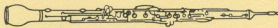
The English horn is pitched a fifth lower than the oboe and like its more famous relative is played well only by a very skilled musician, who must hold his breath in the process. The tone produced is rich, warm, sensuous, dreamy, haunting, and melancholy.

Employed in concerts as early as 1762, this reedy, tender-toned woodwind did not come into wide usage until the 19th century. Many French composers—Berlioz and Franck among them—particularly liked and wrote for the English horn.

Bonanni has selected a *shawm* for his illustration of what might be called a tenor oboe. Such instruments were in use in bands from the mid-17th century onwards. The English horn is half again as long as the oboe and somewhat wider. The mouth-piece consists of two thin reeds attached to a slightly bent metal tube called "the staple." At the lower end of its conical tube is a globe-shaped bell which helps create a particularly sonorous sound.

Although its tone lacks brilliance, when a deep, contemplative mood is wanted (usually for solo purposes), the English horn is often selected.

Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni Dover Publications, Inc.



The English Horn Today



HE CLARINET is probably the best known, most often taught and played woodwind instrument. In the symphony, the high school band, or dance orchestra the omnipresent clarinet is on hand—useful, clear-voiced, and rich-toned.

Just as the clarinet is the ancestor of the saxophone, the *chalumeaux* and the *shawm* are the ancestors of the clarinet. The clarinet today is a single reed instrument with a two foot long cylindrical pipe ending in a narrow bell. Before 1690, when the

instrument was invented by John Christopher Denner of Nuremberg, its antecedents had very limited range or dynamic possibilities. Denner added a “speaker” hole which extended the compass to a higher range. In 1843 the key system invented for the flute by Theobald Boehm was employed on the clarinet.

Today the instrument is convenient to own and transport, wanted for every band, available in five or six different keys—and very versatile. The clarinet can do so many things so well—providing interesting tone that can be mellow or penetrating, sad or gay, serious or light-hearted, quiet or loud, lyric or staccato, sonorous or reedy, blending or brilliant.

It offers a three and a half octave range, a variety of tonal colors, and the opportunity to swell or reduce sound without “breaks.”

Clarinets were first used in orchestras about 1750 and from 1778 on by Mozart. Beethoven, Mendelssohn, Wagner, Brahms, Tschaikowsky, Sibelius, and many others followed. Carl Maria von Weber was a clarinetist. So is Benny Goodman.



The Clarinet Today



THE BASSOON is the deep-voiced woodwind that looks like a bedpost and is known as "the clown" of the orchestra. It supplies the bass notes (along with the contrabassoon) of the woodwind choir. More than this, it is an extremely versatile, charming, and fun-to-play double reed instrument.



Bonanni describes the bassoon as "a product of the inventive wind instrument makers of Louis XIV." His illustration is actually of a *fagot* (so named because it looks like a bundle of sticks), which along with the *bass pommer*, the *shawm*, and the *bombard*

were double reed antecedents of the bassoon.

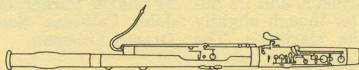
In spite of its image for comedy, there can be poignancy in its utterances. The bassoon can be played for sadness as well as joy, as a droll commentary, or for lyric beauty. When asked, a bassoon can seem to jump, laugh, sing, be dry and biting, or just blend in richly with other instruments.

Its middle register is sonorous. Its upper register—said to resemble the human voice—is ideal for long phrases and soulful melodies. Beethoven had a particular liking for the bassoon as did Schumann, Mendelssohn, Tchaikowsky, Sibelius, Grieg and Stravinsky. Handel and Bach used it, generally as accompaniment. Mozart recognized its full potential—and even wrote concertos for bassoon.

The double reed of the bassoon is fastened to a long metal tube or "crook," and it to the body of the instrument, a conical tube just over eight feet long, doubled over on itself. The player holds it with a sling around his neck.

There is a "bassoon" stop on most pipe organs.

*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.*



The Bassoon Today



The Saxophone



THE SAXOPHONE is a hybrid instrument, part brass and part woodwind. It is of recent origin compared to most orchestral instruments.

A Belgian clarinetist and woodwind-instrument maker, Adolph Sax, invented it about 1840 and patented it in Paris in 1846. The increased use of chromatic brass instruments had upset the balance between woodwinds and brass in military bands, and Sax intended his loud but reedy-voiced instrument to unify the sections by providing a "middle." The French army quickly adopted it, and it is still part of military bands in many countries.

Though its wide, conical metal tube links the saxophone with the brass instruments, it is called a woodwind. It has a single-reed mouthpiece resembling the clarinet's, and its fingering is similar to, though slightly different from, the clarinet's. The

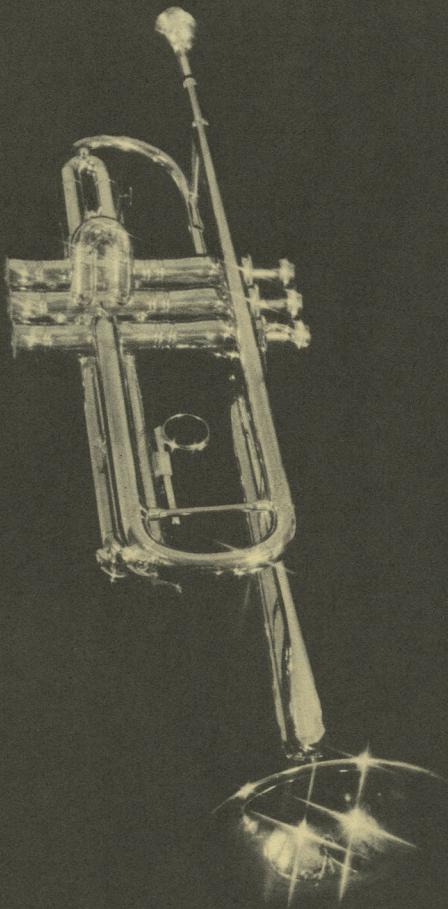
saxophone has keys, like the Boehm clarinet, but in addition to keys, it has rollers to allow a smooth transition between notes. As a result of its combination of reed, keys, and rollers, the saxophone is said to be one of the easiest instruments to play.

The saxophone is really a family of instruments, with soprano, alto, tenor, baritone, and bass members. There is also a rare high sopranino and an equally rare, and very large, low contrabass. The middle-sized instruments—the alto, tenor, and baritone—are the most frequently used. While most saxophones have an S shape, and some have additional curves, the soprano comes in two shapes. It can be curved like its deeper-voiced relatives or straight like a clarinet.

Since Sax's time the saxophone's bore has been widened, the mouthpiece modified, and octave keys added. But the characteristic smooth sound remains. Berlioz called it "soft and penetrating in the higher part, full and rich in the lower," and he predicted that composers "will derive wondrous effects from saxophones." Bizet and Massenet wrote for the instrument, and Vaughn Williams made fine use of it in his Sixth Symphony, but the saxophone has only infrequently been part of the orchestra. The "wondrous effects" that Berlioz foresaw have been achieved mostly in jazz, by musicians and composers such as Charlie Parker, Coleman Hawkins, John Coltrane, Sonny Rollins, and Ornette Coleman.

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The Brass





HE TRUMPET is the treble brass instrument whose sharp, brilliant tone has made it the most popular of all the brasses and "the leader of the band" in dance or marching.

The trumpet is known (without valves) as far back as 2000 B.C. when the earliest of these instruments often were natural horns of shell or bone. The modern trumpet has a shallow-cupped mouthpiece connected to a long cylindrical tube and it to a flaring bell. It has three piston valves that make it possible (in combination) for the player to produce all notes of the scale.

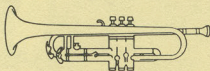
Early 18th century trumpets, such as illustrated at right, were used for fanfares, in festivals and at important events—and also as a vehicle for remarkably virtuoso performances by gifted instrumentalists of the age. Trumpets were used in great battles throughout European history, in the Crusades, in China, India, by the Egyptians, the ancient Romans and the Etruscans before them.

Trumpets are considered heroic in most cultures. Elephants are said to trumpet; there are trumpet vines



and flowers, and trumpets in painting, sculpture and drama. The angels of heaven are said to play trumpets—Gabriel blow your horn!

*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.*



The Trumpet Today



HE TROMBONE is a very popular, powerful, deep-voiced brass instrument of wonderful capability. Ancient in origin—even said to

have been used in Imperial Rome—the trombone's Middle Age ancestor was called a *sackbut*, a Moorish word meaning pump. In principle a "trumpet-with-a-slide," the trombone had reached a development not significantly different from today by the

year 1500. Largely confined to church music before, trombones entered the opera orchestra in 1787 in Mozart's *Don Giovanni*—and the symphony orchestra shortly after.

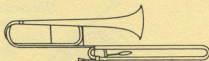
The trombone is unique because unlike other brasses, it uses a telescoping tube to establish pitch, rather than valves. The performer holds a U-shaped "slide" in his right hand. By shortening (higher) or increasing (lower) the length of the tube, the trombonist places each note much like a violin player putting his finger on a string.

By breath and lip control, the player also controls volume and tone quality. A fortissimo on the trombone surpasses any other instrument. Solemn, hymnlike, majestic, rich notes are possible, as well as gorgeous pianissimo effects. The trombone is the only wind instrument capable of producing glissandos.

The length of the full tube on a trombone is about nine feet. By using his slide, the player can get seven different lengths of tube, each one with its own series of notes, controlled by the embouchure. Trombones can be muted or played in harmonics.

Trombones are an important part of every dance and brass band—and even have their own song, "76 Trombones."

*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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The Trombone Today



HE FRENCH HORN is descended from a ram's horn (such as the Jewish shofar) which has sounded religious, hunting and war themes since before recorded history. The Queen of Sheba was impressed by the shofar when she visited King Solomon. Alexander the Great and Roland used horns in battle and Chaucer wrote about them many times.

Because of the prominence given to the horn in France, it has become known as the French horn. At first a hunting horn famous for its calls, it became a solo and orchestral instrument in the 17th century. In 1664 the horn was introduced to opera by Lully and in 1715 to England by Handel in his famous *Water Music Suite*.

Early horns were played with the bell up. The Germans were responsible for turning the bell downward, its modern position. This was done to help subdue harsh sounds by "stopping" the bell with the hand. Horns also were muted with wood, cardboard and metal devices.

In 1815, an oboe player, Blumel, invented the piston valve which could control the length of the tubing and add new notes. In 1827 Blumel invented the rotary valve, used in modern French horns.

Mozart and Beethoven employed the French horn. Rossini explored the instrument's possibilities for solo work. Then came Weber, Berlioz,

Meyerbeer and Wagner, who wrote many beautiful passages for horn.

No other brass instrument can match the velvety tone, richness, range, expression and blending qualities of the French horn. Its notes can melt into the strings, make beautiful far-away and choral effects or sound a heroic theme.



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.

The French Horn Today





Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.



HE TUBA is the bass voice of the brass—large, commanding, and dignified. In tone it is rich, full, organ-like, blending, and resonant. The tuba is an important part of

every symphony and opera orchestra and every brass band. It provides a clarity and exactness of pitch in the low register not available in any other instrument.

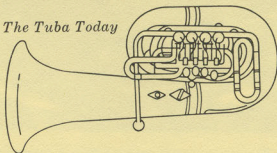
The tuba dates back only to 1835 to Berlin where it was invented and named by Friedrich Wilhelm Wieprecht. Later it was improved by Adolph Sax, the famous instrument maker. It has always been a valve instrument, usually provided with four valves, the last of which extends its downward range. The bore of the tuba is conical like that of the horn; the mouthpiece is hemispherical like that of the trumpet.

Bonanni has illustrated a *serpent* for his bass brass, which was played by means of finger holes in its snake-like body. Invented about 1600 for church music, the *serpent* was replaced in the 19th century by the *ophicleide* and later by the tuba.

The tuba possesses great sonority and heroic tonal capabilities, recognized early by Richard Wagner. He used it first in his *Rienzi Overture* (1840), and later extensively in his famous "Ring" cycle operas.

The instrument is also quite agile in spite of its size and deep pitch, and when called upon can sing out. Vaughn Williams composed a concerto for the tuba and in a lighter vein, most children are aware of the adventures of "Tubby, the Tuba."

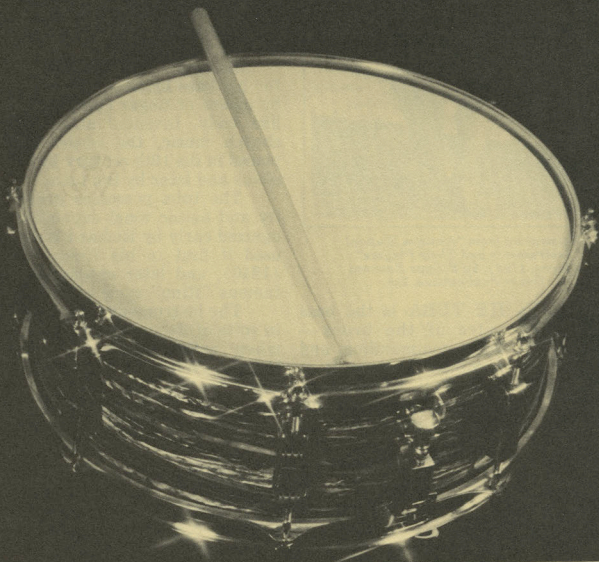
The Tuba Today



The Percussion

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THE TRIANGLE is a steel rod percussion instrument named for its shape. Formerly having rings strung on its lower bar, it is descended from the sistrum, an ancient rattle.

The triangle (with rings) was widely used in medieval religious ceremonies. It was often depicted in paintings of Bacchic processions and

as an accompaniment to the pipe. The rings did not disappear until the 19th century. Triangles did not "ting" before that time but offered a continuous jingle of vibrating rings.

The shape of the triangle varied considerably—sometimes it was equilateral, sometimes trapezoidal. The "beater" was always a steel rod, usually formidable and at times large.

The triangle was the first all-metal percussion instrument to enter the orchestra (1710) and first became a solo instrument (1833) in the Liszt Piano Concerto in E flat. The average orchestral triangle today is an open-ended bar measuring $6\frac{1}{2}$ " to 7" on one side. Suspended by a string, it can produce a variety of tones, depending on where and how it is struck. Its pitch is indefinite.

The largest known triangle is probably at the American War Cemetery, Epinal, France. Each side is 2 feet, 3 inches. Other big triangles are used on farms and ranches in America as a call to meals.



The Triangle Today



*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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The drum is man's oldest musical instrument and serves as a natural outlet to express his instinctive love of rhythm. Drums have been used in dances, as a call to battle, in religious expression and in communication since the beginning of recorded history. Drums are the heart of the percussion section in all orchestras.

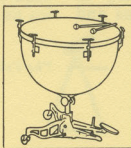


HE TIMPANI or kettledrums are the only drums that can be tuned to a definite pitch. They are hollow halves of globes with single drumheads. The globes usually are made of brass or copper and the drumheads of calfskin. The player adjusts

the pitch of his kettledrums by adjusting screws that hold the head in place, or with pedals. He plays the kettledrums (usually two) by striking them with padded sticks. The tone produced is affected by the kind of stick, its padding, etc.

Large kettledrums were played on horse or camelback in Ottoman military bands in the Middle Ages. They came into use in Europe about the end of the 15th century.

The power, sonority and dramatic impact of kettledrums are known to all concert-goers. They have an aristocratic quality—uniquely able to announce, reinforce, punctuate and complete the music in which they are employed.



The Kettledrum Today



THE SNARE DRUM is second only to the kettledrum in importance among percussion instruments. It has been part of the orchestra for about two hundred and fifty years. Like its immediate ancestor, the medieval *tabor*, the snare drum was originally a military instrument. Its purpose was to communicate orders to the troops: attack, retreat, quick march, and so forth. But like its primitive forebears, it was probably also meant to frighten the enemy.

The snare drum has no fixed size, though since the early 19th century its shell has been shallow in relation to its 14- or 15-inch diameter. Also since that time the tension of its two heads has been controlled by rods rather than ropes. The heads themselves are traditionally calfskin or sheepskin, though now frequently plastic.

Called the *side drum* by the British—because of the way the drummer carries it—the instrument takes its American name from the gut or wire cords, or snares, stretched across its lower head. These are what give the drum its characteristic brilliance of of tone. Loosening the snares mutes the sound.

The snare drum is crisply emphatic and easily creates a martial air or the effect of marching. The roll is basic to playing the instrument. But the drummer can produce a variety of other sounds, too—for example, by using different sticks, by using wire brushes, and by striking the drum in the center of the head, near the edge, or on the rim.



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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The Snare Drum Today



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni Dover Publications, Inc.



HE TAMBOURINE is a combination of percussion instruments, a little drum with tiny cymbals and sometimes rattles attached. Its name is a diminutive of *drum* in French. The instrument has been in use, practically unchanged, for over

2,000 years. It is made of a single membrane head stretched over a shallow hoop, with pairs of metal jingles fixed loosely in holes in the frame. The one illustrated here also has "pellet bells." These small spheres containing pellets are attached to the frame by a cord and provide an extra thump and rattle.

The tambourine was brought to Spain by the Crusaders, who got it from their Arab enemies. A dancer's instrument, it was soon popular all over Europe, particularly with women. The dancer in Bonanni is tapping the instrument with her fingers in the eastern style brought back by the Crusaders. Later, Europeans came to shake it or strike it with the fist or open hand—even to rub its head with moistened fingers, producing a sort of buzz.

The tambourine was taken up by street musicians and performers of popular music all over Europe. As a result of 18th-century French society's taste for things rustic, it found its way from the street to the salon, and so into the orchestra. It became established in the orchestra only in the 19th century, when Weber, Donizetti, Bizet, and others used it for special effects. The tambourine is still frequently used for color.



The Tambourine Today



THE CYMBALS are two thin, circular plates of brass (slightly hollow in the center), which are clashed or brushed or swished together by the percussionist. A cymbal can be held and struck by a drum stick or



Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
Dover Publications, Inc.

mounted on a stand and struck with two drum sticks. The sound produced is shimmering, lasting, and resonant.

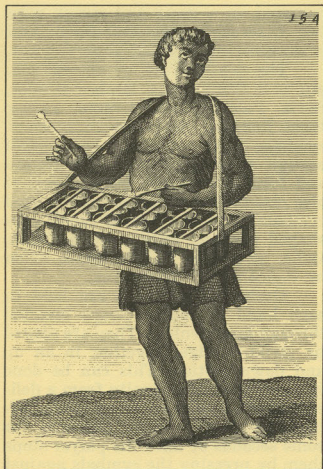
The cymbals are of ancient origin and from many lands — Egypt, Syria, Palestine and Greece, among them. Bonanni illustrates six types of cymbals, some of which are small enough to be played by the thumb and forefinger of one hand. Bonanni also observes that coptic priests used cymbals in their prayers. Small cup-shaped cymbals were used in China, India, and other Asiatic lands, often by dancers and courtesans.

Orchestral cymbals are held in each hand by leather loops inserted through their centers. They are played by striking edges together in an up and down motion. This can be done in every level of intensity from a delicate brush to a resounding crash. Vibrations (and sound) continue for some seconds or until the player stops them by pressing the cymbals against his body. Cymbals produce a sound of indefinite pitch and heighten great chords and orchestral climaxes. *Choke* (face to face) cymbals are used regularly in dance bands.

A crash of cymbals emphasizes the cadence in Tchaikowsky's *Nutcracker Suite*. A faint cymbal stroke announces the end mockingly in Debussy's *Festivals*. Tuned antique cymbals are required for Debussy's *Afternoon of a Faun*.

The Cymbals Today





*Illustration from "Antique Musical Instruments and Their Players" (Rome, 1723), by Filippo Bonanni
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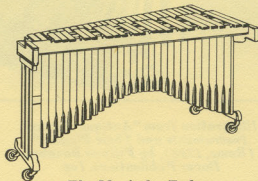
THE MARIMBA is one of the family of melodic percussion instruments that includes the xylophone, the glockenspiel, the vibraphone, and the tubular bells. It is essentially a large, deep-toned, resonated xylophone. Although occasionally greater, its usual compass is three to three and a half octaves, ascending from an octave below middle C.

The marimba's West African name reflects its origin. It was

brought by slaves to Central America, where it was popularized and modified to its present form. The illustration in Bonanni's book, while formalized, shows the marimba's basic structure. It consists of tuned wooden bars resting on a frame over hollow resonators. When the player strikes the bars with sticks or mallets—usually soft-headed now—the air in the closed-bottom tubes below resonates, producing the sound we hear. Originally, in Africa, these resonators were gourds. Today they are metal tubes, and the bars, traditionally rosewood, are sometimes made of synthetic materials.

The marimba has two rows of bars arranged like the white and black keys of a piano. The player can use one or two mallets in each hand. The instrument has a rich, sustaining quality when notes are played in rapid succession. Its lush, mellow tones are wonderful for crescendos and diminuendos.

Berg, Stravinsky, Dallapiccola, Copland, and Holst have all used the marimba in orchestral works. Milhaud wrote a concerto for marimba and vibraphone in 1947, and several other composers have more recently written concertos for it.



The Marimba Today



THE XYLOPHONE is one of the most appealing, most ancient of percussion instruments, and is said to have originated among the Tartars and Russians. Its unusual, easy-to-remember name is made up of two Greek words: *xylo*, meaning wood, and *phone*, meaning sound.

The xylophone consists of a series of hardwood strips of graduated length mounted on a framework. Each strip is tuned and the instrument is layed out like a piano keyboard—white notes in front, black notes behind. The player strikes the strips with two flexible beaters, also of wood. The sound produced is bright, dry, crisp, and of definite pitch.

The xylophone was first mentioned in Europe in the 16th century. Hans Holbein's woodcut, *The Dance of Death*, shows Death playing a xylophone. Bonanni says it was much used in Tuscany during his day. He refers to its origins as African and Far Eastern.

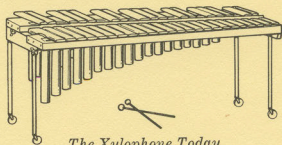
The xylophone is a charming, if occasionally used, member of the percussion section. Its notes can be played alone, in chords, trills, glissandos, and in great rapidity by a skilled performer. For a soft effect, it



can be played with rubber beaters. The instrument has a compass of three and a half octaves, producing forty-four notes.

The xylophone is frequently used for solo work and is particularly appealing to children. In Saint Saëns' *Danse Macabre*, it represents the bones of a skeleton dancing in a graveyard.

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The Xylophone Today



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Ludwig van Beethoven

A Marathon Beethoven Concert

On Tuesday, April 5, 1803, an all Beethoven concert took place in Vienna's *Theater an der Wien*. The program was extremely long. It consisted of the master's *First* and *Second Symphony*; the *Piano Concerto in C minor*; and the oratorio *Christus am Ölberg* (Mt. Olive).

On the morning of this day, Beethoven's amanuensis young Ries¹ came to

1. Ferdinand Ries studied from 1801 to 1805 with Beethoven in Vienna. He published with F. G. Wegeler *Biographische Notizen über L. van Beethoven*.

his apartment and found Beethoven in bed, writing on separate sheets of paper. To his question what it was, Beethoven answered: "trombones!" They were the parts to be used for the oratorio, and had to be ready for the dress rehearsal scheduled for 8 A.M. that very morning.

Beethoven at the Piano

Beethoven appeared as soloist in the *Third Piano Concerto in C minor*. "Herr van Beethoven, otherwise known as an excellent pianist, did not perform completely to the satisfaction of the public,"

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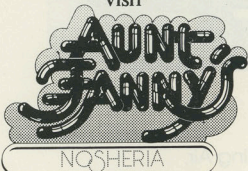
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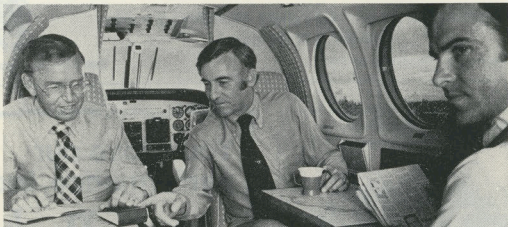
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the critic wrote in the *Zeitung für die elegante Welt*.

In the *largo* of the Concerto, we are informed, Beethoven kept the pedal down for the length of the theme. This may suggest an offensive sound, but Beethoven's pedals were not ours, and on his much weaker instrument the effect produced differed from the pedaled tones of the modern grand piano.

As to Beethoven's general appearance at the piano, his pupil Czerny² relates:

"His attitude while playing was masterly in its quietness, noble and beautiful, without the least grimace, though

2. Carl Czerny studied with Beethoven from 1801 to 1803 and published *Erinnerungen an Beethoven*.

he bent forward as his deafness grew upon him. He attached great importance, in his teaching, to correct position of the fingers—according to the school of



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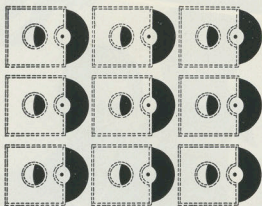
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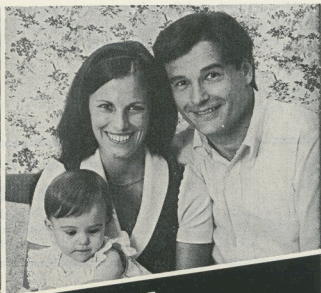
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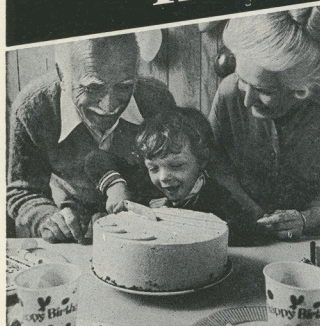
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Philipp Emanuel Bach, which he used in teaching me." In regard to phrasing, Beethoven was "very anxious that his pupils should acquire a perfect *legato*, his own *legato* being, as may be imagined, wonderful."

A Pioneering Blueprint

I

The symphonic character of the *Third Piano Concerto* is readily revealed by a study of its groundplan. At the beginning, a theme of lapidary character is stated. Its sharp profile does not offer a "melody" invented to charm the ear. Rather is this theme the building stone for an important tonal structure.

This principal subject of classical simplicity is contrasted by the lyricism and calm flow of the subsidiary subject in E-flat major. The statements of these two themes for man exposition of symphonic dimension; it is, in fact, the longest introduction written by Beethoven for any of his concertos.

The first entrance of the piano solo is marked by forcefully ascending scales emerging from the root tone C. We hear the chief theme again, now hammered in bare octaves. The material of the introduction is restated, up to the second theme, which is entrusted to the orchestra (clarinets and violins leading). Eventually, the solo is set free to expand into rich chordal sonorities, into playful and virtuoso passage work.

In the central section of the move-



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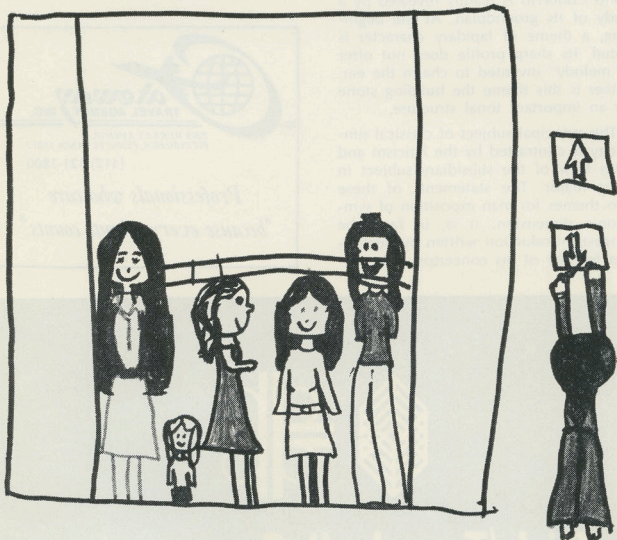


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ment, aspects of symphonic treatment become evident. The chief interest lies in the development. Accordingly the two themes experience a varying fate. They are led through changing tonalities and contrapuntal combinations.

This marks a departure from past concerto practice. Particularly the modulations, assigned to the second *tutti*, are steps toward symphonic development.

The recapitulation is brought by the whole orchestra, *fortissimo*. The rest of the movement is designed along more traditional lines, prior to the *cadenza* of the solo instrument.

Soft strokes of the timpani announce a highly concentrated coda, ingeniously distributing the thematic material, and even shedding new light on its nature.

II

The second movement brings music of dignity and expressive power. The key is that of E major, relatively remote

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from C (from the tonality of the two neighboring movements).

The euphonious main theme is intoned by the solo piano. With muted strings and gentle wind sonorities, the orchestra closes the first strain. A transition, replete with embellishments, leads to the second subject in the key of the dominant.

Now the emphasis shifts to the wind instruments, which are accompanied by broken chords of the piano. After the restatement of the main theme, the solo retains the lead, culminating in a poetic *cadenza*. But even these virtuoso passages contain a warm message.

The orchestra remains subdued for this movement, restricted to discreet accompaniment. Over the pale bass of the horns, the piano sings out peacefully. The melody descends in quiet triad steps down to the tonic E.

III

In the last movement, the serene and serious are blended. Three themes stand out. There is the principal subject, C minor, which opens the round in 2/4.

A second subject (in the relative major key of E-flat) forms a syncopated descending scale, but concludes with a soft turn that prominently figures also in the third subject. The latter leads into a tranquil episode in A-flat.

The give and take of these themes is set into the form of a *rondo*. A brief *fugato* breaks into its light flow. The recapitulation approaches a short *cadenza*.

There is a sudden change to *presto*; the *coda* arrives with elements of surprise. The 2/4 rhythm of the *allegro* becomes a wistful 6/8. The key of C minor brightens to C major. Clarinets are eliminated.

A joyous dance concludes the great work which represents a milestone in the history of the instrumental concerto.

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Mr. Powers is the proprietor
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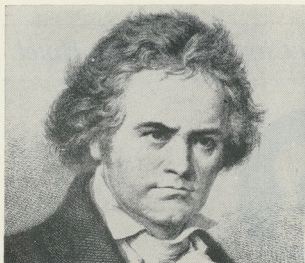
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Ludwig van Beethoven

Aesthetic Reorientation

After Beethoven had made in his *Sixth Symphony*, the "*Pastoral*," a signal contribution to early romanticism, he required an extended period of aesthetic reorientation before he could embark on a new symphonic venture. Thus four years elapsed between the completion of

the *Sixth* and *Seventh*; the preceding closer intervals.

When Beethoven finally approached the composition of a new symphony, he abandoned the programmatic substructure that had guided him throughout the *Sixth*. The idea of nature, conjured up in the "*Pastoral*," determined its style and gave the symphonic form its curve.

In the *Seventh Symphony*, by contrast, extra-musical associations are not evident. The music surrenders to the elementary force of rhythm from the first to the last bar. There is something truly prophetic in Beethoven's metric concept. It anticipates the motoric vigor of modern music by a century.

Apotheosis of the Dance

It was no doubt this fiery rhythmic aspect of the *Seventh* that prompted Richard Wagner to interpret this symphony as the "apotheosis of the dance." To him, the *Seventh* was "dance in its

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highest condition; the happiest realization of the movements of the body in an ideal form." And Cosima, Wagner's wife, recounts a rather unusual family scene: Richard her husband, wildly dancing in their drawing room while Franz Liszt, Cosima's father, plays the *finale* of Beethoven's *Seventh* on the piano.

Wagner's characterization—"Apotheosis of the Dance"—is hardly ever omitted when writers comment on the *Seventh*. This is not an unmixed blessing, telling us more about Wagner's own programmatic approach to music than about Beethoven's absolute tone world. If Wagner's view of the *Seventh* is accepted without qualification, it is apt to distort the interpretation of Beethoven's majestic work.

At the University of Vienna

At its first performance on December 8, 1813, the strength of the *Seventh Symphony* was overwhelmingly felt. The event took place in the hall of the old University of Vienna. Many of the most important musicians of the time attended, some of them participating in the performance of the enlarged orchestra. The concert was given as a benefit for the soldiers wounded at the battle of Hanau, where Napoleon's retreat from Leipzig was intercepted.

The evening was more than a musical occasion. Vienna had long been shaken by Napoleon's terrorization of Austria. And Beethoven, who once had dedicated his *Eroica* to Bonaparte, now helped to

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celebrate the impending defeat of the dictator and his empire. Plagued by his progressive deafness, the master conducted the entire benefit concert, which included,¹ in addition to the *Seventh Symphony*, his *Battle of Victoria*, Opus 91, commemorating Wellington's victory on June 21, 1813.

I

A forceful stroke of the entire orchestra opens the symphony in a bright A major. The introduction *poco sostenuto* (4/4), spans lengthily over sixty-two measures. Two themes, in which the oboe leads, become prominent. With their successive statements, the *poco sostenuto* assumes the stature of an individual movement. Its design is that of an extended two-part form.

The transition to the oncoming vivace is accomplished by the repeated statement of the dominant note E, which sounds now in the high winds, now in the violins; finally, it bridges to the dotted 6/8 meter of the main movement.

A fierce, rhythmic mood is established. The flute carries the principal subject; it heralds music of exultation. The flute tone evokes the Greek *aulos*, the pipe of Pan. The second theme (dominant) is played by the full orchestra, with first violins and flute in the foreground.

The radiant, strongly rhythmic character pertains to all that happens during this vivace: to the chief and secondary themes, to the transition and development. The music is recharged by the tre-

1. On this program, there were also some marches by Johann Dussek and Ignaz Pleyel.

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mendous power of a constantly renewed rhythmic and dynamic energy.

In contrast to the *sempre piano* at the beginning of the exposition, the recapitulation rushes in with a resonant *fortissimo*. First violins take over the flute theme. The *coda* rises above a ground motive in the basses.

II

The *allegretto* is one of Beethoven's most celebrated movements. His gift was

accepted with immediate and undivided appreciation: at the symphony's premiere the *allegretto* had to be repeated.

The form of the second movement is related to that of a *rondo*. Its principal theme is stated several times. The second theme remains on a subsidiary level.

The *allegretto* begins in a most unorthodox manner: a six-four chord² is intoned by oboes, clarinets, bassoons and horns; it decreases from *forte* to *pianissimo*.

This intense sound, then, precedes the march-like main theme (A minor, 2/4).

2. The six-four chord is the second inversion of the common chord, i.e. of the triad in its root position. Thus in C major, the triad, C-E-G is inverted to the six-four chord, G-C-E. It is called the chord of six-four because it consists of a bass note, its fourth and sixth. In our present example, the *allegretto* opens with six-four chord, E-A-C-(E), the second inversion of the A minor chord, A-C-E.



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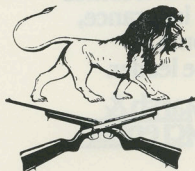
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Its measured tread is sustained throughout the movement. Softly emerging from the low strings, it gradually engulfs the entire texture. The striking, rhythmic pattern is woven into the central section in A major. Here, it becomes the accompaniment of a consoling melody, *dolce*, heard in clarinets and bassoons.

Again, the pattern of quarter and eighth notes suggests the subject which, in the last section of the movement, develops into a *fugato*. The main theme returns with iron accents, now hammered relentlessly by the full orchestra. There is a brief return of the comforting A major, soon cancelled by a tragic minor mode.

The slow fade-out of the theme—trembling in ever shorter segments, and finally finding home in the bleak six-four chord—is an inspiration without equal in symphonic literature.

III

The third movement bears no title. In contrast to his customary procedure, Beethoven marks here only tempo and time signature. Yet the form picture is unmistakable: the movement is one of Beethoven's characteristic *scherzos*. Its plan is reminiscent of that of the *scherzo* in the *Fourth Symphony*. Here as there, the *trio* is heard two different times,

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while the scherzo is performed with the traditional repetitions.

The key of the *scherzo* is F, that of the *trio* is D. The preceding and the oncoming movements are both in A. Such a choice of keys points to a "modern" tonality relationship in Beethoven's later works.

Assai meno presto, the *trio*, announced by clarinets, bassoons, and horns, intones a quaint melody. This is a stylized pilgrim song from the Lower Austrian countryside.

After the final return of the *scherzo*, it seems as though we are going to hear the *trio* all over again, as its first four measures are played. But this turns out to be one of Beethoven's musical jokes. Instead of continuing the *trio*, he rushes with five *presto* strokes hilariously to the end.

IV

The Dionysiac *finale* starts with the

statement of an exuberant rhythm, separated by pauses. The chief theme (*allegro con brio*, A major, 2/4) is heard in the strings. With its scale patterns and frequent sharp accents, it represents a chain of powerful motives rather than a melody. Subsidiary subjects temporarily relieve the relentless drive.

This charged music does not lend itself to extensive development, but rather to the fast moving juxtaposition of thematic fragments. At times, Beethoven blends the invention with local Austrian color. He does not eschew the flavor of gypsy music, which somehow has drifted in from nearby Hungary.

The central section of the *allegro* is marked by unexpected modulations. Presently, the wild dance swings into its *reprise*, restating the first and second themes in free key relationship.

A *coda* of exceptional dimensions concludes this ecstatic *finale* with triumphant sonorities.



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Our Musicians . . .

(Continued from page 1055)

He joined the Pittsburgh Symphony in 1963, then under William Steinberg. "I loved making music with Steinberg," he said. "There was always such a wonderful feeling of warmth and spontaneity in his musical interpretation."

As for the "new" Pittsburgh Symphony, Gatwood said, "André Previn makes me very happy. The orchestra sound is transparent and elegant, but very controlled." Gatwood is also a member of the Pittsburgh Chamber Orchestra, which recently returned from a southern tour including North and South Carolina, Georgia and Florida.

His many hobbies have included

woodworking, until he developed an allergy to sawdust. But like most professional players of reed instruments, he makes his own reeds out of cane from France. The process basically entails splitting the cane, folding it, and scraping it to just the right dimensions.

Spare-time Task

"Scraping is most time consuming," he said. "Sometimes I'll spend 45 minutes on one reed, and when I try it, the sound may not be right. So I have to begin again from scratch. If I'm lucky, one reed will last for two or three concerts."

His major hobby now is rebuilding antique cars, although he and his wife Alison are running out of garage space

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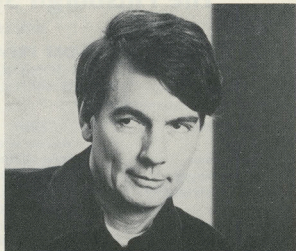
For further information submit entries and inquiries to: Mr. Paul K. Fox, Contest Director, Alpha Omega Chapter, Phi Mu Alpha Sinfonia, c/o Carnegie-Mellon University, College of Fine Arts, Department of Music, Pittsburgh, PA 15213.

WQED-FM (Stereo 89.3) is recording this Pittsburgh Symphony concert for broadcast next Tuesday at 8 p.m. This is the fourth year that WQED radio has featured a full season of uncut Symphony broadcasts for Pittsburgh music lovers. Your host is Jack Sommers.

at their Squirrel Hill home. Mrs. Gatwood is also an oboist, trained at Eastman, and she often plays with the Symphony when extras are needed.

Mr. Gatwood has three musical sons—Elden, Jr., 20, attending West Virginia University and playing cello and saxophone; Byron, 19, an Indiana University student who plays oboe; and Colin, 15, also an oboist, with an interest in drums.

Gatwood auditioned twice for the Buffalo Philharmonic when Steinberg was its conductor, before coming to Pittsburgh. Many years later, he learned from Steinberg's wife that the maestro feared the young Gatwood then didn't look strong enough to make it through a season. "I was 6-foot-2," he said,



"and weighed all of 135."

He's filled out handsomely since then.

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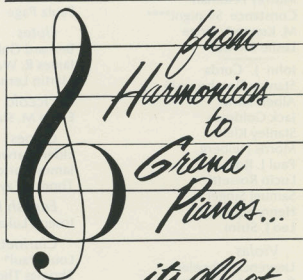
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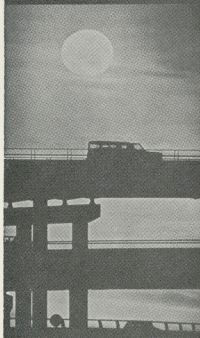
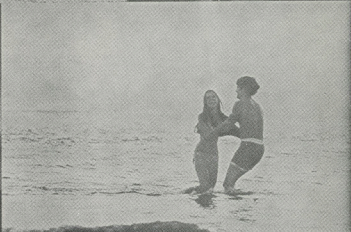
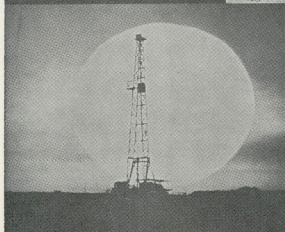
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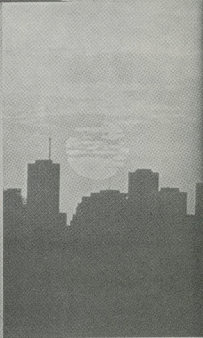
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