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**THE WELLSPRINGS OF NEO-CLASSICISM IN MUSIC:  
THE NINETEENTH-CENTURY SUITE AND SERENADE**

by

Allan Scott Morris

A thesis submitted in conformity with the requirements  
for the degree of Doctor of Philosophy  
Graduate Department of Music  
University of Toronto

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## **ABSTRACT**

### **The Wellsprings of Neo-Classicism in Music: The Nineteenth-Century Suite and Serenade**

Doctor of Philosophy, 1998

Allan Scott Morris

Graduate Department of Music

University of Toronto

Musicologists, for the most part, seem unaware that an appreciable stream of neo-classicism flowed through the latter decades of the nineteenth century. Furthermore, we accord little recognition to the many minor composers who, by emulating older models, showed that much of the musical mainstream drew inspiration from eighteenth-century music. European culture saw the eighteenth century as music's Classical era—and Bach, Handel, Haydn, and Mozart were “ancient masters” whose works exemplified classicism. This dissertation describes how after 1850, following the Romantic era, composers revived and cultivated the long dormant suite and serenade genres as reflections of eighteenth-century classicism. Incorporating modern elements, these revitalized suites and serenades represent the wellsprings of neo-classicism in music.

Initially, an exploration of a nineteenth-century context for neo-classical ideals leads to a workable definition: neo-classicism is a spirit captured in new compositions that apply modern methods and procedures to older models. A discussion of the terms

*suite* and *serenade* shows that in the first half of the nineteenth century, a suite had become a collection of light salon pieces for piano, while a serenade implied either a single-movement, song-like character piece, or a light, multi-movement work for a chamber ensemble. By mid-century, however, works for piano, chamber ensemble, and orchestra inspired by, and modelled after, eighteenth-century suites and serenades began to emerge.

The repertory of nineteenth-century suites and serenades is presented in three stages. The years 1850-70 saw modern suites and serenades produced by Brahms, Lachner, Massenet, Raff, and Saint-Saëns. According to many contemporary sources, such works were alternatives to sonatas, symphonies, and programmatic tone poems. From 1871-89, the new genres became established all over Europe with prominent examples provided by Tchaikovsky and Dvořák. Then in the years 1890-1914, several composers, notably Reger, produced such works maintaining a neo-classical thread through the time of *fin-de-siècle* modernism.

This dissertation, in describing the little known repertory of nineteenth-century suites and serenades, proves that the influence of eighteenth-century classicism had thrived in the Post-Romantic era. The point is that neo-classicism is not solely a phenomenon of the twentieth century, but was an important artistic current in nineteenth-century music.

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## INTRODUCTION

A revival of classicism in music is evident after the midpoint of the nineteenth century as composers wrote new works reintroducing the eighteenth-century genres of the suite and serenade. Actually, eighteenth-century classicism inspired many composers, and arguing retrospectively that neo-classicism was a major trend in nineteenth-century music is not difficult. Nineteenth-century sources, moreover, show that the musicians, critics, and writers of the era were aware of a strong undercurrent of classicism influencing the musical world. While they had no recourse to the term until early in this century, their writings often described the revitalization of the long dormant genres of the suite and serenade in words that define neo-classicism. The twofold objective of this dissertation is to trace neo-classicism through the second half of the nineteenth century, and to describe the large, but little-studied repertory of nineteenth-century suites and serenades.

I became interested in this topic after preparing a brief presentation on Prokofiev's *Classical Symphony*. Since Prokofiev imagined how Haydn would have composed a symphony had he lived in the early twentieth century, I was prepared to report on the neo-classicism of the work. Starting with the idea that this aesthetic would become pervasive in twentieth-century music—especially in the works of Stravinsky from after 1920—I wondered if other works, predating Prokofiev and Stravinsky, consciously imitated classical models. Tchaikovsky's *Mozartiana Suite* and Grieg's *Holberg Suite* are known as deliberate representations of classical and baroque music, and the serenades by Tchaikovsky and Dvořák are examples of a genre especially associated with Mozart. With these in mind, I began to search catalogues and works

lists for other suites and serenades composed in the nineteenth century. Somewhat to my surprise, I found that in the years after Mozart there were no new works for orchestra called *Serenade* until two early works by Brahms dating from 1857 and 1859.<sup>1</sup> The orchestral suite as a genre only appeared in the nineteenth century when Jules Massenet, Franz Lachner and Joachim Raff began writing such works in the 1860s.

I formed an impression that new works called *Serenade* or *Suite*, which refer to eighteenth-century musical genres, were missing from the Romantic era of the first half of the nineteenth century. These genres then became revived, and the latter half of the century saw an abundance of works called *Serenade* and *Suite* produced by composers of all nationalities. It intrigued me to think of the rejuvenation of these older genres as the origins of neo-classicism in music. With this idea in place, I conceived of neo-classicism as the embodiment of a true renaissance of eighteenth-century inspiration, ideals, genres, and formal procedures following the heyday of romanticism.

In studies that constitute the majority of reference materials for the latter half of the nineteenth century, musicologists seem unaware of an appreciable stream of neo-classicism. Furthermore, little recognition is accorded to the many minor composers who, inspired by eighteenth-century classicism, somehow resisted the overpowering musical and philosophical presence of Wagner. The actual number of composers and works from the time that emulate older models, however, demonstrates

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<sup>1</sup>There were, in fact, a multitude of works called *Serenade* composed during the first half of the nineteenth century, but they were predominantly simple chamber works intended for home use by musical amateurs. These works usually featured the guitar as an accompaniment to a variety of solo instruments such as the flute, violin, etc. Thomas Schipperges discusses these works in the chapter "Die Serenade in der Hausmusik des Biedermeier" in *Serenaden zwischen Beethoven und Reger* (Frankfurt am Main: Peter Lang, 1989).

that much of the musical mainstream was drawing inspiration from eighteenth-century music.

Perhaps we overlook the importance of classicism to nineteenth-century music because classical traits are not so evident in works of the post-romantic composers most studied today. Consequently, there is a tendency to regard the late nineteenth century as the era of operas by Wagner and Verdi, the tone poems of Liszt and Strauss, the colossal symphonies of Bruckner and Mahler, and later, the impressionistic, expressionistic, and folkloristic pre-war music of Debussy, Schoenberg, Stravinsky, and Bartók. As I argue, however, the influence of eighteenth-century classicism had thrived in the context of post-romanticism, and neo-classicism was an important current in European music. The neo-classicism evident in the post-war music of Stravinsky, Hindemith, and Prokofiev, for example, was nothing new, but had been present in the music of numerous composers for decades.

The objects of this study—the instrumental suites and serenades composed during the years between the middle of the nineteenth century and the First World War—represent the wellsprings of neo-classicism in music. These genres show differences in content, style, and function, but are treated together; the suite and serenade were alternatives not only to the tradition-bound, formal conventions of the symphony and sonata, but also to the music of the new German school. Even though some of the most important composers of the period wrote such works—notably Brahms, Tchaikovsky, and Dvořák—a commonly held perception is that the suites and serenades they composed are among their most inconsequential works. This study argues that these composers applied mannerisms of classicism in these works, and, seen from the viewpoint of the nineteenth century, describing them as neo-classical is



entirely appropriate.

Hermann Kretzschmar,<sup>2</sup> writing in the late nineteenth century, distinguishes the genres of the “modern” suite and serenade and presents the repertory as a retrospective viewing of eighteenth-century classicism. He felt that such contemporary suites and serenades provided a simple musical diet demanded by the concert-going public. This revival of eighteenth-century forms occurred after large orchestral works in expanded forms with grandiose programmatic content began to represent the new and progressive.<sup>3</sup>

The suite and the serenade reemerged during a time when it seemed composers were writing fewer symphonies. After the symphonies of Mendelssohn and Schumann, there was a gap of about twenty years until the earliest symphonies of Brahms, Bruckner, Dvořák and Tchaikovsky all appeared in the years around 1870. This heralded what Carl Dahlhaus has called “the second age of the Symphony.”<sup>4</sup> After the reestablishment of the suite and serenade genres, composers produced them alongside symphonies, concertos, and symphonic poems through the end of the century and beyond.

The topics of classicism and neo-classicism, as well as discussions of the suite and serenade as nineteenth-century genres, seldom appear in history text books and musicological studies. When such discussions do appear they are either inadequate or

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<sup>2</sup>Hermann Kretzschmar, *Führer durch den Konzertsaal*, 4th ed., Part I: *Sinfonie und Suite* (Leipzig: Breitkopf & Härtel, 1886-1912).

<sup>3</sup>Kretzschmar, p. 659.

<sup>4</sup>Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989).

greatly simplified. Almost alone in the many monographs on nineteenth-century music, Gerald Abraham<sup>5</sup> applies the term *neo-classicism* to a reaction to romanticism. He calls this reaction, which moved towards pure music, a quasi-classic one ultimately derived from Beethoven. Mendelssohn, Schumann and Berlioz, Abraham claims, initially went through periods of arch-romanticism before turning to “pure, cool, classically objective musicality.”<sup>6</sup>

Dahlhaus refers to the idea of neo-classicism as commercial triviality: “When the noble *simplicité* of a classical style descends to the market place, the result is banality—the mere husks of classical forms . . .”<sup>7</sup> The perception that some composers sacrificed depth and originality of content for the sake of producing easily recognizable forms stigmatized the idea of neo-classicism towards the end of the nineteenth century.

Rey M. Longyear, expressing a view similar to Abraham’s, claims that after 1850 neo-classicism “was almost as pervasive as Romanticism.”<sup>8</sup> He specifies that forms embodying the ideals of neo-classicism were the rediscovered serenade from the Classic period and the suite from the Baroque. He then describes the repertory of divertimento-type cycles:

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<sup>5</sup>Gerald Abraham, *A Hundred Years of Music*, 4th ed. (London: Duckworth, 1974).

<sup>6</sup>Abraham, p. 59.

<sup>7</sup>Carl Dahlhaus, “Neo-romanticism,” *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*, trans. Mary Wittall. (Berkeley, University of California Press, 1980), p. 12.

<sup>8</sup>Rey M. Longyear, *Nineteenth-Century Romanticism in Music*, 3rd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1988), p. 183.

Later in the nineteenth century, usually under the title of “Serenade”, [they] became the equivalent of an unpretentious symphony, often for a limited or unusual combination of instruments, and revealed several composers in their neoclassic phases (Volkmann, Brahms, Chaikovsky, Dvořák, Elgar). Suites after the Baroque model were revived as keyboard works as a vehicle for neoclassic or even Neo-Baroque expression (Saint-Saëns, Raff); orchestral suites were usually either musical travelogues or were carpentered out of ballets or instrumental interludes from operas.<sup>9</sup>

Longyear, however, has described most of the exceptions to the repertory. As I demonstrate, the serenades composed between 1850-1914 were predominantly for full orchestra, or string orchestra; chamber serenades, or those comprised of unusual combinations of instruments, were rare after the midpoint of the century; keyboard suites as vehicles for the imitations of eighteenth-century models appeared around mid century, but they represent only a small portion of the repertory; as to the orchestral suite, while there are examples of “musical travelogues” and ballet and opera extracts, such suites again make up only a small portion of the total output.

The time period covered in this dissertation, roughly 1850-1914, frames the rebirth, revitalization, and establishment of the serenade and suite as nineteenth century genres. Since the development and cultivation of the suite and serenade fall neatly into Dahlhaus’s division of the century into convenient musical periods based on important events in social, political, artistic, and musical history,<sup>10</sup> I present the repertory within a similar outline:

1850-1870: This period follows the European revolutions of 1848. During these

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<sup>9</sup>Longyear, p. 320.

<sup>10</sup>See Dahlhaus, *Nineteenth-century Music*.

years Wagner and Verdi produced their mature works, while at the same time light opera forms were also popular. The symphonic poems of Liszt, and the re-emergence of a chamber music tradition guided by Brahms are the major instrumental forms of the period. The suite and serenade emerged as nineteenth-century genres, establishing a foothold in the repertory.

1870-1889: This period begins with a series of calamities for France: the fall of Napoleon III, the collapse of the Paris Commune, and defeat in the Franco-Prussian War. As a direct result, Saint-Saëns proclaimed *ars gallica* to reassert a French heritage in music.<sup>11</sup> In Germany, such nationalism was manifest in Wagner's Bayreuth Festival. This period was the "Second Age of the Symphony" when the genre became revitalized through the works of Bruckner, Brahms, Tchaikovsky, Borodin, Dvořák, and Franck in the 1870s and 1880s. It was the time of operatic realism, exoticism, folklorism, archaism, and historicism. During these years the suite and serenade became popular forms of composition for composers of all nationalities.

1889-1914: With the appearances of Mahler's first symphony and Strauss's *Don Juan* defining a new era in 1889, Dahlhaus designates the next twenty five years as a self-contained period in music history, namely modernism. This time period ends with the disintegration of tonality, the emancipation of the dissonance, and the outbreak of the First World War. The suite and serenade are now well established genres, offering composers alternatives to the production of sonatas, symphonies, and tone poems.

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<sup>11</sup>But, as Dahlhaus points out, *ars gallica* was ambiguous because what French composers appropriated from the past was a specifically German tradition, namely Viennese classicism. See *Nineteenth-Century Music*, p. 263.

I have adopted a set of limitations on the presentation and discussion of the material of the dissertation. Initially, I address the suitability of using the term *neo-classicism* as a stylistic label for nineteenth-century suites and serenades. I knew intuitively that the repertory of this study belonged together stylistically under the banner of neo-classicism, and I considered a number of ways to confirm this. In the first chapter, I point out that the first uses of the term *neo-classicism* in the nineteenth century described a “mood” or “spirit” captured in a work of art, so it was a style that reflected the personality of the observer. In collecting publication reviews, concert reviews, and essay-like discussions of the suite and serenade from nineteenth-century sources, it became evident that these writers observed a coherence of qualities in mood, function, and aesthetics that would characterize a broad neo-classic style period. The reactions and perceptions offered by writers and critics to first and subsequent performances, and the influences these works had on other composers form the foundations of this study.

Before presenting the repertory, I first describe how composers used the terms *suite* and *serenade* in the first half of the century before new concepts emerged for their use. Then, in chapters organized by the time periods outlined above, I delve into the repertory of suites and serenades and try to emphasize that they exhibit neo-classicism. Since many composers of these works are little known today, brief biographical information serves to explain their education, social circumstances, and possible motivations.

My methodology does not analyze the music of these compositions to categorize their harmonic, thematic, and formal characteristics (in fact, I have not included a single musical example). Concentrating rather on the contemporary reactions to the

compositions, within the limits outlined above I argue that many nineteenth-century writers, although they never used the term, observed traits of neo-classicism in much of the repertory of modern suites and serenades. This strong current of neo-classicism was a major part of the main stream of nineteenth-century music.

## STYLE, GENRES, TERMS

### Classicism and Neo-Classicism in the Nineteenth Century

In musical scholarship, the terms baroque, classical, romantic, post-romantic, and neo-classical are labels that refer to specific historical eras, styles, composers, and individual works. These labels are, for the most part, well defined, but confusion results when they are misused, or applied in unfamiliar contexts. If E.T.A. Hoffmann calls the music of Haydn, Mozart, and Beethoven “romantic,”<sup>12</sup> and Alfred Einstein identifies Schubert as a “romantic classic” and Mendelssohn as a “romantic classicist,”<sup>13</sup> or if we use the term “classical suite” for the Baroque form of the genre,<sup>14</sup> then how do we set about defining these terms? Based on such usages, it would be legitimate, if not perplexing, to refer to Mozart’s K. 399 as a “romantic-classical-baroque” suite.

The thesis that the latter half of the nineteenth century was an age of classicism in which classicist and neo-classical tendencies and styles were present, clearly requires elucidation. My first working premise is that all of the music from the eighteenth century is “classical.” This infers that there is a “classical style” and that individual works have “classicality.” I will disregard the label “baroque” for the earlier part of the

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<sup>12</sup>For a discussion of Hoffmann’s use of the term “romantic” see R. Murray Schafer, “Composers,” *E.T.A. Hoffmann and Music* (Toronto: University of Toronto Press, 1975), pp. 75-82.

<sup>13</sup>See Alfred Einstein, *Music in the Romantic Era* (New York: W.W. Norton & Company, 1947).

<sup>14</sup>See David Fuller, “Suite,” *New Grove*, Vol. 18, pp. 333-350. A few of the chapter headings are: “The classical suite before the addition of the gigue,” “The classical suite after the addition of the gigue,” and “Non-classical suites of the high Baroque.”

century, because from the nineteenth-century viewpoint, the term did not imply a style.<sup>15</sup> Following the Romantic era of the first half of the nineteenth century, I argue that there was a rejuvenation of classical style and classicality to reassert a new era of classicism. Not only were certain forms and genres of the eighteenth century revived, notably suites and serenades, but there was also a return to classical ideals. In this new era of classicism, the music of the past became both a model and an inspiration. The imitation of old forms and the deliberate attempt to revive an old mood or expression I label “classicist.” Yet, from the nineteenth-century point of view, the artist who created new music for his own time inspired by old forms, moods, and expressions from the past, must be “neo-classic.”

Art historians frequently use the term *neo-classical* as a description of an artistic style but often do not clearly define it. For its effective use, however, the term needs a clear definition because the general sense of the word—that of a new application of classicism—can have several interpretations. In the fields of art, architecture, and literature, *classical* generally refers to the art of Greek and Roman antiquity, while *classicism* is the set of principles that defines the art of the age. Classicism, then, does not necessarily apply only to the ancient world: it can signify an embrace of, or a rejuvenation of classical ideals. The problematic term *neo-classicism* can refer to a rebirth of, or a return to classical ideals, but can also mean new classicism, based on imitation of the old. The previous sentence, deliberately convoluted, illustrates some difficulties the use of the term can generate.

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<sup>15</sup>Even though the term was applied descriptively to music and the fine arts from the eighteenth century, often to denote ugliness, its common designation for the music of the eighteenth century up to at least 1750 gained currency only in the twentieth century.



Since I intend to apply these terms in unfamiliar contexts for a musicological study, I will justify their use by exploring their origins, definitions and applications in the nineteenth century, not only in music, but also other arts. This will supply a context for my employment of these terms.

First, there is a precedent for calling the music from the entire eighteenth century classical. Ratner argues for such a notion:

Baroque and classic music were based upon the same criteria, a common set of premises, despite their obvious differences; they used one language, and their differences represented sublanguages of a universal 18<sup>th</sup>-century musical speech.<sup>16</sup>

He itemizes some evident characteristics:

... premises common to all 18th-century music—stylized affective postures, periodicity, key definition, cadential harmony, hierarchical rhythmic organization, structural and ornamental melody, and polarity of treble and bass.<sup>17</sup>

Ratner does, however, distinguish between “classic” music (Haydn, Mozart, Beethoven) and the earlier Baroque; he uses the term *classic* principally for purposes of chronology and admits to the terminological difficulties in using it.

Various sources show that there was clearly a unique artistic aesthetic at work from the end of the Romantic era (c1850) to the onset of Modernism. For example, Charles Rosen observes that romantic composers, born around the turn of the century,

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<sup>16</sup>Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), pp. xv-xvi .

<sup>17</sup>Ratner, p. 436.

lost faith and interest in the “calculated balances” and “clear articulations” of the large classical forms and wished to inject elements of irrationality into them:

In music, the most original minds of the 1830s were ill at ease with those Classical procedures conceived as valid for a large variety of forms, and which can therefore be projected in advance.<sup>18</sup>

Roger Shattuck, providing a commentary for the general artistic climate of the *fin-de-siècle*, makes similar observations:

The idea of art which was erected by classic theater and classic architecture included no central role for suddenness, for abruptness. In the old tradition the spectator knows in essence what must happen, and while the action unfolds we experience not surprise, but verification of certain general truths. . . .The classic art of anticipation and verification is by no means expiring, but beside it has grown up a different scheme of things. In developing a new form, art lost its calm. . . .Every symphony became a surprise symphony.<sup>19</sup>

According to Rosen, the romantic composers active before 1850 altered classical forms to add elements of the unpredictable, and this romantic aesthetic somehow failed, or fell out of favour after Schumann. Shattuck sees a similar aesthetic appear towards the end of the nineteenth century associated with modernism. In considering the thread of the idea common to both these quotations, it seems that art and music of the intervening years, approximately 1850-1900, perhaps saw a return to the true, unaltered, and predictable classical forms.

The idea that there is a difference between the musical aesthetics of the second

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<sup>18</sup>Charles Rosen, *The Romantic Generation* (Cambridge: Oxford University Press, 1995), p. 703. Rosen’s primary discussion centres on Chopin, Liszt, and Schumann.

<sup>19</sup> Roger Shattuck, *The Banquet Years* (London, 1958), p. 262.

half of the nineteenth century and the years preceding and following it appears in other musicological writings. Jim Samson expresses the idea when he says that after the failed revolutions in 1848, romanticism came to an end. In its place came:

. . . a search for lost values, transplanting the past into the present to offset its insecurities. . . The past was no longer a nostalgic ideal, as in the Romantic age, but a necessary validation of bourgeois culture.<sup>20</sup>

Samson also sees Mahler's Eighth Symphony (1906) as "the spirit of Romantic idealism . . . rekindled in a heightened, intensified form."<sup>21</sup> He even uses the term *neo-classicism* to describe the spirit of the era between the 1848 revolutions and Mahler's Eighth Symphony.

Dahlhaus argues that the nationalism and enthusiasm for folk music apparent in the latter half of the nineteenth century was a reflection of the previous century's classicism. He states that from the nineteenth-century point of view:

Classicism was seen as the final, perfect expression of something which first took shape in folk music; the noble simplicité of the classical style represented the simplicity of folk music, renewed and transformed<sup>22</sup>.

These writers have convincingly argued for the presence of a classicist aesthetic, long before there was the term to describe it, at least for the second half of the nineteenth century. Mark Devoto in fact acknowledges that the aesthetic movement of

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<sup>20</sup>Jim Samson, "Music and Society," *The Late Romantic Era*, ed. Jim Samson (London, 1991), p. 24.

<sup>21</sup>Samson, p. 25.

<sup>22</sup>Dahlhaus, "Nationalism and Music", p. 82.

French neo-classicism during the 1920s and 30s had its origins at least a century earlier.<sup>23</sup> He invokes the names of Mendelssohn, Schumann and Brahms, primarily as revitalizing counterpoint and eighteenth-century forms.

There is the notion, put forward by Walter Niemann early in the twentieth century, that such a revival of classical ideals in the late nineteenth century constituted a musical renaissance.<sup>24</sup> The term appears apt here as he compares all the arts with music, including painting, architecture, and literature, and draws parallels. The crucial figure for him was Mendelssohn, whose music was more closely related to the classicism of music's sister arts than any of his contemporaries. Those that followed after Mendelssohn included the *revolutionären Neuromantiker* (Wagner and Liszt) and the true successors of Mendelssohn's classicism, the *Nachromantiker*, such as Heller, Kirchner, Bennett, Kullak, Jensen, and Taubert.<sup>25</sup>

Only ten years after his death, *The Musical Times* printed an appreciation of Mendelssohn that indicated the importance, and the classical nature of his contributions:

. . . he conquered and dispelled the dark clouds cast on his fancy by the study of ancient schools, and the works he then created may rank near to, even equal with those of the best masters. They possess one great excellence: they are constructed entirely of original ideas, for throughout we shall find nothing which might be called a reminiscence. It is this abundance of independent thoughts

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<sup>23</sup> Mark Devoto, "Paris, 1918-45," *Modern Times: From World War I to the Present*, ed. Robert P. Morgan (Englewood Cliffs: Prentice Hall, 1994), pp. 38-39.

<sup>24</sup>Walter Niemann, *Die musikalische Renaissance des 19. Jahrhunderts* (Leipzig, 1911).

<sup>25</sup>See Niemann, p. 15. Most of the composers named will come up later in this dissertation.

which has raised him above most composers of his time, for at present new subjects are rare, and are generally but old subjects consciously or unconsciously remodeled.<sup>26</sup>

This quotation interprets the foundation of neo-classicist thought: Mendelssohn captured the essence and ideals of the past but produced wholly original works that were not copies of what had come before.

The question now arises as to what is the better term to describe such ideals: *classicism* or *neo-classicism*? The term *classicism* usually refers to the aesthetic, cultural, and social attitudes of Greek and Roman antiquity, but a broader definition includes later art that is inspired by classical antiquity:

Classicism: Of the first rank or authority; constituting a standard or model. [Denoting the] art or culture of a period deemed to represent the most perfect flowering of the civilization that produced it.<sup>27</sup>

Typically, words that describe characteristics of classicism in art are: balance, clarity, dignity, formal discipline, harmony, ideal, ordered, pure, repose, restraint, serenity, universality, and others. While these words can cross boundaries of style, they are valid and usually accepted by artists, critics, and historians as features of classicism.

*Classicism* also describes artistic trends in various eras of Western civilization. The early Renaissance, for example, was an era of classicism in the arts: from about the fourteenth century, society became inspired by what was known of earlier, ancient civilizations and the arts began to incorporate some of the features and ideals of ancient

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<sup>26</sup>“The Truth About Music and Musicians,” trans. Sabilla Novello. *Musical Times* (October, 1857), p. 39. There is no attribution to the original author of this quotation.

<sup>27</sup> *Oxford English Dictionary*, 2nd ed. (Oxford, 1989), Vol. 3, p. 282.

arts. Another artistic period of classicism was the eighteenth century which produced classical works of English architecture, French painting, and German literature. Classicism represented an ideal vision of artistic nobility, authority, rationality and truth that the artists of a particular era saw in their predecessors. These ideals grow cumulatively, because each successive era builds upon earlier interpretations of what constituted classicism:

Far from being fixed in concrete by antique example and only by antique example, classicism reflects changing perceptions of the value of the past from contemporary culture. Each generation's classicism is informed and altered by the sum total of attractive contributions made by previous centuries, so that the tradition is cumulative—a data bank of ideas, forms, and motifs that grows richer as time passes.<sup>28</sup>

The theory and study of classicism, or neo-classicism, in art begins in the eighteenth century with the figure of Johann Joachim Winckelmann (1717-1768). The actual physical evidence provided by archaeology of the art and culture of ancient Greece and Rome revealed to him what art should be, and what should inspire the artists of his day. In his writings Winckelmann took a historical approach, classifying ancient works of art as to their period of origin, while emphasizing conditions such as politics and artistic freedom—an approach that was revolutionary for his time. He concluded that: “There is but one way for the moderns to become great, and perhaps unequalled; I mean, by imitating the antients [sic].”<sup>29</sup> But Winckelmann drew a

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<sup>28</sup>Michael Greenhalgh, “Classicism,” *The Dictionary of Art*, Jane Turner, ed. (London: Macmillan, 1996). Vol. 7, p. 380.

<sup>29</sup>Johann Joachim Winckelmann, *Reflections on the Painting and Sculpture of the Greeks*, trans. by Henry Fuselli (Menston: Scolar Press, 1972), p. 2.

distinction between imitating and mere copying. Imitation was possible only after a rigorous analysis of style, form, and “essence.”<sup>30</sup> “Noble simplicity and sedate grandeur” (*Die edle Einfalt und stille Größe*) is Winckelmann’s well-known phrase, coined to describe the art of the antique (i.e., classicism), that became the rationalization for neo-classicism.

Reacting to the writings of Winckelmann, Denis Diderot (1713-84), as a proponent of romanticism, felt that the spirit in the art of the ancients was forever lost:

You see these fine antique statues, but you have never heard the master; you have never seen him with his chisel in his hand; the spirit of the school is lost for you; you cannot see the history. . . of the steady progress of the art from its crude beginnings to its final perfection.<sup>31</sup>

Diderot felt that the motivations of artists could never be fully understood by merely observing objects of art removed from their historical context.

By the early twentieth century, Irving Babbitt felt that Aristotle’s *Poetics* provided the best model of classicism.<sup>32</sup> Babbitt claims that society derived the doctrine of imitation from nature, but since Aristotle had not advocated the imitation of things as they are, but rather as they ought to be, the imitation of nature, using doctrines of probability and decorum, was a creative act. Babbitt concludes that “classicism does not rest on the observance of rules or the imitation of models but on an immediate insight

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<sup>30</sup>See Hugh Honour, *Neo-classicism* (London: Penguin Books, 1968), p. 21 for this discussion. Honour emphasizes that the understanding of the distinction between imitation and copying is fundamental to the neo-classical attitude to the antique.

<sup>31</sup> Denis Diderot, “Isolated thoughts on painting,” *Selected Writings on Art and Literature*, trans. Geoffrey Bremner (London, 1994), p. 337.

<sup>32</sup>Irving Babbitt, *Rousseau and Romanticism* (1919).

into the universal.”<sup>33</sup> In an Aristotelian sense, then, classicism can be a mood, or an aesthetic ideal perhaps impossible to realize and truly feel.

Present day writers still assign a “romantic longing” quality to classicism. Hertz, in *New Grove*, emphasizes the idea:

Longing for the grandeurs of a greater past (whether that of antiquity, the Middle Ages, the Renaissance, or Louis XIV) back beyond the immediate past accounts for the beginnings of both ‘romantic’ and ‘neo-classic’ art; the latter has been called a dialect within the language of the former.<sup>34</sup>

A further definition of *classical*, however, is: opposed to *romantic*. This concept means that retrospectively, historians can view a former era as classical only after something else has intervened. Lilian R. Furst has argued that if classicism is a true and perfect state of balanced harmony, then “it must needs embrace an element of Romanticism too.”<sup>35</sup> In other words, as already suggested above, romanticism and classicism are intimately connected, not opposites.

Another way to conceive of the concepts of classicism and romanticism was put forward by Dominique Secretan, who explained that there are two ways to look at life: one way questions where are we going, while the other asks where did we come from and what did we learn?<sup>36</sup> The first attitude, associated with experiment and searching, is a romantic one. The second suggests a more rational and systematic way of thinking

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<sup>33</sup>Babbitt, p. 28.

<sup>34</sup>Daniel Hertz, “Classical,” *New Grove*, Vol. 4, p. 452.

<sup>35</sup>Lilian R. Furst, *Romanticism* (London: Methuen, 1976), p. 65.

<sup>36</sup>Dominique Secretan, *Classicism* (London: Methuen, 1975).



and is a classical attitude. "Classicism always looks back, when it theorizes and when it creates."<sup>37</sup> This argument reasserts the dialectic quality in the relationship between classicism and romanticism.

A further point of dissension is the correctness of the imitation of ancient models. As mentioned earlier, Winckelmann emphasized a distinction between imitation and copying and this notion was widely discussed during the nineteenth century. In a discourse on why a copy, or an imitation of a work is always inferior to the original, Paul Scudo<sup>38</sup> explained that there were two types of imitation: the first type was innocent, proceeded by inspiration, and was the inter-breeding of minds of genius; the second type was well-thought-out, deliberate, and premeditated by artists who aspired to discover, and claim as their own, other people's property. Only the first type was legitimate and fruitful:

... it is the divination of one mind by another, it is the soul's intuition that absorbs and identifies with the divine breath of another soul; it is ultimately the perpetuation of intellectualism, the manifestation of the required law of progress in the human spirit.<sup>39</sup>

The second form of imitation was sterile because the reproduction, to the letter,

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<sup>37</sup>Secretan, p. 4.

<sup>38</sup>Paul Scudo (1806-1864), an Italian-born French literature and music critic, was renowned for extreme conservatism in his views. He liked little of the music of his own time and praised the music of the eighteenth century. See Jeffrey Cooper, "Scudo," *New Grove*, Vol. 17, p. 90.

<sup>39</sup>... c'est la divination de l'esprit par l'esprit, l'intuition de l'âme qui s'assimile le souffle divin d'une autre âme et s'identifie avec elle; c'est enfin la perpétuation des races intellectuelles, la manifestation d'une loi nécessaire aux progrès de l'esprit humain." Paul Scudo, "Réflexions sur les beaux-arts," *L'art ancien et l'art moderne* (Paris, 1854), p. 283. Unless otherwise indicated, all translations in this dissertation are my own.

of a work of art was just an illusion, incapable of stimulating the passions by its formal artifice. Even a rigid imitation of an ancient work of art, however, could have an artistic purpose as a pedagogical exercise, and this issue is dealt with in a very recent essay on the subject of classicism:

**Imitating the best will ensure that the neophyte learns the best and can then aspire to it. Hence the continuing engagement with the classical past should generally be viewed as an attempt to recreate not only an antique aura around the modern work, but also to evoke any associated context—to draw parallels between past and present with a view to enhancing the prestige of the present by showing it basking in the reflected glory, as it were, of the past.<sup>40</sup>**

Confusion persists over the presence of a romantic quality in classicism, and the notion of the imitation of ancient models, but another mode of thought is to equate classicism with excellence or universality. An 1868 New Year's editorial in *Revue et Gazette Musicale* expressed an awareness of past artistic eras (i.e., classicism) and the influences felt in modern society:

**Public taste will well recognize that the ancients enriched human thought, that they expressed their feelings in a broad and noble, fine and sensible, beautiful and natural manner, that with their style they spoke to everyone, new and old, easily contemporary for all ages.<sup>41</sup>**

Hugh Honour outlines the idea of one simple style that permeates all art in a description

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<sup>40</sup>Greenhalgh, p. 381.

<sup>41</sup>“Le goût public veut bien reconnaître que les anciens ont enrichi la pensée humaine, qu'ils ont exprimé leur sentiment d'une manière large et grande, fine et sensée, belle en soi, qu'ils ont parlé à tous dans un style à eux et qui se trouvait aussi celui de tout le monde, style nouveau et antique, aisément contemporain de tous les âges.” Em-Mathieu De Monter, *Revue et Gazette Musicale* (1868), p. 11.

of eighteenth-century classicism:

Critics, theorists and the artists themselves called [their style] simply the 'true style' and referred to it as a 'revival of the arts' or a *risorgimento* of the arts, conceiving it as a new Renaissance, a reassertion of timeless truths and in no sense a mere mode or fashion.<sup>42</sup>

Another recent source defines classicism as "a manner of architecture, design and decoration that is ageless, and just as applicable to twentieth-century design as it was to the eighteenth century."<sup>43</sup> Perhaps the most valid descriptive words for the spirit of classicism, then, are "ageless" and "universal."

The idea of what was classical in music had been addressed early in the nineteenth century by Carl Borrowmäus Miltitz.<sup>44</sup> Miltitz opined that the idea of "classical" must be a universal principle applicable to all types of music from all eras. He reasoned that in literature, "classical" could refer to Greek and Roman works as well as the works of such authors as Schiller, Goethe, Byron, and Walter Scott, therefore the concept of "classical" is universal for both time and place. In eras of momentous events and historic upheavals, the classic works are the ones that survive and serve to establish, rebuild, or revive cultural links to the past. As Miltitz points out, music was a relatively young art, however, as most people were ignorant of music's past and no cultural,

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<sup>42</sup>Honour, *Neo-classicism*, p. 14.

<sup>43</sup> Caroline Clifton-Mogg, *The Neoclassical Source Book* (New York: Rizzoli, 1991), p. 8.

<sup>44</sup>Carl Borrowmäus von Miltitz, "Was heisst klassisch in der Musik?" *Allgemeine Musikalische Zeitung* 37 (Dec. 1835), pp. 838-843. Miltitz (1781-1841), after studying in Italy, settled in Dresden where he worked as a poet and musician. He composed Lieder, as well as a number of operas and oratorios.

aesthetic links to a distant past existed. He felt that in the case of music, classicism constituted some other deeper essence. Specifically, composers had to treat subject matter and form (*Stoff und Form*) equally and should express the aesthetic ideals of truth and beauty. Miltitz offered a definition of the essential principle of classicism: "Absolute beauty of subject matter and its representation to the deepest saturation"<sup>45</sup> This is an illustration of nineteenth-century idealism in which subject matter is totally absorbed by form to represent the perfect and the beautiful.

Much of art, however, only served a local, prevailing taste and was only relevant to a certain time or place. Miltitz claimed that most music composed for the chamber and the theatre between 1600 and 1740 were such localized period works. Church music, however, that used sacred texts which were relevant to all people of all eras, attained a universality, and hence a classical status. Oratorios, Masses, and Cantatas by Bach, Graun, and Handel, that possessed qualities of truth, beauty and universal meaning, were "classical" by this definition.<sup>46</sup>

In the first half of the nineteenth century in London there was a concert series called "Concerts of Ancient Music" that performed mainly the choral and vocal works of such composers as Handel, Mozart, Graun, Haydn, and Purcell. *The Times*, in a review of one these concerts, stated:

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<sup>45</sup> "Vollkommene Schönheit des Stoffs und der Darstellung in der innigsten Durchdringung." Miltitz, p. 841.

<sup>46</sup>There are at least three other such discussions of classicism in music written before 1850: See F.A. Gelbcke, "Classisch und Romantisch. Ein Beitrag zur Geschichtsschreibung der Musik unserer Zeit," *Neue Zeitschrift für Musik* 14 (1841), pp. 187-89, 191-92, 199-200, 203-205; J.L. Fuchs, "Ueber das Classische in der Musik," *Neue Zeitschrift für Musik* 26 (1847), pp. 25-27, 29-30, 33-34; August Kahlert, "Ueber den Begriff von klassischer und romantischer Musik," *Allgemeine Musikalische Zeitung* 50 (1848), pp. 289-295.

Whatever may be the merits of this or that particular concert, so much is certain—that the society contributes much towards preserving the taste for music of a classical character in this country.<sup>47</sup>

This use of the term, referring to something that had lasting and permanent interest and value, persisted throughout the nineteenth century. Later in the nineteenth century, however, the term *classic* also referred to “music written in a particular style, aiming at the embodiment of a certain ideal, the chief element of which is Beauty of Form.”<sup>48</sup>

Charles K. Salaman,<sup>49</sup> writing in 1879, explains the popular view of “Classical Music” as music of a certain standard of excellence composed, namely, by Bach, Handel, Mozart, Beethoven, Weber, Spohr, and Mendelssohn. He attempted to offer a comprehensive definition:

. . . music composed upon certain established scientific principles, universally recognized by cultured judges of music as true; music, moreover, of great excellence, displaying a high order of musical talent, if not of elevated genius, and originality of musical thought; rich in musical ideas, logically treated, and developed with masterly skill;—music, in fine, which fulfils the conditions that are deemed essential to constitute it of superlative excellence.<sup>50</sup>

Salaman argues that music from any historic epoch can be called classical, alongside other works that are not. He refers to the period 1820-1850 as “the age of the virtuoso”

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<sup>47</sup>Review, “Concert of Ancient Music,” *The Times*, Thursday, March 14, 1844, p. 5.

<sup>48</sup> John Comfort Fillmore, *Pianoforte Music: Its History, with Biographical Sketches and Critical Estimates of its Greatest Masters* (Philadelphia: Theodore Presser, 1892), p. 96.

<sup>49</sup>Charles K. Salaman, “Classical Music,” *Musical Times* 20 (1879), pp. 200-03. Salaman (1814-1901), an English pianist, conductor and composer, was active in London with a career that spanned sixty years.

<sup>50</sup>Salaman, p. 201.

and emphasizes that this period was not classical until Mendelssohn composed his “Songs without words” with a “classical character.”<sup>51</sup> These types of short works then spawned shorter pieces by Field, Thalberg, Henselt, Chopin, F. Hiller, Schumann, Bennett, S. Heller, Silas, and Rubinstein. These composers wrote many works “in the manner of the old dance measures of the seventeenth and early part of the eighteenth centuries, which may or may not in every instance fulfil the conditions of classical music.”<sup>52</sup> For Salaman such pieces were both romantic and classical, being masterful compositions written with the technical knowledge of accomplished virtuosi. Salaman concludes by suggesting that instead of the term *Classical music* we use either “Standard works of the music-classics,” or “The compositions of the great masters.” These terms, easily understood, could include works from all countries, styles, and periods.

Today, of course, “Classical style” in music refers to the music of Haydn, Mozart and Beethoven. In the article “Classical” in *New Grove*<sup>53</sup> much space is devoted to a description of the Viennese classical idiom as exemplified by Haydn, Mozart and Beethoven, and Charles Rosen’s authoritative *The Classical Style* is subtitled: *Haydn, Mozart, Beethoven*.<sup>54</sup> Blume discusses this use of the term, which labels a style period and a style rather than an aesthetic ideal, as a result of nineteenth-century

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<sup>51</sup>Salaman, p. 201.

<sup>52</sup>Salaman, p. 201.

<sup>53</sup>Daniel Hertz, “Classical,” Vol. 4, *New Grove*, pp. 449-54.

<sup>54</sup> Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W.W. Norton, 1972).

historiography.<sup>55</sup> He illustrates how the use of the term as an aesthetic ideal lost much of its meaning, for example, in the question: “was Beethoven a classic?” Does the question refer to style, aesthetic outlook, or compositional posterity?

James Webster argues that the entire concept of “Classical style” is problematic, ambiguous, and “shot through with conservative aesthetic-ideological baggage.”<sup>56</sup> He feels that all three of the term’s associations with period, value, and style mislead a true conception of the late eighteenth century. Webster comically suggests “First Viennese-European Modern Style” to distinguish the music of Haydn and Mozart, and insists that the use of the term “(Viennese) Classical style” should acknowledge the origins of the traditions and the fact that they were never entirely dissipated through the nineteenth century.

William Weber has written on the subject of when, how, and why the music of Haydn, Mozart, and Beethoven came to be called “classical.”<sup>57</sup> Although some nineteenth-century authors before the mid-point of the century had called these three “classical”, Weber focuses on the rise of these masters to musical sainthood as a result of “mass culture” in the 1850s and 1860s, which, for Weber, is defined as:

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<sup>55</sup>Friedrich Blume, *Classic and Romantic Music*, translated by M.D. Herter Norton (New York: W.W. Norton, 1970). See the essays “The Concept of the ‘Classic’ as Generally Understood,” pp. 3-7, and “‘Classic’ and ‘Romantic,’” pp. 8-17.

<sup>56</sup> James Webster, *Haydn’s “Farewell” Symphony and the Idea of Classical Style* (Cambridge, 1991), p. 355.

<sup>57</sup> See: William Weber, “Mass Culture and the Reshaping of European Musical Taste, 1770-1870,” *International Review of the Aesthetics and Sociology of Music* 8 (1977), pp. 5-22, “Learned and General Musical Taste in Eighteenth-Century France,” *Past & Present* 89 (1980), pp. 58-85, “The Contemporaneity of Eighteenth-Century Musical Taste,” *Musical Quarterly* 70 (1984), pp. 175-194.

. . .the performance or dissemination of music which does not rest upon personal relationships between musicians and the public and for which obtaining—indeed, manipulating—a wide public is a primary goal.<sup>58</sup>

Composers did not write on demand for patrons, but rather produced works for an unseen, music-consuming public. In turn, the public was manipulated by the growing businesses of concert promotion, instrument manufacture, and sheet music publishing.

By 1870, two styles of music were before the public: “classical” music that was mostly conservative in orientation, and “popular” music, such as operettas and music hall entertainment. The following is an early source, from 1867, that clearly defines two types of music and their effects:

Music appeals to the brain with a singular rapidity, subtlety, and directness. If it be grand, solemn, and majestic, it will remain there in an apparent quiescence, while in reality it will be stirring therein swift and sweet, but shuddering, reflections concerning freedom and life and death and immortality and God and all things infinite and past understanding. If music be light and merry, it will pervade and penetrate us with a sunlight that may be felt; it will run along the nerve-conductors, surcharge us with electricity, and set our hands and feet in involuntary motion. It will, for the time, keep the beating of our hearts in unison and harmony and sympathy with the ripples of waters, the natural melodies of bird-musicians, the rustling of winds through green leaves, the flutterings and timidities and coyness of girlhood, and the ringing laughter of happy, romping children.<sup>59</sup>

“Grand, solemn, and majestic” music stirs the intellect generating philosophical pondering of God and the infinite. On the other hand, music that is “light and merry” stimulates a community and camaraderie among all listeners, and they can readily

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<sup>58</sup>Weber, “Mass Culture and the Reshaping of European Musical Taste,” p. 6.

<sup>59</sup>D’Arcy Thompson, “History and Philosophy of Story-telling,” *Afternoon Lectures on Literature and Art* (London: Chiswick Press, 1867), p. 170.



appreciate this type as a more natural, nostalgic entertainment. Weber asserts:

Popular music was whatever people said you did not need to know much to enjoy; classical music was whatever they said you did need a serious acquired taste to appreciate.<sup>60</sup>

Weber's studies, then, have shown that musical society gradually became aware of, and revered, a "classical" past throughout the nineteenth century. In 1856, Paul Scudo used the term *classique* to refer specifically to the music of Haydn, Mozart, and Beethoven. He described one type of Paris concert as *les concerts classiques* where chamber groups, or orchestras, performed ensemble music (as opposed to the virtuoso solo recital), particularly the music of the great masters Haydn, Mozart and Beethoven.<sup>61</sup> Scudo saw that other arts, such as architecture and painting, had been looking to the austere forms and images of ancient Greece and Rome for inspiration since the early eighteenth century, the so-called era of "neo-classicism." During that time, however, music had always been a contemporary art: new music was always in demand and most composers and patrons of music were ignorant of music's past. After 1850, a "classical" past, epitomized by the trinity of Haydn, Mozart, and Beethoven, was universally recognized and accepted by the aggrandizing bourgeoisie.

In 1856, Scudo wrote that the excellent performances over the preceding twenty years of the symphonies of Haydn, Mozart, and Beethoven had awakened and stimulated the French taste for instrumental music. French composers had divided into

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<sup>60</sup>Weber, "Mass Culture and the Reshaping of European Musical Taste," p. 20.

<sup>61</sup>See Paul Scudo, *Critique et littérature musicales*, 2nd series (Paris, 1859), pp. 100-118.

two groups: one group distinguished themselves by following the enlightened path of the masters, while the second were more adventurous and sought to combine the symphony with properties of drama. Hector Berlioz (1803-1869) and Félicien David (1810-1876), who had composed *ode-symphonies*, headed this second group. At the head of the first group, and the type of composers Scudo obviously preferred, were Georges Onslow and Henri Reber.<sup>62</sup> Of Onslow's symphonies Scudo wrote:

...they are commendable for their wise layout of plan, by a good economy of effects, and in general by the qualities of something worthily created.<sup>63</sup>

and of Reber he remarks:

His music is a mix of grace and good-nature, of ingenuity and propriety. . .his orchestration recalls the style of Haydn, having clarity and wise economy of effects.<sup>64</sup>

For Scudo, Onslow and Reber were perpetuating music's Classical tradition—a tradition that Scudo upheld was worthy and necessary for the continuance of the human

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<sup>62</sup> Georges Onslow (1784-1853) was perhaps the most prolific French composer of chamber music in the first half of the century. Henri Reber (1784-1853), as Frédéric Robert describes in *New Grove* (Vol. 15), was a "belated classicist." He wrote four symphonies and an orchestral suite, in addition to chamber music and opera. Reber was most known for the *Traité d'harmonie*, first published in 1862.

<sup>63</sup>"...elles se recommandent par la sage ordonnance du plan, par une bonne économie des effets, et en général par des qualités de facture fort estimables." Scudo, "De la symphonie et de la musique initative en France," *Critique et littérature musicales, 1st series* (Paris, 1856), p. 256.

<sup>64</sup>"Sa musique est un mélange de grâce et de bonhomie, d'ingénuité et de pruderie. . .son orchestration rappelle la manière d'Haydn, dont elle a la clarté et la sage économie d'effets." Scudo, "De la symphonie et de la musique initative en France," p. 257.

spirit. Scudo saw each of the classical masters as exhibiting varying degrees of classicism and saw Haydn as the most “classical” of them:

The symphony, as Haydn treated it, was a Flemish tableau, the learned painting of a well-ordered, tranquil reality. Those of Mozart resemble a landscape of Claude Lorrain with its melancholy horizons, where one perceives in the distance a beautiful Renaissance-style chateau where some Donna Elvira is wandering and unhappy; those of Beethoven are a ravaged and powerful landscape of Salvator Rosa.<sup>65</sup>

Scudo compares the musical styles of Haydn, Mozart, and Beethoven to the styles of painters of French classicism. From a nineteenth-century point of view, then, composers influenced by the classicism of Haydn, Mozart and Beethoven, or, in other words, those who attempted to maintain and build upon the tradition of these “ancient masters” while creating works for their own time, would also be *neo-classical*.

Thinking of classicism in these ways, it is difficult to explain this term *neo-classicism* and to comprehend what it should mean. If classicism is a universal concept and always valid, then how could the idea be brought up to date or renewed? The term *classicism* would still be applicable to any aesthetic ideal or style, from any period, that embodied the ideals described above.

The term *neo-classicism* has a relatively short history of usage and development.

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<sup>65</sup>“La symphonie, comme Haydn l’a traité, est un tableau flamand, la peinture savante d’une réalité paisible et bien ordonnée. Celle de Mozart ressemble à un paysage de Claude Lorrain avec ses horizons mélancoliques, où s’apercevraient de loin un beau château dans le style de la renaissance et quelque dona Elvira errante et malheureuse; celle de Beethoven à un paysage de Salvator Rosa ravagé et puissant.” Scudo, “De la symphonie et de la musique initative en France,” pp. 254-255. Claude Lorrain (1600-1682), a contemporary of Poussin and the school of French classicism, was a painter of ideal landscapes that depicted the countryside around ancient Rome as idyllic and serene. Salvator Rosa (1615-1673) was much admired by nineteenth-century Romantics for his landscapes depicting storms and battles.

The prefix *neo*, of Greek origin, first appeared in the nineteenth century and was combined with adjectives or substantives to denote a new or modern form of a doctrine, belief, or practice.<sup>66</sup> Early examples of the use of the prefix in the 1860s described modern religious practices: neo-Christianity, neo-Catholic, and neo-Anglican, for example, are words found in nineteenth century sources. The idea of adding a prefix meaning “new” to an existing word was of course not novel. Place names such as New York, Nova Scotia, and *Nouvelle France* had been common for hundreds of years. It was through the use of the specific Greek prefix *neo* that a new form of an original, authoritative and pure object was meant.

The early uses of the prefix *neo* did not denote a return to a former state, but rather a new revitalized form, based on the old, updated in order to fit into the modern world. Occasionally, art historians have given the label *neo-classic* to works of art that draw inspiration directly from Greek and Roman antiquity. Nicholas Poussin (1594-1665), for example, as a founder of French classicism during the early seventeenth century, is technically a neo-classical artist, as is Jacques-Louis David (1748-1825), who, at the turn of the nineteenth, drew inspiration from Poussin’s classicism. As William John Mahar observed, the prefix always emphasizes “the progressive not the retrogressive tendencies in modern art.”<sup>67</sup> During the nineteenth century, it appears that older ideas and values were still considered worthy and valid if revitalized, or brought up to date.

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<sup>66</sup> *Oxford English Dictionary*, 2nd ed. (Oxford, 1989), Vol. 10, p. 317.

<sup>67</sup> William John Mahar, *Neo-Classicism in the Twentieth Century: A Study of the Idea and its Relationship to Selected Works of Stravinsky and Picasso*, Ph.D. diss. (Syracuse University, 1972), p. 7.

According to the *Oxford English Dictionary*, the earliest documented uses of the term *neo-classical* are in the English language in the field of literary criticism. In an essay review of two novels by George Eliot,<sup>68</sup> Edward Dowden praises her works for their accurate and effective references to the latest scientific advances of the time. He claims that this affects the cultured imagination “as the imagination of the men of Spenser’s time was affected by his use of the neo-classical mythology of the Renaissance.”<sup>69</sup> Here, the term was coined as a retrospective description of how Renaissance artists perceived earlier mythologies. Dowden saw Spenser’s evocation of the past through subject matter and language as “neo-classical.”

Other early documented uses of the term are in the field of art criticism. An anonymous reviewer, discussing an exhibition at the Royal Academy of the Arts in 1881, referred to “the neo-classic, if not Italian, mood of design”<sup>70</sup> in the painting *Landscape with St. John on Patmos* by Nicolas Poussin.<sup>71</sup> The use of “mood” suggests that neo-classicism is a frame of mind or state of feelings<sup>72</sup> evoked by the artist in his work, rather than an indicator of style. Although the reviewer describes the work, believed to have

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<sup>68</sup> Edward Dowden, “Middlemarch and Daniel Deronda,” *Contemporary Review* 24 (Feb., 1877), pp. 348-369.

<sup>69</sup>Dowden, “Middlemarch and Daniel Deronda,” p. 360. Edmund Spenser (1552-1599) was known for using obsolete and archaic forms of the English language to evoke historical authenticity in his epic poetry, usually set in the middle ages, and his historical allegories were effective social commentaries for the era of Queen Elizabeth I.

<sup>70</sup> Review “Fine Arts,” *The Athenæum* 2782 (Feb., 1881), p. 270.

<sup>71</sup>The painting is now the property of the Art Institute of Chicago. Poussin usually used Greek, Roman, and Biblical figures and subjects, and painted in a severe and academic manner.

<sup>72</sup> This is a definition of *mood* from the *Oxford English Dictionary*, 2nd ed., Vol. 9 (Oxford, 1989), pp. 1047-48.

been painted in 1640, as being noble, solemn, and impressive, he criticizes Poussin for adopting “a scholastic instead of a scholarly mode.”<sup>73</sup> In other words, the reviewer saw the mood of the work as imitative and pedantic, rather than as innovative and creative.

At another Royal Academy exhibition in 1893, a reviewer for *The Times* applied the term *neo-classical* to a painting entitled *The Sleep of the Gods* by Arthur Hacker.<sup>74</sup> First, the reviewer describes a successful painting treating a mythological subject as one that concentrates foremost on “not invention but selection and arrangement,”<sup>75</sup> in other words, form is more important than content. He criticizes *The Sleep of the Gods* as being “weakly thought out and composed” and describes Hacker as “would-be classical.”<sup>76</sup> The reviewer later complains that “A man must be a scholar before he can make neo-classicism even tolerable in art.”<sup>77</sup> Here, the term is a description of an aesthetic ideal in art and is not necessarily derogatory. Neo-classicism is something legitimate and worthy in art, but only when applied with intelligence and insight (i.e., a scholarly mode).

Scott Messing<sup>78</sup> focuses on the origins and use of *neo-classical* as a musical term from its sporadic appearances in writings on music from around the turn of the

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<sup>73</sup>*The Athenæum*, p. 270.

<sup>74</sup> Arthur Hacker (1858-1919) was an associate of the Royal Academy known for his paintings of historical scenes. Around the turn of the century he was a popular society portrait painter.

<sup>75</sup> Review, *The Times*, April 29, 1893, p. 13.

<sup>76</sup> Review, *The Times*, April 29, 1893, p. 13.

<sup>77</sup> Review, *The Times*, May 6, 1893, p. 17.

<sup>78</sup> Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research Press, 1988).

twentieth century, to its widespread use in the post World War I years. He traces the origin of the concept to French music of the *fin-de-siècle* and describes it as a French reaction to the popularity of German music and Wagner in particular. He focuses on the strictly musical applications of the term and reveals that neo-classicism was originally an aesthetic idea used to vitiate much non-French music. Only later, after World War I, did the term become a non-derogatory indicator of style. Messing defines the original aesthetic idea of neo-classicism as:

. . . an expression pertaining to nineteenth century composers who perpetuated the forms of instrumental music made popular during the eighteenth century, but who sacrificed originality and depth of musical substance for the abject imitation of structure.<sup>79</sup>

Messing's definition, however, is more a description of style: composers emphasized form over content. "Form was first and content was subordinate,"<sup>80</sup> was, in fact, a general late-nineteenth century perception of the classical style of composition. In a later article,<sup>81</sup> Messing further defined the two terms "new classicism" and "neo-classicism" (spelled in French by Messing as *nouveau classicisme* and *le neoclassicisme*) that had currency in the early twentieth century. New classicism referred to "the consummate and authoritative quality of art embedded in a national tradition," while neo-classicism was "the most banal and stifling treatment of the past."<sup>82</sup> In other words,

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<sup>79</sup> Messing, *Neoclassicism in Music* (1988), p. 14.

<sup>80</sup> Fillmore, *Pianoforte Music*, p. 96.

<sup>81</sup> Scott Messing, "Polemic as History: The Case of Neoclassicism," *Journal of Musicology* 9 (1991), pp. 481-97.

<sup>82</sup> Messing, "Polemic as History: The Case of Neoclassicism," p. 484.

the French practiced the former, and the Germans the latter.

Messing claims he was unable to find an appearance of the word *neo-classical* in a French text before 1912. He quotes from Bertrand,<sup>83</sup> and describes him as one who defined neo-classicism without having recourse to the term itself,<sup>84</sup> but in fact, Bertrand does use the term in this source with a specific meaning. Discussing the influences on romantic French literary figures and their subjects of fantasy set in the middle ages, Bertrand remarks:

But at the same time they would come under the influence of André Chénier, and, a bizarre thing, the neo-classic, more classic than the Lemerriers and Baour-Lormains, was proposed as their model and risked leading them astray.<sup>85</sup>

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<sup>83</sup> Louis Bertrand, *La fin du classicisme et le retour à l'antique* (Paris, Librairie Hachette, 1896). Messing, on several occasions, erroneously refers to the title of this work as . . . *le retour à l'antiquité*. He translates the title as meaning "the return to antiquity," but a literal translation would be "a return to the antique, or old fashioned." The term "the antique" has a specific meaning in art history: according to Nicholas Penny in "The Antique," *Dictionary of Art* (London, 1995), it refers not only to the civilizations of Greece and Rome, but is also, for later artists, an imprecise determination of excellence referring to qualities and standards believed to be common to ancient art, in other words, *classicism*. "Return to the antique" would imply an inspiration and a controlling factor in the production of a modern artist believing that ancient qualities should be imitated, but could never be surpassed.

<sup>84</sup>Messing, *Neoclassicism in Music*, p. 13.

<sup>85</sup>"Mais en même temps ils subissaient l'influence d'André Chénier, et chose bizarre,—ce néo-classique, plus classique que les Lemerrier et les Baour-Lormain, leur était proposé pour modèle par un des leurs et risquait de dévoyer." Bertrand pp. 379-380. André Chénier (1762-1794), whose works only came to light after 1819, was revered by the romantics as a great and tragic poet-hero of the French revolution. He was also admired by the anti-romantics for his efforts to revitalize French poetry by applying the qualities of classical Greek lyrics to his works. Louis Jean Népomucène Lemerrier (1771-1840) was a poet and dramatist who was a proponent of classical tragedy over romanticism. Baour-Lormian (1770-1854) had translated Ossian (1801) and, like Lemerrier, was an avowed opponent of romanticism.



Here, the term *néo-classique* seems to refer to an idea existing during the romantic period that was more than mere copying of classical models. Bertrand usually uses two other terms, *classicisme* and *le retour à l'antique*, to describe the art of the late eighteenth century, specifically the years 1775 to 1789. With the word *classicisme* he refers to the artistic ideals of the Renaissance: creative ideas that emphasized the underlying historical values of truth and beauty. With the other term, he refers more to an idea of art that directly imitates Greek and Roman models. The idea of imitation was its fundamental principle, and the return to the antique actually destroyed the values of classicism because its ideals were replaced by those of romanticism. Bertrand's single application of the term *néo-classique*, referring to such a figure as André Chénier, indicates his awareness of an art that was something more than the simple, uninspired imitations of the antique. He recognized a special, rare quality in French art of the Romantic period, and recognized what the style should be, and was not quite realized, in the hands of the romantics.

Music occupies much of Bertrand's discussion and he singles out the operas of Gluck, especially *L'Iphigénie en Aulide*, as principal examples of a return to the antique.<sup>86</sup> Bertrand refers to the subject matter of the libretto, however, because the operas of Gluck were a revival of Greek drama for the operatic stage, and not, of course, a revival of older music. Bertrand does go on to mention other "antique" operas by Piccinni, Lemoyne, and Sacchini, as well as incidental music and choruses by Gossec written for Greek-inspired tragedies by Rochefort.<sup>87</sup>

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<sup>86</sup>See the chapter "Le théâtre et l'imitation de l'antique," in Bertrand, pp. 114-163.

<sup>87</sup>Both Niccolò Piccinni (1728-1800) and Antonio Sacchini (1730-1786) had set a number of librettos on classical subjects by Metastasio and Zeno. Jean-Baptiste

Messing insists that the term *neo-classical*, as used around the turn of the twentieth century, was derogatory and mainly used by the French to describe much German music, most notably Brahms. Messing's generalization, however, avoids the different types of imitation I have previously discussed as advocated by Winckelmann and described in 1851 by Scudo. This second, lower form of imitation that degrades the arts was the idea perpetuated towards the end of the nineteenth century and described by Messing as neo-classicism.<sup>88</sup> Both Scudo, at mid-century, and Bertrand, writing over thirty years later, however, described and felt the presence of an Aristotelian form of imitation that was highly artistic and intellectual. They explicated the aesthetic view that a certain type of imitation, innocent and naive, was good, healthy, and indeed necessary for the perpetuation of the human spirit.

Even earlier than these writers, Fredrik von Schlegel (1772-1829) had expressed similar thoughts in 1794. For him, the true nature of the inspiration supplied by the ancients provided a theory for neo-classicism:

. . .if a model be well and judiciously chosen, the true path should lie not back upon itself, but progressively onwards to a new perfection of art, reproduced from the bosom of antiquity, yet nevertheless fresh, living, and blooming; a new art meet for a new time.<sup>89</sup>

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Lemoyne (1751-1796) set a few classical tragedies by F.B. Hoffman.

<sup>88</sup>This perception continues today. Richard Taruskin, in describing the state of Russian music towards the end of the nineteenth century, implies that the stagnating academicism, from which Stravinsky would eventually emerge, was neo-classicism. See Richard Taruskin, *Stravinsky and the Russian Traditions*, Vol 1. (Berkeley: University of California Press, 1997), Chapter 1, "Russia and How It Got That Way," pp. 23-75.

<sup>89</sup>Frederick von Schlegel, "On the limits of the beautiful (1794)," *The Aesthetic and Miscellaneous Works*, trans. E.J. Millington (London, 1849), p. 418.

At this point, it is appropriate to introduce a piece of music that Messing clearly overlooked. The *Symphonie Néo-Classique* (1906) by Eugène d'Harcourt,<sup>90</sup> apart from actually using the term *néo-classique* in its title, includes an introduction containing the composer's view of the present state of French music and how he attempted to enlighten and inform the human spirit. D'Harcourt sets forth a definition of a neo-classical work of music:

The name of this symphony indicates the spirit that presided at its composition: to take as a model the form of the ancient masters and to use the procedures the moderns have put at our disposal.<sup>91</sup>

Clearly, d'Harcourt did not attempt to imitate the style of any ancient master in particular, but only to capture a certain spirit while employing modern compositional methods. He then justifies this approach:

In presenting to the public a sincere work that I believe soundly edifies, I tried to react against the musical neurasthenia that threatens to become implanted in us, to the great detriment of the primordial qualities of our race.<sup>92</sup>

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<sup>90</sup>D'Harcourt (1859-1918) was originally a student of Massenet at the Paris conservatory before moving to Berlin to study with Woldemar Bargiel. He returned to Paris in 1890 and was active as a composer, conductor, and author. His works include 3 symphonies, 2 string quartets, and an opera, *Le Tasse* (1903).

<sup>91</sup>"L'appellation de cette symphonie indique l'esprit qui a présidé à sa composition: prendre comme modèle la forme des maîtres anciens et user des procédés que les modernes ont mis à notre disposition." "Note," *Symphonie Néo-Classique* par Eugène d'Harcourt (Paris: F. Durdilly, 1906).

<sup>92</sup>"En présentant au public une œuvre sincère que je crois sainement édifiée, j'ai essayé de réagir contre la neurasthénie musicale qui menace de s'implanter parmi nous, au grand détriment des qualités primordiales de notre race." d'Harcourt, "Note."

Obviously reacting to the modernist tendencies of impressionism and expressionism, d'Harcourt equates these to a debilitation of music's nervous system, or life blood (neurasthenia). Echoing the sentiments of Scudo from fifty years previous, this is detrimental to the very essence of humanity. Only through a return to classical formal procedures, presented in a contemporary manner, can society benefit spiritually and obtain moral reclamation.

D'Harcourt expresses the key to using the term *neo-classical* in a nineteenth century context. The word refers to a manifestation of classicism, or the attempt to capture a "spirit" of classicality in a modern work of art. Therefore from a late-nineteenth, or early-twentieth century viewpoint, the term *neo-classicism* is valid for compositional trends after 1850.

For composers of the nineteenth century there was no musical tradition from antiquity, and they perceived the declared excellence of stylistic characteristics of the eighteenth century as classicism. The eighteenth century provided nineteenth-century composers with influences in the form of the survival and reverence of past artworks judged to be "classical," and also spiritual guidance in the form of the continuing relevance of its ideas concerning musical composition and excellence. Frederick Niecks had expressed these thoughts in 1882:

The study of the achievements of preceding ages cannot be too warmly recommended. It teaches us to esteem the past, and in doing so it enables us to rightly appreciate the present. It shows us the unstableness of the standard of beauty, and overthrows the pleasing notion, born of our conceit, that we have surpassed our predecessors.<sup>93</sup>

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<sup>93</sup>Frederick Niecks, "Historical Concerts," *Monthly Musical Record* 12 (1882), p. 217. Niecks (1845-1924), a German-born scholar and musician, was a critic for both the

The awareness of the greatness of the past, its perpetuation, and its continuing relevance applied to the rejuvenation of art and culture, nurtured classicism through the end of the nineteenth century into the twentieth. Nineteenth-century neo-classicism acknowledged new historical attitudes to the past and an awareness of historical styles in a consciously modernized form of expression. Thus, in music, neo-classical style was up to date, but reflected the perpetuation of eighteenth-century traditions. Rosen presents these thoughts in the conclusion to *The Classical Style* describing the effect of the inspiration and continuing presence of classicism through the nineteenth century:

A style, when it is no longer the natural mode of expression, gains a new life—a shadowy life-in-death—as a prolongation of the past. We imagine ourselves able to revive the past through its art, to perpetuate it by continuing to work within its conventions.<sup>94</sup>

I believe that the musical neo-classicism of the twentieth century, with which we are most familiar, was not a sudden reappraisal of the past, but was a continuation of the stream of neo-classicism running through the second half of the nineteenth century. Over the course of this dissertation, I will trace this stream in the repertory of nineteenth-century suites and serenades.

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*Monthly Musical Record* and the *Musical Times*.

<sup>94</sup>Rosen, *Classical Style*, p. 460.

## The Nineteenth-Century Suite

Nineteenth-century references to the suite as a genre often say “modern” suite to distinguish a new composition from the older eighteenth-century form. This genre receives very little attention in recent reference sources. The *New Grove* article by David Fuller<sup>95</sup> explains that by the nineteenth century, the word *Suite* had acquired strong “classical” associations (i.e., with the movements *Allemande*, *Courante*, *Sarabande*, and *Gigue*), and was often regarded as a form that belonged to the past; Joachim Raff and Franz Lachner seem to have been the first and only composers to have revived the suite as an alternative to the sonata and symphony. Fuller goes on to say that other composers, such as Woldemar Bargiel, Camille Saint-Saëns, and Jules Massenet contributed works that embodied original and new conceptions of the suite, while composers of “peripheral countries,” such as Edvard Grieg, Jean Sibelius, and Peter Tchaikovsky, found the suite to be a perfect outlet for music of an exotic or nationalistic flavour.

Apart from original works conceived as dance collections, another type of suite was a collection of pieces or movements from a larger work. Such “extract” suites from operas, ballets, or incidental music that were actually published by the composers as suites, provided an expedient means of having some of their more popular music performed. There are not many examples of this type of suite dating from the nineteenth century, however, with perhaps Tchaikovsky’s *Nutcracker Suite*, Grieg’s *Peer Gynt Suites*, and Bizet’s *l’Arlesienne Suite* the ones that readily come to mind.

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<sup>95</sup>David Fuller, “Suite,” Vol. 18, *New Grove*, pp. 333-350.

To understand the various types of suites that appeared during the nineteenth century, the definition of the word itself provides an interesting background. The underlying etymological notion of the word “suite” is “following,” or that of a retinue, set, series, or succession of things that belong together. The original French word *suit* dates from the thirteenth century and of course in English now refers to a “set” of clothes or armor. Latinized versions of the original French are the etymological sources of “sequence” and “sect”—words that relate to groups of things and the notion of following, or belonging together.

In the field of music, there have been two distinct uses of the term *suite*: one use describes a set modelled as a well-ordered, continuous, homogeneous succession of pieces that belong together (the “classical” suite); the other is an ordering of previously composed pieces put together for the sake of expediency and performance (the “extract” suite). The question arises as to what defines a suite: is it merely the collection itself, or is it the particular ordering of pieces within a collection?

Fuller defines *suite* at the outset: “In a general sense, any ordered set of instrumental pieces meant to be performed at a single sitting.”<sup>96</sup> The most prominent association for the word *suite* is the “classical,” or Baroque suite consisting of at least the standard four movements mentioned above. The *Oxford English Dictionary*, defines *suite* as a set or series of lessons, or as a set of instrumental compositions, originally in dance style, to be played in succession.<sup>97</sup> The first publication to use the title “suite” dates from 1557: the *Septième livre de dancieries* by Estienne du Tertre contains a

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<sup>96</sup>Fuller, p. 333.

<sup>97</sup>*Oxford English Dictionary*, 2nd. ed., Vol. 17 (Oxford, 1989), p. 150.

number of *suytte de bransles*.<sup>98</sup> The “classical” suite evolved through the seventeenth century, eventually to attain a highly developed form. There were suites written for soloist (keyboard, lute, violin, cello), chamber groupings, and orchestra, and it was one of the most common instrumental genres of the eighteenth century.

The orchestral suite had its origins in France with the publications of instrumental airs taken from the operas and ballets of Lully. These works, published in Amsterdam, were designated by the title *Ouverture* and composers through to Bach, Handel and Telemann understood this form to be the French counterpart to the Italian concerto.<sup>99</sup>

During the eighteenth century, each country in Europe had its own suite tradition and often these were arrangements of existing pieces put into a certain order for concert performance. In France, Couperin was the leading composer of suites, although he did not use the title *Suite* for such collections. Sometimes he freely organized dance movements, or organized pieces with a certain theatrical, or programmatic content.

The “classical” suite had died out as a popular genre for composition before the Classical period of music began. There are few works called *Suite* after the examples of Bach and Handel, for example, in the output of composers of the late eighteenth and early nineteenth centuries. The sonata and divertimento-type compositions of the new era superseded the suite and, for about a hundred years, the genre was rare as a new

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<sup>98</sup> See Vol. 12, *Musik in Geschichte und Gegenwart*, p. 1709.

<sup>99</sup> Herbert Schneider, “The Amsterdam Editions of Lully’s Orchestral Suites,” *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, John Hajdu Heyer, ed. (Cambridge: Cambridge University Press, 1989), p. 113. According to Schneider, the designation *Ouverture* for orchestral suites can be attributed to the first Amsterdam publisher of instrumental extracts from Lully’s operas.



composition. Then, at the mid-point of the nineteenth century, a variety of composers, great and small, from all over Europe produced suites.

In the *Neue Zeitschrift für Musik* in 1854, the suite genre was considered one of the “art forms of a bygone time”<sup>100</sup> made up of “old-fashioned forms.”<sup>101</sup> In 1858, with the appearance of Joachim Raff’s *Suites* opp. 71 and 72, critics began to see these newly composed works as unique to the nineteenth century; only the word *Suite* in a title was a reference to the past. A year later, a review of Woldemar Bargiel’s *Suite*, op. 17 recognized the timely appearance of the suite as a genre, offering an alternative to the sonata.<sup>102</sup> After more suites by many composers had appeared, Robert Eitner expounded the importance of the suite as a valid substitute for the sonata: “The suite, an eighteenth-century form, has in a short time become treated with a certain preference by today’s composers and has partly driven out the sonata.”<sup>103</sup> Eitner explains that since Beethoven, the sonata form intimidated composers and many sought a creative outlet in the earlier, simpler forms of the suite.

Yet there was a strong reaction when a suite resembled a sonata more than a collection of dance movements. August Keil’s *Suite*, op. 28, for example, has four movements, none of which are dances, and the title of the first movement is *Sonata*.

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<sup>100</sup>“die Kunstformen einer vergangenen Zeit,” Emanuel Klitzsch, *Neue Zeitschrift für Musik* 41 (1854), p. 79.

<sup>101</sup>“verälteren Formen,” Klitzsch, p. 79.

<sup>102</sup>*Neue Zeitschrift für Musik* 51 (1859), p. 99.

<sup>103</sup>“Die Suite, eine Form des achtzehnten Jahrhunderts, wird seit kurzer Zeit von den Komponisten der Neuzeit mit einer gewissen Verliebe behandelt und hat theilweise die Sonatenform verdrängt,” Robert Eitner, *Allgemeine Musikalische Zeitung* 38 (1868), p. 303.

The review in *Allgemeine Musikalische Zeitung* says that a suite with a first movement called *Sonata* is strange, but the work as a whole could not be a sonata.<sup>104</sup> The reviewer speculates that the publisher (Schlesinger, Berlin) had thrown together four unrelated pieces by Kiel, including the first movement of an unfinished sonata, and applied the title *Suite* to the publication. This thought is also considered in the *Neue Zeitschrift für Musik* review: “the scherzo . . . seems to have originated earlier, and added to the suite to complete the number of pieces.”<sup>105</sup> This last suggests that as a collection of pieces, the suite required at least four movements to be complete. Nevertheless, in 1861, the *Neue Zeitschrift für Musik* called the publication *Präludium, Menuett und Toccata für das Pianoforte*, op. 13 by Anton Krause a “suite,”<sup>106</sup> obviously because of the archaic names of the pieces. Clearly, the suite, or more precisely a nineteenth century work that uses the title *Suite*, varies greatly in content.

An anecdote related by Karl Goldmark shows that Brahms saw a clear distinction between the genres of the orchestral suite and the symphony:

[Brahms] was indignant at the view, originating in Hamburg that [my Rustic Wedding Symphony] must be a suite, because the first movement was written not in the customary symphony form, but with variations. Many of Beethoven’s symphonies, Brahms stated, contained movements in which he had used variations. The question really depended, in his opinion, on whether the

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<sup>104</sup>“Wir gestehen eine solche Zusammenstellung mindestens sonderbar zu finden, zumal da mit ‘Sonate’ ein erster Sonantensatz gemeint ist, den man aber doch unter allen Umständen nicht Sonate nennen kann,” *Allgemeine Musikalische Zeitung* 34 (1864), p. 260.

<sup>105</sup>“Das Scherzo . . . scheint auch viel früher entstanden, überhaupt nur in die Suite aufgekommen zu sein, um die Zahl der Stücke zu vervollständigen,” *Neue Zeitschrift für Musik* 60 (1864), p. 422.

<sup>106</sup>See *Neue Zeitschrift für Musik* 55 (1861), p. 163.

composition had the characteristics of a symphony and was constructed as such.<sup>107</sup>

The *Ländliche Hochzeit Symphonie*, op. 26 (1875), is in five movements, each with programmatic titles: 1) *Hochzeitmarsch*, 2) *Brautlied*, 3) *Serenade*, 4) *Im Garten*, and 5) *Tanz*. The long first movement is a theme and thirteen variations, and of the remaining four movements, two are in sonata form, and two in ternary form. Brahms did not see this as having the characteristics of a suite, and if anything, it more resembles an eighteenth-century serenade with its opening march and concluding dance. The final argument must be that Goldmark called the work a symphony, so it is a symphony.

Tchaikovsky, who wrote four orchestral suites, saw a real difference between the genres as well. He had said in a letter that: "I'm writing [pieces that] will become part of a suite which I want to compose so that I may have a good rest from symphonic music."<sup>108</sup> By 1884, in approaching his third suite, he had intended to write a symphony: "Tried to lay the foundations for a new symphony...but I'm dissatisfied with everything...Walked in the garden and conceived the seed not of a future symphony, but of a suite."<sup>109</sup> Later, referring to the genre of the suite, he wrote: "The [suite] has for some time been particularly sympathetic to me because of the freedom it allows a composer not to be hampered by traditions, conventional examples and established

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<sup>107</sup>Karl Goldmark, *Notes from the Life of a Viennese Composer*, Alice Goldmark Brandeis, trans. (New York: Albert and Charles Boni, 1927), pp. 161-62.

<sup>108</sup>As quoted in David Brown, *Tchaikovsky: A Biographical and Critical Study*, Vol. III: *The Years of Wandering (1878-1885)* (London: Victor Gollancz, 1986), p. 19.

<sup>109</sup>As quoted in Brown, p. 258, Tchaikovsky's diary entry for April 28, 1884.

rules.”

Brahms, then, believed that a new symphony must be a progression, or an evolution from the historical models, especially those of Beethoven. Tchaikovsky had almost the same idea: the symphony was bound by formal conventions and required more work, thought, and working-out to properly be a symphony. The suite and serenade were viable compositional alternatives that offered a certain freedom from this burden.

I have only found one recent monograph on the subject of the suite,<sup>110</sup> and it deals to a certain extent with the nineteenth-century form of the genre. Suzanne Montu-Berthon credits the nineteenth-century revival of the “idea” of the suite to Schumann around 1830. The conception of the nineteenth-century suite was different from the eighteenth-century models, however, and three types emerged: the suite with psychological traits; the neo-classical suite; and the *suite pittoresque*. She describes the “suites” of Schumann (the psychological type) as having short movements in related tonalities, with a central unifying theme—personal, imaginary, or literary. She then describes in detail each movement of the “suites” of Schumann: *Davidsbündler*, op. 6 (1837); *Kreisleriana*, op. 16 (1838); *Kinderszenen*, op. 15 (1838); *Waldszenen*, op. 82 (1850). There follows a discussion of the work *l’Arbre de Noël* (1878) by Franz Liszt as another suite in the manner of Schumann’s.

Montu-Berthon does come up with some useable categories for the nineteenth-

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<sup>110</sup>Suzanne Montu-Berthon, *La Suite Instrumentale: Des origines à nos jours*, (Paris, 1987).

century suite,<sup>111</sup> but only surveys a few examples of each, mostly from the twentieth century. Her practice, through most of the part of the book dealing with the nineteenth century, is to impose the label “suite” onto works that are not called as such, or only called “suite” in a subtitle. She devotes a sizeable discussion to Mussorgsky’s *Pictures at an Exhibition* (which she compares to Schumann’s *Carneval*, op. 9), as an example of the suite in Europe after 1870. She hardly mentions the vast repertory of works that are actually called suites. As a result, this leaves a very incomplete and inaccurate picture of the suite repertory from the latter half of the nineteenth century.

Ralph P. Locke<sup>112</sup> briefly alludes to the existence of a separate strand of French orchestral music that developed alongside the “purely symphonic” in the latter part of the nineteenth century. Such genres included symphonic poems, single movement and extended multi-movement works, extract suites, and orchestral *scènes*. Locke also mentions that the *Symphony No. 2 in A-minor*, Op. 55 (1859) of Saint-Saëns “seems poised between being a true symphony and what, a bit later, would be called a suite by Tchaikovsky or *scènes* by Massenet.”<sup>113</sup> There is a problem with these comparisons, because I show that Tchaikovsky’s works are each unique being either absolute, programmatic (characteristic), arrangement, or extract suites, and Massenet’s *scènes*

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<sup>111</sup>In chapter VII, “Renaissance de la suite en France après 1870” she suggests the following categories: 1) The heritage of the eighteenth century, including neo-classical suites of pure music and neo-classical suites in the spirit of Couperin, 2) the psychological-character suite, 3) the picturesque suite, 4) chamber music suites, and 5) orchestral suites.

<sup>112</sup>Ralph P. Locke, “The French Symphony: David, Gounod, and Bizet to Saint-Saëns, Franck, and Their Followers,” *The Nineteenth-Century Symphony*, D. Kern Holoman, ed. (New York: Schirmer Books, 1997), pp. 163-94.

<sup>113</sup>Locke, p. 171.

are either programmatic depictions of geographic locales, descriptive dramatic scenes, or what I call ballets for the concert stage. It is best to avoid comparing symphonies to broad categories of suite compositions.

The best discussion of the nineteenth-century suite I have found is in the *New Oxford History of Music*.<sup>114</sup> Here, Robert Pascall describes the re-emergence of the suite around 1850 as a direct result of the *Bach Gesellschaft* editions of 1851 that spawned the earliest neo-Baroque suites by Rubinstein, Brahms<sup>115</sup> and Bargiel. Gradually, various types of suites emerged: the suite in “olden style” (after the “classical” model), the “modern” suite (made up of newer forms and nationalist dances), programmatic, and extract suites. Pascall singles out the suites of Tchaikovsky as the high points of nineteenth-century suite composition.

The approach I will adopt in the discussion of the nineteenth-century suite repertory will be to concentrate on works that use the term *suite* within a title. Different applications of the term referred to different types of “sets” or “collections,” and I will explore and define these applications in order to limit the focus of the present study.

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<sup>114</sup>Robert Pascall, “Major Instrumental Forms: 1850-1890,” Vol. 9, *Romanticism (1830-1890)*, *New Oxford History of Music*, Gerald Abraham, ed. (Oxford: Oxford University Press, 1990), pp. 560-75.

<sup>115</sup>A reference to *Sarabande and Gavotte in the style of Bach*, composed by Brahms in 1856. Clara Schumann performed these pieces on a number of occasions.

## The Nineteenth-Century Serenade

The English language uses the word *serenade* as both a verb and a noun, and as a noun, serenade can refer to a piece of music, or a performance. While the origins of the word *suite* are quite clear, the origin of the word *serenade* is not. Possible roots are the Latin *serum*, or Italian *sera* and *serata*, which mean evening. The French word *soir* is related to these, and as adopted in English and German in the nineteenth century, the term *soirée* means an evening's entertainment. Another possible etymological source is the Italian *sereno*, or Latin *serenus*, meaning serene, which usually refers to the weather: clear, fine, and calm; or to the moon and the stars that shine with clear and tranquil light. The French meteorological term *serein* is also related, this refers to a fine rain falling from a cloudless sky—usually after sunset in hot countries.

Whatever its origins, the designation *Serenade*, along with the *Serenata*, was often associated with a song performed in the evening. Often, the term *Serenade* denotes the poetry of such a song with which an enamored suitor “serenaded” his beloved under a window or balcony. This romantic notion of the serenade was in full force in the middle of the nineteenth century:

M. Théodore Gouvy, the symphonist, has jotted down and presented for publication a very pretty Sérénade for piano that one would like to hear under the balconies of Spain, France and Navarre, if it was written for a more portable instrument, but which has the resource to be heard in the salons of Paris.<sup>116</sup>

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<sup>116</sup>M. Théodore Gouvy, le symphoniste, a jeté sur le papier et donné à publier une fort jolie Sérénade pour piano, qu'on pourrait faire entendre sous les balcons de l'Espagne, de France et de Navarre, si elle était écrite pour un instrument plus portatif, mais qui a la ressource d'être entendue dans les salons de Paris.” Henri Blanchard, *Revue et Gazette Musicale* (1851), p. 317.

This idea persisted past the turn of the twentieth century and the serenade came to have connotations of far away, Mediterranean locals:

As the climate of this country affords but rare opportunity for such nocturnal musical indulgences in the open, [the serenade] has come to be associated in the minds of sober Englishmen with Italy, Spain, or some other warmer latitude.<sup>117</sup>

This demonstrates a contrast between the suite and serenade that was in the minds of the public during the nineteenth century: the historical origins of the suite were in the French and German traditions, while the serenade alluded to an Italian or Spanish tradition.

But, as explained by Andrew Kearns,<sup>118</sup> a new conception of “serenading” existed from at least the time of the Renaissance, as the notion of a lover singing under a balcony became extended to include other music occasions with outdoor evening settings in recognition of a particular person or event. As a result, new musical genres arose:

This broadened conception of serenading, divorced from purely amorous associations, created a set of performance conditions that in turn led to the creation of distinctive repertoires of music associated with serenading; that is, musical genres in the narrower sense. The most important genres to emerge were the dramatic serenade (*serenata*) of the Baroque and the instrumental serenade of the Classical period.<sup>119</sup>

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<sup>117</sup>Francesco Berger, “The Serenade,” *Monthly Musical Record* 49 (1919), p. 54.

<sup>118</sup>Andrew Kearns, “The Orchestral Serenade in Eighteenth-century Salzburg,” *Journal of Musicological Research* 16 (1997), pp. 163-97.

<sup>119</sup>Kearns, p. 174.



Kearns complains that today, when studying and classifying the eighteenth-century serenade, musicologists consider only “internal” elements, such as instrumentation and musical structure, but from the viewpoint of the eighteenth century the serenade was more importantly distinguished by the social occasion and place of performance.

Kearns has shown that the eighteenth-century serenade repertory comprises forty-three orchestral and small-ensemble compositions, principally from only four centres in south Germany: Salzburg, Munich, Regensburg and Oettingen-Wallerstein. In Salzburg, only four composers besides Mozart are known to have composed serenades: Leopold Mozart, Michael Haydn, Joseph Hafeneder, and Georg Scheicher. By the 1770s, whole concertos and symphonies made up constituent parts of orchestral serenades, along with additional marches and dance movements.<sup>120</sup>

Mozart wrote a number of serenades, most with a specific function for specific performances. In fact, Solomon claims that Mozart’s characteristic style was first fully realized in the serenades written in 1772-76<sup>121</sup> and describes the genre as made up of multi-movement instrumental works in a pastoral character intended for such occasions as weddings, graduations, and promotions. Before Mozart, the serenade drew on conventions of idyllic rusticity “viewed through the condescending lens of aristocratic self-congratulation, and was a readily consumable festive music.”<sup>122</sup> Mozart, according to Solomon, changed the serenade into a concert genre that described an ideal pastoral world.

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<sup>120</sup>See Kearns p. 173, and pp. 177-83 for a detailed discussion that cites many examples.

<sup>121</sup> Maynard Solomon, *Mozart: A Life* (New York, 1995), p. 123.

<sup>122</sup> Solomon, *Mozart*, p. 130.

After Mozart left Salzburg, the “serenading tradition” declined. Kearns describes how the type of serenades composed between 1780 and 1790 reflected a trend toward small-ensembles, and finally by 1800 the title *Serenata* came to refer to the specific genre of the “chamber serenade.” Such chamber serenades had lost the original functional aspects of the genre, and were merely intended for wide public dissemination as commercial products. Beethoven’s two serenades, both chamber trios, are examples of this type, and his *Septet*, and later Schubert’s *Octet*, are serenades in all but name.

One could argue that Beethoven’s *Pastoral* Symphony fulfills several of the criteria that distinguished the Mozartian orchestral serenade: the pervading pastoral character, the folk-like rusticity, and the five-movement form. Discussions of the work often comment on the historical traditions that it emulates. Rosen, for example, says:

The *Pastoral* is, for the most part, a true classical symphony strongly influenced by the then fashionable doctrine of art as the painting of feelings or sentiments, a philosophy better suited to the music of the 1760s (and before) than to the dramatic style that succeeded it.<sup>123</sup>

Solomon notes that:

...in composing the *Pastoral* Symphony Beethoven was not anticipating Romantic program music but rather was continuing in the Baroque pastoral tradition, as manifested in many works by Bach, Handel, Vivaldi, and more particularly in Haydn’s two oratorios.<sup>124</sup>

Based on these observations, and the arguments I have presented thus far, the label

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<sup>123</sup>Rosen, p. 401.

<sup>124</sup>Maynard Solomon, *Beethoven* (New York: Schirmer Books, 1977), p. 206.

“neo-classical serenade” could apply to the *Pastoral* symphony. Its inspirations are rooted in eighteenth-century pastoral traditions and it displays characteristics of Mozartian serenade style, which are worked out in the symphonic form as actualized by Beethoven.<sup>125</sup>

The orchestral serenade, as a genre, died out with Mozart, and no such orchestral works called *Serenade* appear in the nineteenth century until the two early compositions of Brahms, opp. 11 and 16. Schipperges, in his monograph on the nineteenth-century serenade<sup>126</sup> sees these youthful works by Brahms as backward-looking reflections of both Haydn and Mozart. It is not until the serenades for string orchestra by Robert Volkmann of the 1860s that a new nineteenth-century “genre” of the serenade is created, and this genre briefly flourished before playing itself out in the hands of Ernst von Dohnányi and Max Reger in the first decade of the twentieth century.

As in the case of the suite, there were no firm rules as to what constituted a serenade. Kretzschmar, in the nineteenth century, equated the serenade with the suite by listing the serenade repertory under the heading “Modern Suites.” Karl Nef, expanding on Kretzschmar, in a chapter called “The Suite,” first discusses the suites of such figures as Lachner and Raff, then cites Brahms as offering a new interpretation of the suite with his serenades:

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<sup>125</sup>See Richard Will, “Time, Morality, and Humanity in Beethoven’s *Pastoral* Symphony,” *Journal of the American Musicological Society* 50 (1997), pp. 271-330 for a discussion that compares the form of the work to other programmatic and non-programmatic symphonies of the same era.

<sup>126</sup>Thomas Schipperges, *Serenaden zwischen Beethoven und Reger* (Frankfurt am Main, 1989).

Brahms tried another way to steer the suite in a healthy folk-like direction: instead of Bach and his contemporaries, Brahms looked to the art of Haydn and Mozart, publishing his creations under the title “Serenades.” As exquisite as each movement is, the renaissance is not completely successful, as in the symphony, where the old form took on a completely new face and became modern; Brahms did not reach the freshness and penetration of his models.<sup>127</sup>

One perception, or definition of the serenade then, was as a suite modelled after the works of Haydn and Mozart instead of Bach. An example of this perception is illustrated by a number of works by Solomon Jadassohn. Jadassohn composed a total of twenty-six canons covering four different opus numbers in 1866. Of the canons for piano, his op. 32 is called *Album für Pianoforte*, and his op. 35 is called *Serenade*. Op. 32 is a collection of Romantic character pieces with the titles: 1. *Widmung*, 2. *Bitte*, 3. *Intermezzo*, 4. *Canzonetta*, 5. *Scherzino*, 6. *Reigen*, 7. *Barcarole*, and 8. *Gruß*, while op. 35, clearly with more classicist leanings has the movements: 1. *Marsch*, 2. *Adagio*, 3. *Scherzo*, 4. *Steirisch*, 5. *Intermezzo*, 6. *Andantino*, 7. *Menuet*, and 8. *Finale*. These titles clearly reflect the content and mood of each work.

Others defined the character of the serenade. Riemann, for example, in 1918 called it a modest form of cyclic composition related to the modern suite.<sup>128</sup> The brief

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<sup>127</sup>“In anderer Weise hat J. Brahms versucht, die Suite in gesunde volkstümliche Bahnen zu lenken, indem er sich statt an Bach und Zeitgenossen an die Art von Haydn und Mozart hielt und seine Schöpfungen unter dem Titel ‘Serenaden’ veröffentlichte (Ddur op. 11, 1862; Adur op. 16). So Köstliches als er in einzelnen Sätzen bot, so ist die Renaissance hier doch nicht so vollkommen geglückt, wie in den Sinfonien, wo die alte Form ein vollständig neues Gesicht annimmt und modern wird; Brahms erreicht nicht die Frische und Durchschlagskraft seiner Vorbilder.” Karl Nef, *Geschichte der Sinfonie und Suite* (Leipzig, 1921), p. 260.

<sup>128</sup>“Serenade ist der Name einer anspruchsloser als die voll entwickelte moderne Suite auftretenden zyklischen Form.” Hugo Riemann “Serenade” *Allgemeine Musiklehre* (Berlin, 1918).

article on the serenade in *New Grove*<sup>129</sup> refers the reader to the article “Divertimento,” but the author does mention the nineteenth-century serenade, saying that as a genre, the orchestral serenade was common and resembled the symphony or suite in construction. He lists Brahms, Tchaikovsky and Dvořák as the most prominent composers of serenades.

Pascall, following the excellent discussion of the nineteenth-century suite in the *New Oxford History of Music*, describes the serenade in relation to the suite. For example, unlike a suite, a serenade may have only one movement (Hugo Wolf’s *Italian Serenade* or Richard Strauss’s serenade for thirteen winds), and, unlike a suite, a serenade did not include Baroque dances or contrapuntal forms. The eventual definition Pascall arrives at is that nineteenth-century composers considered the orchestral serenade to be an unpretentious, or scaled-down symphony with no standardized number of movements or orchestral forces.

There is a nineteenth-century instrumental equivalent of the “song” type of serenade, usually for piano, or solo instrument with piano, called by the French form *Sérénade*. Such compositions, which are usually one movement character pieces (as is the work mentioned above by Gouvy), or titles of movements within larger sets, are not the descendants of the Classical period multi-movement serenade, and therefore will only peripherally come under consideration in this dissertation. In my discussion of the serenade repertory I will make the distinction clear.

As previously mentioned, there is a monograph by Schipperges that specifically deals with the serenade repertory during the nineteenth century. This work is a vast

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<sup>129</sup>Hubert Unverricht, “Serenade,” Vol. 17, *New Grove*, pp. 159-160.

survey of every work called *Serenade* in the nineteenth century, and Schipperges comes to this conclusion in his study:

It is not fully possible to categorize the genre based solely on musical (sequence of individual movements, orchestration, compositional design) or extra musical criteria (purpose of the composition, subsequent use of the work, performance practice). Rather, the identity of the genre is defined by a set of aesthetics that shuns the “grand” musical gesture.<sup>130</sup>

This is keeping in line with most of the earlier definitions of the serenade: it is an unpretentious work closely related to both the symphony and suite. The characteristic traits of classicality, namely “noble simplicity and sedate grandeur,” apply to much of the repertory.

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<sup>130</sup>This is from the abstract in *RILM* (1989), p. 244.

## The Terms *Suite* and *Serenade* before 1850

One of the first suites written after the mid-point of the eighteenth century was by Mozart: he wrote a keyboard suite in an “old style” shortly after he settled in Vienna in the last decade of his life. This composition came about through Mozart’s association with the prominent government official Baron Gottfried van Swieten (1733-1803). Swieten was Prefect of the Imperial Library in Vienna and had a personal collection that included many works by J. S. Bach and Handel. On Sunday afternoons, a group of enthusiasts for older music met to discuss and hear performances of this decades-old music. Mozart regularly attended these meetings where he performed much of the keyboard music of Bach and Handel, as well as contributing arrangements and original compositions, such as Preludes and Fugues.<sup>131</sup>

The unfinished *Suite in C*, K399, which dates from 1782, was probably an original contribution Mozart made to these gatherings. Obviously written in imitation of the form and style of the “classical” suite, the completed movements are an *Ouverture*, *Allemande*, and *Courante* with an unfinished *Sarabande*. The *Allemande* follows *attaca* after the *Ouverture*, and the movements are in different keys: C-major (*Ouverture*), C-minor (*allemande*), E-major (*courante*), G-minor (*sarabande*).

The first two movements are unique and original in they way they relate to the older models and to each other. The *Ouverture* is in two parts with a slow, chromatic introduction marked *Grave* made up of dotted rhythms opening with an odd,

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<sup>131</sup> *Fugue in g*, K401/375c (1782), *Prelude and Fugue in C*, K394/383a (1782), *Fugue in g*, K154/385k (1782), and several more incomplete fragments of fugues. See Mozart’s works list in *New Grove* Vol. 12, p. 745.

improvisatory-sounding series of major chords: C-G-A-B-G. There are no cadences on the tonic of C-major. The *Grave* section ends with a rising chromatic passage that fills in the notes from B to B, and the last chord before the following Allegro is B-major. The Allegro begins with a fugue subject that melodically emphasizes the note E. Again, there are no cadences on C, and the exposition of the fugue ends on a G-major chord. There follows a series of sequences based on the fugue theme or fragments of it. Near the conclusion of the movement is a five measure pedal on G, but all references to a tonic are now to C-minor. The movement ultimately comes to a close on G, with the dotted rhythm of the last two bars suggesting that the opening *Grave* section is returning. But, the movement ends on G and the *Allemande*, following *attaca*, begins in C-minor.

The *Allemande*, in binary form, is characterized by dotted rhythms and constant sixteenth-note motion. As in most eighteenth-century examples of binary form, the first half cadences on the dominant, and the second half opens in the key of the dominant. The second half has first and second endings, with the first ending in C-minor, and the second concluding the movement on C-major. This cadence is the first appearance of C-major since the opening of the *Ouverture*. Thus the first two movements function as one large form incorporating the *Grave* and Allegro of the *Ouverture* and then the *Allemande*. The first two movements, considered together, resemble the eighteenth-century French overture form.

The remaining movements of the suite are unexceptional. The third movement *Courante* is marked Allegretto in 3/4 time and is in binary form. The key of the movement, however, is E-major—a key that would not have appeared in an eighteenth-century suite in C. The following unfinished *Sarabande* is in G-minor, and in 3/2 time. Mozart has clearly set out to capture the character of the eighteenth-century form, as the



second beat of each bar receives emphasis with cadences on G-minor and D-major on the second beats of bars 2 and 4 respectively.

In this example of neo-classicism seen as early as Mozart, there is imitation of eighteenth-century style and form, but Mozart updated the genre of the suite in small ways to fulfill the aesthetics of his own time. Perhaps considered merely an archaic exercise, the suite was left unfinished and it remains a neglected work to this day.<sup>132</sup> This suite must be, however, one of the earliest known suites “in olden style,” a genre that would become more popular and prominent throughout the second half of the nineteenth century.

In the first half of the nineteenth century, one of the first uses of the word *suite* in the title of a musical composition seems to have been in 1826. The third part of Muzio Clementi’s *Gradus ad Parnassum* came out that year and contains a number of *Suite de pièces* (London, 1817-26).<sup>133</sup> *Gradus ad Parnassum*, Clementi’s Op. 44, is a collection of one hundred short pieces composed over a period of forty-five years that summarize his

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<sup>132</sup>There is no mention of it in the recent Mozart biography by Maynard Solomon (London, 1995) so it is not listed there in the index of the complete works. William Glock, in *The Complete Mozart: A Guide to the Musical Works of W. A. Mozart* (New York, 1990) briefly mentions it as “a charming imitation of a suite in early eighteenth-century style” (p. 324). The *New Grove* article “Mozart” by Stanley Sadie contains the sentence: “Except in so far as they provide a commentary on his preoccupations of the time, the abortive fugues, the prelude and fugue K394/383a and the pseudo-Baroque dance suite are unimportant” (NG, Vol. 12, p. 706). Even in Otto Jahn’s biography of Mozart, only half of a paragraph is spent on this work. He asserts that even though it imitates the music of older masters, the suite is not an inferior work because of the all-pervasive, distinctively Mozartian characteristics (see 2nd ed., Herman Dieters, ed., Leipzig, 1891, p. 90). This is another instance of a nineteenth-century writer being aware that there is more to neo-classicism than mere imitation of a classical model. The suite appears in *W. A. Mozarts Werke XXII*, p. 28, and in *Neue Ausgabe samlicher Werke Serie 10, Werkgruppe 27, Band 2: Einzelstücke für Klavier*, p. 20.

<sup>133</sup> A facsimile edition, with an introduction by Leon Plantinga, is published by Da Capo Press (New York, 1980).

compositional career. In part three of this work (1826), exercises appear in groups of three to six, and Clementi titled each group *Suite de Pièces*. There are four suites in five movements, making them the most common, while there are one each of suites in three and four movements, and two suites in six movements. The suites in five movements are in one key, while the others often mix movements in parallel major and minor keys.

As one representative example, the first *Suite de cinq pièces* (nos. 51, 52, 53, 54, and 55) could resemble a suite in the way the individual pieces relate to each other. The following is an outline of the five pieces:

(no. 51): *Introduzione*, Adagio; D-minor; Common time. This opening movement is chromatic with dotted rhythms, dynamic contrasts, fermatas, and rests. There is little melodic interest and the movement ends on A-major with the word *segue* written in the score.

(no. 52): Moderato; D-minor, Common time. This movement is more contrapuntal than the previous with constant eight-note motion. It is through-composed and, unlike the first movement, it ends with a cadence on the tonic of D-minor.

(no. 53): Allegro molto; D-minor; Common time. Another through-composed piece with a constant sixteenth-note arpeggio played by the right hand, while the left hand crosses above and below to play short melodic fragments. As the opening movement had done, this one ends on an A-major chord with the words *segue fuga* written in the score.

(no. 54): *Fuga a 2 soggetti*, Tempo giusto; D-minor; 3/4. This fugue is much longer in comparison to the other movements and is entirely contrapuntal and quite

chromatic. When Clementi employs various fugal techniques they are labeled in the score (such as Contrary motion, and *Cancrizans*). The fugue comes to an end on a D-major chord.

(no. 55): *Finale*, Presto; D-minor; 2/4. This movement features a short motive that is repeated over and over in constant eighth-note motion. There are syncopations, pauses and contrapuntal sequential passages, and the final cadence is on D-minor.

The most obvious reason these five pieces belong together is because they are all in the same key. Another feature of the entire set is the incremental tempo indications from movement to movement and the time signature progression 4/4, 3/4, 2/4.

In this example, and in the other *suites de pièces* from *Gradus ad Parnassum*, few of the movements are dances—rather, they are pedagogical lessons and exercises—so they do not make up true suites after eighteenth-century models. According to Plantinga, however, a Baroque-like element of Clementi's music in these suites is a more linear, contrapuntal style:

A very large proportion of these pieces differ from most études of their time (and later) in one important respect: they are genuinely polyphonic. A three- or four-voice texture in which melodic interest shifts from one part to another is almost a norm in these volumes: Clementi's lifelong fascination with 'learned' procedures, quite apart from all those canons and fugues, continues to inform his style.<sup>134</sup>

Plantinga argues that even though these *Suites de pièces* are collections of lessons and exercises, they do preserve something of the spirit of older music. He states that

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<sup>134</sup> Leon Plantinga, *Clementi: His Life and Music* (London, 1977), p. 275-6.

many of the exercises “look like eighteenth-century pieces” (nos. 55, 61, 62 and 76), or are specifically “Scarlatti-like” (no. 76).

It was not until a few decades after these Clementi works, in the 1840s, that more suites began to appear. An important one is:

Wilhelm Taubert (1811-1891). *Suite pour le Pianoforte*, Op. 50. Leipzig: Chez Fred. Hofmeister, 1841.

1. *Prelude*, 2. *Ballata*, 3. *Gigue*, 4. *Toccata*.

Taubert has a small reputation as a popular composer of songs and salon-style piano works. Born in Berlin in 1811, he began his career as a youthful prodigy, studying there with Ludwig Berger, who was Mendelssohn’s piano teacher. By 1834 he joined the *Akademie der Künste*, and in 1841 became *Musikdirektor* of the royal opera. It was also in 1841 that Mendelssohn’s appointment to Berlin had begun, so they became professionally associated after this time. Taubert’s *Minnelieder*, op. 16, often compared to Mendelssohn’s *Lieder ohne Worte*, is a set of character pieces each headed with a poetic quotation. Mendelssohn and others of the time, however, recognized a deficiency in Taubert’s compositions: his technique was average at best, and though pleasing, most of his works never found a lasting popularity.<sup>135</sup>

In the music supplement to the *Neue Zeitschrift für Musik* from June of 1840<sup>136</sup> there appeared a Taubert *Präludium*—along with Bach’s chorale prelude *Durch Adams*

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<sup>135</sup>See E Glusman, “Taubert and Mendelssohn: Opposing Attitudes toward Poetry and Music,” *Musical Quarterly* 57 (1971), p. 628, and R. Sietz, “Taubert” in *MGG*.

<sup>136</sup>*Sammlung von Musik-Stücken alter und neuer Zeit als Zulage zur neuen Zeitschrift für Musik* 10 (June 1840, Leipzig).

*Fall ist ganz verderbt*, a *Toccatina für Pianoforte* by Stephan Heller, Schumann's *Fughette für Pianoforte* and *Notturmo für Pianoforte* by J.J.H. Verhulst. Apart from the *Notturmo*, these all appear to be in the style of eighteenth-century works in keeping with the spirit of the Bach work. The first theme in Taubert's work is similar in melodic contour to the chorale theme: repeated notes followed by a descending line and chromatic sequences.

One year later, the *Suite pour le Pianoforte*, op. 50 appeared. In this work, three of the four movements have titles that suggest older forms: *Prelude*, *Gigue* and *Toccatina*. The Italian title of the second movement *Ballata* suggests a salon-style character piece.<sup>137</sup> Taubert's use of a French title for the suite, as well as French and Italian titles for the movements, suggests a mix of light piano music attempting to pay homage to the spirit older music. Two reviews of this work that appeared in 1841 bring out this idea: one by G. W. Fink in the *Allgemeine Musikalische Zeitung* and one by Schumann in the *Neue Zeitschrift für Musik*.

Fink says that the suite, as a genre, recalls Bach. Taubert's work, with its balance and inner proportion evokes a former time and spirit,<sup>138</sup> and the titles of the movements represent refined and exalted forms.

Schumann had this to say:

... [Taubert] is the exact opposite of many virtuosos, who are desirous, but

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<sup>137</sup>Chopin had used the French form of the word—*Ballade*—for piano compositions from before the 1840s.

<sup>138</sup>“Auch Titel und Wesen des folgenden Werks ist aus der Zeiterwägung gegriffen,” G.W. Fink, “Piano-forte-Werke” *Allgemeine Musikalische Zeitung* 43 (1840), p. 213.

unable, to give us something profound . . . . The suite we can recommend in the warmest manner. Let no one be afraid of its name; under the artificial rococo, a fresh, warm heart beats, musing appreciatively on the past, but yet unable to disown its individuality. We shall not attempt to explain the composer's meaning in these antique pictures. But there is so much irony and melancholy in this music that we fancy we understand it. And we agree with him. "Strive onward," he meant to say, "but sometimes remember the past." May these few words direct the attention of many to this interesting collection.<sup>139</sup>

Schumann, clearly delighted by the use of the title *Suite*, is saying that this work effectively evokes the past, and that this is an admirable thing to do. Yet, the work belongs solidly in the present, is creative and forward looking. His emphasis on Taubert's op. 50 as a "collection" of historical musings rather than a real eighteenth-century suite (that for some reason would have frightened off potential purchasers) is reflected in a French edition of the score: an edition appearing in Paris published by Lemoine was titled *Quatre pièces d'étude*.

Another important "collection" employing the word "suite" in its title appeared shortly after Taubert's op. 50:

William Sterndale Bennett (1816-1875). *Suite de pièces*, op. 24. Leipzig: Kistner, 1842.

1. Presto leggiero; C#-minor
2. Capricciosa; E-major
3. Agitato assai; E-minor
4. Alla fantasia; A-major
5. Presto agitato; F#-minor
6. Lento—allegro con brava; B-major

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<sup>139</sup>Robert Schumann, *Music and Musicians*, trans. by Fanny Raymond Ritter., 2nd ed. (London). This is a translation of the original review by Schumann from *Neue Zeitschrift für Musik* 15 (1841), p. 134.

Bennett had a brilliant early career as a pianist and composer in England. He first traveled to Germany in 1836 where he became associated with Mendelssohn and Schumann, and was encouraged and admired by both. He returned to England by 1837 and began a career as a teacher at the Royal Academy of Music. This “stultifying influence”<sup>140</sup> appeared to affect his creativity and began a marked decline in his output.

Bennett’s op. 24, consisting of six pieces, is interesting for the fact that he also wrote other multi-movement works but did not call them *Suites*. Op. 24 is the only work of his in six movements, apart from the *Six Studies*, op. 11 of 1836. Other non-sonata, multi-movement works for piano by Bennett usually have only three movements and have descriptive titles, such as *Three Musical Sketches*, op. 10 (1836), *Three Impromptus*, op. 12 (1836), *Three Romances*, op. 14 (1837), or *Three Diversions*, op. 17 (1839). Rather than a collection of similarly titled pieces, Bennett’s op. 24 contains six pieces titled only by tempo or character indications. The following briefly outlines this collection:

1. Presto leggiero; C#-minor; 2/4. This opening movement is in written-out binary form. When material is repeated it is reharmonized, or transposed an octave. There is constant sixteenth-note motion and rich chromaticism. The texture is mostly homophonic.

2. Capricciosa, Andante—Allegretto leggier; E-major; 3/8-9/8. Here there is constant eighth-note motion in a scherzo-like movement. Andante and Allegretto leggiero tempos alternate.

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<sup>140</sup>H.C. Colles, “Bennett” *Grove’s Dictionary*, 4<sup>th</sup> ed. (1942), Vol. 1, p. 342.

3. **Agitato assai; E-minor; common time.** The opening left-hand figuration outlines the same triad (in minor) that concluded the previous piece.

4. **Alla Fantasia, Moderato quasi andante; A-major; common time.** A bravura showpiece rich in chromaticism. The same V-I cadence in E-minor that concluded the previous piece opens this one.

5. **Presto agitato; F#-minor; 2/4.** A movement in sonata form including a repeated exposition. Again, the opening figuration relates to the final chord of the previous piece.

6. **Lento—Bravura; B-major; common time.** Another movement in full sonata form; the second theme of the exposition, however, is in the key of F#-minor. The first note is F#, again relating the opening of this piece to the conclusion of the last.

In contrast to a real “classical” suite, each movement is in a different key. There are clear key relationships from one movement to the next, however: either a dominant, or relative or parallel major/minor relationship. The tempos are arranged in a fast-slow-fast-slow-fast-slow ordering, but there are no “Baroque-like” movements. Bennett clearly intended these pieces to follow each other in a specific ordering, because in several cases, chord progressions and cadences that conclude one of the movements then open the following movement to form a smooth, connected transition. The use of the title *Suite de pièces* is here employed in the literal French translation as a “collection” of pieces. Six pieces in a similar character with clear key relationships “following” one after the other fits a definition of a “suite.”

Schumann clearly saw Bennett’s work as an homage to older music of the great masters. In Schumann’s published review, he invokes such names as Bach and Scarlatti:



We think more frequently of older masters, into whose nature the English composer seems to have penetrated. The study of Bach and the clavier compositions of D. Scarlatti, whom Bennett prefers, have not been without influence on his development, and he is right to study them; for he who would become a master can only learn from masters . . .<sup>141</sup>

Schumann also specifically refers to the use of the word “suite” in the title and admires it as “auch ein altes gutes Wort.”<sup>142</sup>

Bennett’s friend, the critic J.W. Davison, noted the change in Bennett’s new work:

In this work Mr. Bennett has altogether abandoned the accompanied song style which characterizes the majority of his previous compositions for piano solo. We are not sorry for this since, in addition to its rescuing him from the accusation of monotony, we find in the Suite de pieces [sic] a strength and energy which are not compatible with the style we have alluded to. . . The fifth [piece] reminds us, we know not why, of some of the quaint lessons of Domenico Scarlatti.<sup>143</sup>

Another discussion of Bennett’s piano works associates op. 24 with much older music:

The Suite de Pieces [sic] Op. 24 is another important work on a large scale, in which the composer [reproduced]. . . this old form of pianoforte writing, but in a style far more classic and severe than is to be met with in any more recent attempts of the kind. . . [It is] music combining learning and elevation of style

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<sup>141</sup>Robert Schumann, *Music and Musicians*, trans. by Fanny Raymond Ritter., 2nd ed. (London). Vol. 1, p. 284-287. This is a translation of the original review that appeared in *Neue Zeitschrift für Musik* 43 (1842), p. 175-6.

<sup>142</sup>*Neue Zeitschrift für Musik* 43, p. 176. In 1841 in the review of Taubert’s Suite, Schumann had referred to “...die alten Lustigen Namen Suite, Prelude, Gigue usw.” (p. 134).

<sup>143</sup>As quoted in J.R. Sterndale Bennett, *The Life of William Sterndale Bennett* (Cambridge, 1907), p. 130.

with effect.<sup>144</sup>

As recently as 1990, Andrew Fowler, in a discussion focusing on Schumann,<sup>145</sup> refers to Bennett's *Suite de Pièces* as an "homage to older music." Fowler believes Schumann was impressed by this because it was a "natural progression of contemporary music as part of the evolution of 'classical' values."<sup>146</sup>

Was Bennett really evoking the style and spirit of the great keyboard suites of the eighteenth century in his op. 24? In 1837, after a number of brilliant piano concertos, orchestral pieces and character pieces for piano, Bennett had settled into a life of teaching in London. He had practically abstained from composition for about two years, until he "started on a new track" with the *Suite de Pièces*.<sup>147</sup> Items of correspondences document the history of this work: in a letter of November 28, 1841, Bennett offered to dedicate a set of pieces to his future wife's piano teacher, a certain Mrs. Anderson—a dedication she accepted; in January 8, 1842, while in Kassel, Bennett had been asked by Spohr to perform, whereupon he played "one of Mrs. Anderson's pieces"; in one other document, Bennett refers to this work as his "new pieces." Then, in a letter to Mendelssohn dated April 1842, Bennett requests of him "the favour of your playing over Six pieces (which Kistner is now engraving) . . ." Before the publication of the work,

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<sup>144</sup>H.H. Statham, "Sterndale Bennett's Pianoforte Music," *Musical Times* 19 (1878) p. 133.

<sup>145</sup>Andrew Fowler, "Robert Schumann and the "Real" Davidsbündler," *College Music Symposium* 30/2 (1990): 19-27.

<sup>146</sup>Fowler, p. 23.

<sup>147</sup>*The Life of William Sterndale Bennett*, p. 130.

Bennett had not used the word “suite” in any correspondence. Only after the publication, simultaneously in English and German editions, does the title emerge: “I will send you the English copy of my ‘Suite de Pieces’ whenever I have the opportunity” (Letter to Mendelssohn dated October 9, 1842).

It seems that Bennett’s title is invoking an English publishing tradition dating back to Handel and the early eighteenth century. In 1720, because unauthorized manuscripts of his keyboard music were circulating, Handel published his own edition of harpsichord pieces. Handel entitled this collection *Suites de Pièces pour le Clavecin Composées par G.F. Handel* and it seems that he preferred the French title over an English one.<sup>148</sup> An Amsterdam edition entitled *Pieces à un & deux clavecins* later appeared in London as *Suites de pièces pour le Clavecin*. Furthermore, in 1739, the London publication of the sonatas of Scarlatti appeared as *XLII Suites de pièces pour le clavecin*, while the French editions of the 1740s were titled *Pièces pour le clavecin*. The title *Suite de pièces* (also used by Clementi for groupings of studies) suggests a collection of pedagogical pieces that may elicit the spirit of eighteenth-century keyboard exercises, which Bennett perhaps had not originally intended. The pedagogical intent of these pieces is clearly shown by an advertisement that appeared in 1844 for the publication of the work. Here, Bennett’s *Suite de pièces* is specifically called a set of six studies with the following technical goals: No. 1 “a study for double notes,” No. 2 “for legato playing,” No. 3 “for the rapid execution of triplets,” No. 4 “for the tempo giusto,”

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<sup>148</sup>See Christopher Hogwood, *Handel* (London: Thames and Hudson, 1984), p. 74.

No. 5 “for the modern capriccio style,” and No.6 “for octaves.”<sup>149</sup>

Bennett gave the London premiere of op. 24 on January 9, 1843 at his first “Classical Chamber Concert.” The reviewer for the *Musical Examiner* commented on the “exclusive classicality” of the program, which consisted of works by Mozart, Cherubini, Haydn, Schubert, Beethoven, and a set of Preludes and Fugues by Scarlatti, Handel, Bach, and Mendelssohn.<sup>150</sup> In the first half of the program appear selections from Suite de Pieces: numbers 1, 2, 3, and 6. So even though Bennett premiered the work on a program with other older “classical” works, Bennett did not play all six movements. This suggests that he thought of them as merely a collection of works for performance, rather than as a complete, six-movement suite.

Geoffrey Bush perceives the work as a forward-looking one:

In most of the six movements the composer tackles problems he never attempted before; where he covers old ground there are everywhere immense gains due to greater austerity of style and compression of thought.<sup>151</sup>

This observation describes a style that looked to the eighteenth century for inspiration to solve compositional problems in a simpler, austere manner. The term “neo-classical” is appropriate for both the style and idea of Bennett’s work: it is a suite of non-programmatic pieces of similar character clearly belonging together in a logical

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<sup>149</sup>As cited in Nicholas Temperley, ed., *The London Pianoforte School 1766-1860. Vol. 18: Works for Pianoforte Solo by William Sterndale Bennett* (New York: Garland Publishing, Inc., 1985), “Critical Notes” p. xx.

<sup>150</sup>*Musical Examiner* 1 (1843), p. 72.

<sup>151</sup>Geoffrey Bush, “Sterndale Bennett: The Solo Piano Works,” *Proceedings of the Royal Musical Association* xci (1964-5), p. 94.

harmonic relationship and there is the avoidance of a song-style of composition in favour of a more free, contrapuntal form. Bennett has not imitated the music of the eighteenth century, but has “penetrated into the nature of the old masters” and “reminds” of Bach and Scarlatti while striving for innovation and originality.

Around the midpoint of the nineteenth century the word “suite” began to appear in the titles of numerous piano compositions. Considering only the titles, there are clearly two divisions: those that use *Suite* as the main title of a multi-movement composition (as, for example, Mozart’s *Suite*, K. 399), or those that use the word within a phrase, or as a subtitle to a composition (such as Clementi’s and Bennett’s use of *Suite de pièces*) . The important works for the present dissertation are the first type, but often in the second type there were perceptions of simpler, older styles of composition.

When the word “suite” appears in a phrase, or as a subtitle to a composition, there are five categories:

1. Collections of pieces that may or may not be dances; usually the main title of the whole composition is poetic or programmatic and each movement is programmatically titled.

2. Collections of waltzes

3. Collections of pieces arranged from popular operas

4. Collections of songs arranged for solo piano

5. Collections of pieces published in several sets or volumes; the word “suite” indicates the continuation of a multi-part set.

Examples of category 1:

Benoist, François (1794-1878, French). *Bibliothèque de l'organiste. Suites de pièces pour l'orgue*. Paris: 1840-61.

Beyer, Ferdinand (1803-1863, German). *Bluettes du nord (2ème suite)*, op. 103. Mainz: 1850. *6 morceaux élégantes (suite 14)*. Mainz: 1860.

Herzberg, Anton (b1825, Austrian). *Trois morceaux de genre (1ère suite)*, op. 17. Vienna: 1855.

Liszt, Franz (1811-1886, Hungarian). *Années de Pèlerinage, Première Année: Suisse. Suite de compositions pour le Piano*. Mainz: 1855.

Plachy, Wenzel. *Mélodrama. Suite de mélodies agréables et gracieuses*, op. 100. Vienna: 1854.

Rudolph Joseph Schachner (1821-1896, German). *Ombres et Rayons. Suite de Morceaux*, op. 13. Vienna: 1846. *Ombres et Rayons, suites de morceaux pour le Piano dédiées à son ami Fr. Liszt*, op. 17. Vienna: 1847.

Schulhoff, Julius (1825-1898, Czech). *Trois Idylles (1ère suite)*, op. 23; *(2ème suite)*, op. 27; *(3ème suite)*, op. 36. Mainz: 1850.

Wolff, Edouard (1816-1880, Polish). *L'Art de chanter sur le piano. Suite 4*, op. 192. 1861.

The Liszt work is perhaps the most familiar, but the use of the word “suite” in its subtitle seems to have been only for this first publication. Subsequent references to *Années de Pèlerinage* do not refer to it as a “suite of compositions.” The pieces originally appeared in 1842 as *Album d'un Voyageur* with the subtitle *Compositions pour le Piano*, and after revisions the collection was retitled *Années de Pèlerinage. Première Année: Suisse*, with the subtitle *Suite de compositions pour le Piano*, made up of nine pieces, each with descriptive, programmatic titles.

In the case of the opp. 13 and 17 compositions by Schachner, the subtitle *Suite de Morceaux* does not appear in subsequent publications. A London edition of 1864 is titled *Ombres et Rayons, morceaux pour le Piano*, and the works list for Schachner in

*Musikalisches Conversation-Lexicon* cites: *Licht und Schatten, Clavierstücke, sechs Hefte*, op. 13-17 (Vienna: Mechetti).

Categories 2 and 3 frequently overlap, as collections of waltzes arranged from operas were a popular form of publication:

Ettling, Emile. *L'étoile du Nord (Meyerbeer), suite de valse*. Paris: 1855; *Marta (Flotow), suite de valse*. Paris: 1858; *Les Dragons de Villars (Maillart), suite de valse*. Paris: 1858; *Le pardon de Ploërmel (Meyerbeer), suite de valse*. Paris: 1858.

Waldteufel, Emile (1837-1915, French). *L'étoile du Nord (Meyerbeerr), suite de valse*. Paris: 1855.

Kalkbrenner, Arthur. *Myrette, grand suite de valse*. Paris: 1857.

Labitzky, Joseph (1802-1881, German). *Le Mal du pays, suite de valse*, op. 252. Mainz: 1861.

Rosseloty, A. *La Fête du village, suite de valse*. Paris: 1858.

Graziani, Max. *Les Cyclopes, suite de pièces*. Paris: 1858.

Czerny, Carl (1791-1857, Austrian). *Marta (Flotow), Mosaïque des airs en 3 suites*. Paris: 1858.

Some of these waltz suites seem to be in the form of Johann Strauss's orchestral waltzes. The work by Arthur Kalkbrenner, for example, appears to have been a single, continuous movement because a contemporary description of it says it is made up of three numbers and a coda.<sup>152</sup> A typical Strauss waltz, such as "The Blue Danube," has an introduction, a chain of five waltzes, and a coda, so could legitimately be called a suite of waltzes.

Examples of Category 4 (song arrangements):

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<sup>152</sup>*Revue et Gazette Musicale* (1857), p. 340.

Beyer, Ferdinand (1803-1863, German). *6 morceaux élégants sur les airs allemands favoris. 5ème suite*, op. 105. Mainz: 1850.

Cramer, H. *6ème suite de six Fantasies élégantes sur des chansons favorites*. Offenbach: 1853.

In these pieces, the Beyer work is a set of arrangements of songs by Schubert, Proch, and Lachner. Cramer arranged three songs by Küchen and Stigelli.

Category 5, where the word “suite” indicates a continuation of a multi-part publication:

Beyer, Ferdinand (1803-1863, German). *Une soirée d’hiver. 6 morceaux caract. en 2 suites*, op. 144. Mainz: 1861.

Dancla, Charles (1817-1907, French). *Le Mélodist. 12 fantasies sur des opéras et mélodies connus, en 3 suites*. Paris: 1861.

Gutmann, Adolph (1819-1882, German). *Poésies musicales. 12 Morceaux caractéristiques, en 6 suites*, op. 54b. Leipzig: 1861.

Heller, Stephen (1813-1888, Hungarian). *Arabesques en 3 suites*, op. 49. Paris: 1858; *Scènes pastorales en 2 suites*, op. 50. Paris: 1858; *Valses en 2 suites*, op. 62. Paris: 1858; *24 Préludes en 2 suites*, op. 81. Paris: 1858.

Reber, Napoleon-Henri (1807-1880). *Six pièces pour piano et violon ou violoncelle divisées en trois suites*, op. 15. Vienna: 1849.

Reinecke, Carl. *12 morceaux faciles en 2 suites*, op. 54. Paris: 1858.

This category is exclusive to the French language. Publications in German would use the phrase *in x Heften*, or something similar.

Most of the works from all categories listed above fall into the designation of popular salon music. Almost every composer listed above was a virtuoso salon pianist who composed and published hundreds of works. In most cases there are no references



to older baroque forms, or evocations of the past; the word “suite” is used only to designate a collection of pieces that belong together somehow, probably at the instigation of the publisher. In several cases, however,—notably in the works examined above by Mozart, Clementi, and Bennett—the use of the word “suite” did imply a return to simplicity, clarity, and eighteenth-century models—at least to some of the authors and critics who were confronted by suites composed just before and after the turn of the nineteenth-century.

For the first half of the nineteenth century, compositions with the title *Serenade* were invariably light chamber works. Beethoven composed two serenades that had clearly moved away from the function and orchestration of the similarly titled works of Mozart. The first of these, Beethoven’s op. 8 (1797), is scored for violin, viola, and cello and is in the following five movements:

1. *Marcia, Allegro*
2. *Menuetto, Allegretto*
3. *Adagio-Scherzo, Allegro molto*
4. *Allegro alla Polacca*
5. *Andante quasi Allegretto - Marcia, Allegro*

The second serenade, op. 25 (1801), is scored for flute, violin, and viola and is in six movements:

1. *Entrada, Allegro*
2. *Tempo ordinario d’un Minuetto*
3. *Allegro molto*
4. *Andante con Variazioni*
5. *Allegro scherzando e vivace*
6. *Adagio - Allegro vivace disinvoluto*

Schipperges provides a detailed analysis and commentary for these works<sup>153</sup> which are often neglected or slighted in many Beethoven studies.

Schipperges then proceeds to describe the serenade repertory of the first half of the nineteenth century, labeling it as *Hausmusik des Biedermeier*. This repertory is made up of chamber music for winds, and some ensembles that include the piano, but the largest portion of the repertory is made up of chamber works that feature the guitar. Prolific composers who contributed to this repertory were Leonard von Call (1767-1815), who composed almost 50 serenades for flute, viola, and guitar between 1802 and 1816, and Joseph Küffner (1777-1856) who composed 38 serenades featuring the guitar between 1811 and 1829. Others who contributed only a few items to the repertory of the guitar serenade were Anton Diabelli, Mauro Giuliani, and Nicolo Paganini.

In the second half of the nineteenth century, there was a revival of the genre of the orchestral serenade in the spirit of Mozart. Alongside this important neo-classical movement, the French word *Sérénade* was frequently given to single movement character pieces, or individual movements within larger works. Schipperges includes a chapter dealing with this large repertory<sup>154</sup> which will not form a part of this dissertation.

Composers, up to the mid point of the nineteenth century, knew the terms *suite* and *serenade*, but their meanings from the eighteenth century had been lost or transformed. The neo-classical movement that began after 1850 restored the primary eighteenth-century meanings to these genres as composers began to revive the original

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<sup>153</sup>See Schipperges, pp. 88-121.

<sup>154</sup>See Schipperges, Chapter V: "Die Serenade als Charakter- und Salonstück in der zweiten Hälfte des 19. Jahrhunderts," pp. 150-69.

**forms and spirit of both the suite and serenade.**

## REPERTORY

### Non-Orchestral Suites 1850-70

Attempts to revive the form, content and spirit of the eighteenth-century suite genre began to surface during the 1850s. When such new suites emerged and written reviews appeared, the reviewer was often compelled to explain what a historical suite was and how the new work lived up to the expectations of the genre. In an introduction to the suites of Woldemar Bargiel, Adolf Schubring explained a continuity in the development of the suite through the nineteenth century:

The clavier suite was originally a bouquet of ennobled dances, all in the same key, and introduced with a Prelude or an Overture. After the suite was displaced in the time of Haydn, Mozart and Beethoven by the higher art form of the sonata, in which the minuet and scherzo still recalled its dance origin, Mendelssohn and Schumann began to give it new life—without using the word itself. Mendelssohn referred to the form in his seven Character Pieces, Op. 7 . . . and Schumann in his Op. 32: Scherzo Gigue, Romanze and Fughette . . . . Only in most recent times are works appearing with the title “suite” such as those by Bargiel, Raff, Lührß, and others. Raff, in his three suites, Opp. 69, 71, and 72 combined the old with the new (Fugues, Toccatas, contrapuntal Mazurkas, Polkas), and the whole was introduced by a Prelude and connected by thematic and tonal unity. Bargiel, inheriting Schumann’s classical vein, struck out from the old forms, and with his three suites, moved in a new direction.<sup>155</sup>

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<sup>155</sup>Die Clavier-Suite war ursprünglich ein Bouquet veredelter Tänze, verbunden durch die Gleichheit der Tonart und eingeleitet durch ein Präludium oder eine Overture. Nachdem sie in der Haydn-Mozart-Beethoven’schen Zeit durch die höhere Kunstform der Sonate, in welcher noch das Menuett oder Scherzo an den Tanzursprung erinnern, verdrängt worden, gebührt Mendelssohn und Schumann das Verdienst, zuerst wieder an die Suite—ohne indessen den betreffenden Werken diesen Namen beizulegen—erinnert zu haben; Mendelssohn durch sein sieben Charakterstücke Op. 7 . . . und Schumann durch sein Op. 32: Scherzo, Gigue, Romanze und Fughette . . . . Erst in der neuesten Zeit sind Clavierwerke mit dem Namen Suite wieder herausgegeben worden durch Bargiel, Joachim Raff, Lührß u.A. Raff gibt in seinen drei Suiten Op. 69,

Schubring sees the publications of modern suites as a revival of a pre-nineteenth-century genre, inevitably updated for the present, for which the ideals had already been present in music by Mendelssohn and Schumann. This revival offered composers an alternative to the composition of sonatas. By 1868, Robert Eitner was able to proclaim that the modern suite was favored by many composers over the sonata:

The Suite, an eighteenth-century form, has been given a certain preference by composers of today and has partly supplanted the sonata form. The cause for the neglect of the latter is obvious. Beethoven had so expanded the sonata form, and achieved such perfection with it, that a return to the earlier, smaller and simpler forms struggled against the progressive ideas of every artist. To further develop, or even to use the sonata form after Beethoven seems to every young artist an impossibility. The suite form has much in common with the sonata, the latter having developed out of the former. . .<sup>156</sup>

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71 und 72 alte und neue Hausmusik (Fugen, Toccaten, contrapunctische Mazurkas, Polkas), eingeleitet durch ein Präludium und zu einem Ganzen verbunden durch die Einheits des schon im Präludium angestimmten Themas und die Gleichheit oder Verwandtschaft der Tonart der meisten einzelnen Stücke. Bargiel, Erbe von Schumann's classischer Ader und stets ausgehend auf Fortentwicklung der alten Formen, hat in seinen drei Suiten ein verschiedenes Verfahren eingeschlagen." *Neue Zeitschrift für Musik* 56 (1862), p. 18. I will presently discuss both Bargiel and Raff in some detail. Schubring also mentions Carl Lührß (1824-1882) for whom I could find no information other than that his op. 29 was titled *Trois Suites* (Leipzig: Senff, n.d.).

<sup>156</sup>“Die Suite, eine Form des achtzehnten Jahrhunderts, wird seit kurzer Zeit von den Komponisten der Neuzeit mit einer gewissen Vorliebe behandelt und hat theilweise die Sonatenform verdrängt. Die Ursache dieser Vernachlässigung der letzteren liegt sehr nahe. Beethoven hat der Sonatenform eine solche Ausdehnung gegeben und so Vollendetes darin geschaffen, das ein Zurückgehen auf die frühere kleinere und einfachere Form sich gegen die fortschrittlichen Ideen eines jeden Künstlers sträubt. Die Sonatenform dagegen jetzt noch—nach Beethoven—weiter auszubilden, oder auch nur so zu benutzen, wie sie Beethoven hinterlassen hat, scheint jedem jungen Künstler—und mit Recht—ein Ding der Unmöglichkeit. Die Suitenform hat viel Aehnlichkeit mit der Sonate, letztere hat sich sogar aus ersterer entwickelt. . .” Robert Eitner, *Allgemeine Musikalische Zeitung* (1868), p. 39. This introduces a review of a suite by Gernsheim.

The idea that suite composition offered a return to a simpler, purer style, often as an alternative to the sonata, was present from the first decades of such compositions. This neo-classicism, in the form of a revival of older, eighteenth-century models, was the original impetus. But, as the following list of compositions shows, there were different types of modern suites that began to emerge: those that closely imitated the eighteenth-century models, and those that updated the genre to include new formal ideas. In some cases, the inspiration for the latter category was a return to the eighteenth-century divertimento form, which would eventually develop into the nineteenth-century serenade. Listed alphabetically by composer, the suites (for piano solo, unless otherwise indicated) that emerged after the mid-point of the century up to about 1870 are:

Bargiel, Woldemar (1828-1897, German). *Suite*, op. 7 (pf 4-hands). Leipzig: Breitkopf & Härtel, 1856.

\_\_\_\_\_. *Suite*, op. 17 (vn, pf). Leipzig: Reiter-Biedermann, 1859.

\_\_\_\_\_. *Suite*, op. 21. Vienna: Haslinger, 1861.

\_\_\_\_\_. *Suite*, op. 31. Leipzig: Breitkopf & Härtel, 1865.

Boëly, Alexandre Pierre François (1785-1858, French). *4 suites dans le style des anciens maîtres*, op. 16. Paris: 1853.

Brüll, Ignaz (1846-1907, Austrian). *Suite für Violine mit Klavierbegleitung*, op. 42. Vienna: Albert J. Gutmann, 1869.

Bürgel, Constantin (1837-?, German). *Suite in vier Sätzen für das Pianoforte*, op. 6. Leipzig: Breitkopf & Härtel, 1866.

Castillon, Alexis de (1838-1873, French). *Suite pour le Piano*, op. 5. Paris: G. Hartmann, 1869.

Gernsheim, Friedrich (1839-1916, German). *Suite für das Pianoforte*, op. 8. Mainz: B. Schott's Söhne, 1868 (composed 1860).

Hartmann, Johan Peter Emilius (1805-1900, Danish). *Suite für Pianoforte und Violine*, op. 66. Leipzig: Kistner, 1864.

- Jensen, Adolf (1837-1879, German). *Sechs deutsche Suiten für Pianoforte*, op. 36. No. 1 - *Suite in H moll*. Berlin: Bahn, 1869.
- Kiel, Friedrich (1821-1885, German). *Suite pour le piano*, op. 28. Berlin: Schlesinger, 1864.
- Meinardus, Ludwig (1827-1896, German). *Suite über ein deutsches Volkslied*, op. 10. Leipzig: Whistling, 1854.
- Raff, Joachim (1822-1882, German). *Suite in A moll*, op.69. Leipzig: Sulzer, 1857.  
 \_\_\_\_\_. *Suite (en Ut majeur) pour Piano*, op. 71. Weimar: Kühn, 1857.  
 \_\_\_\_\_. *Suite (en Mi mineur) pour Piano*, op. 72. Weimar: Kühn, 1858.  
 \_\_\_\_\_. *Suite (en Ré) pour Piano*, op. 91. Leipzig: C.F. Peters, 1859.  
 \_\_\_\_\_. *Suite (G-moll) für das Pianoforte*, op. 162. Berlin: C.A. Challier, 1870.
- Rubinstein, Anton (1829-1894, Russian). *Suite pour le Piano*, op. 38. Mainz: B. Schott's Söhne, 1875 (composed 1858).
- Saint-Saëns, Camille (1835-1921, French). *Suite pour piano et violoncelle*, op. 16. Paris: Maho, 1866 (composed 1862).

There are several examples of the type of suite closely modelled after the older, eighteenth-century “classical” suite:

### **Alexandre Pierre François Boëly (1785-1858)**

Boëly was renowned as the organist of St. Germain-l’Auxerrois in the years 1840-1851. According to François-Sappey,<sup>157</sup> Boëly had completely assimilated the style of J.S. Bach and composed in a serious, contrapuntal style; he often used the melodies of plainchant in his compositions—usually short pieces for piano. Between the years 1853

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<sup>157</sup>Brigitte François-Sappey, *Alexandre P.F. Boëly 1785-1858: Ses ancêtres, sa vie, son œuvre, son temps*, (Paris, 1989). I have not been able to examine the suites of Boëly, so my discussion relies on the information provided by François-Sappey.

and 1856 he composed nine suites, seven of which are directly modelled after the suites of Bach. Four suites make up his op. 16 (1854) and five further suites were published posthumously. François-Sappey feels that Boëly should not be labeled a conservative, because he did not prolong a tired tradition, but rather he resuscitated a defunct genre. He attached a high value to these compositions as shown in the following letter he wrote to a fellow fervent admirer of Bach, the painter Bonaventure Laurens:

The piano work [Opus 16]. . . is composed of four suites after the genre of the ancient masters such as J.S. Bach, Händel, and Scarlatti. The first three are made up of an allemande, a courante, a sarabande, a gavotte or bourée, followed by a gigue in the manner of Bach. The fourth suite is formed by a long fugue in F-minor on two subjects, a largo and a polonaise that approaches perhaps the style of Emmanuel Bach, that also has merit, although different from that of his father. . . . I desire very much to bring out this work as soon as possible. . .<sup>158</sup>

The three further suites published posthumously are structured along the same lines. Boëly also composed two more suites, not modelled after those of Bach, which are assemblages of four short pieces governed for the most part by dance rhythms. A couple of the movements are not in binary form, but do not go as far as full sonata form. François-Sappey speculates that since Boëly had described in the letter quoted above that he wrote suites “in the style of Scarlatti,” that a conception of grouping together

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<sup>158</sup>“L’œuvre de piano. . . se compose de quatre suites dans le genre des anciens maîtres tels que J.-S. Bach, Händel et Scarlatti. Les trois premières sont composées d’une allemande, une courante, une sarabande, une gavotte ou bourrée, puis d’une gigue à la manière de Bach. La quatrième se forme d’une assez longue fugue en fa mineur à deux sujets, d’un largo et d’une polonaise qui se rapproche peut-être du style d’Emmanuel Bach, qui a bien aussi son mérite, quoique différent de celui de son père. . . . je désire beaucoup faire paraître cet ouvrage le plus tôt possible. . .” François-Sappey, p. 330-331. The letter first appeared in Jean Marchand, “Lettre inédite de Boëly a Bonaventure Laurens,” *Revue de Musicologie* 14 (1933): 31-34.



binary and incipient sonata movements was in operation here, somehow modelled after Scarlatti's sonatas.

Boëly's accomplishment in these works was not merely to compose "in the style of. . ." but rather was an ardent homage, an act of passionate identification with a living object, a kind of deliberate loss of identity, of self-dissolution, in a revered style that for him was never in the past.<sup>159</sup> François-Sappey compares the spirit of these works to the eclecticism of the Second Empire, which in other arts saw the creation of gothic, renaissance, baroque, and neo-classical buildings and monuments. Boëly had captured the artistic spirit of the age in his instrumental music—a revival of the revered past, the neo-classical.

Another suite, in which the individual movements are closely modelled on older dance types is by:

### **Anton Rubinstein (1829-1894)**

Although he was born in Russia, Rubinstein was a traveling virtuoso pianist-composer and spent most of his time in Paris, Berlin, Vienna, and London. Among his many compositions for the piano, the suite composed in 1858 is unique. Intended as a comprehensive collection of eighteenth-century dance pieces, its ten movements are as follows:

1. *Prélude*, Moderato con moto; Common time; D-major
2. *Menuet*, Moderato; 3/4; E $\flat$ -major; AB-Trio-AB-Coda

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<sup>159</sup>François-Sappey, p. 332.

3. *Gigue*, Moderato; 3/8; G-major; AB
4. *Sarabande*, Andante; 3/2; B-minor; AB
5. *Gavotte*, Moderato; 2/4; F#-major; ABA
6. *Passacaille*, Moderato assai; 3/4; A-major; ABA
7. *Allemande*, Moderato con moto; Common time; E-major; ABA
8. *Courante*, Allegro non troppo; 9/8; A-minor; AB
9. *Passepied*, Allegro; 3/8; F-major; ABA
10. *Bourrée*, Moderato; Alla breve; D-major; ABA

Although the first and last movements are in the same key, the other eight are all in different keys, and do not follow the expected ordering of a “classical” suite (*Allemande*, *Courante*, *Sarabande*, *Gigue*). Each movement is clear and formally concise, and Rubinstein has attempted a stylistic imitation of each dance type. As a whole, the work is a type of *Suite de pièces*: a collection of character pieces unified by an adherence to eighteenth-century dance forms. This is also emphasized by the fact that Rubinstein never performed the work in its entirety.

There are reviews of Rubinstein performing some of the movements, and he always performed the same four pieces extracted from the whole: *Sarabande*, *Passepied*, *Courante*, and *Gavotte* (movements 4, 9, 8, and 5). These four pieces do not constitute a smaller suite related by key or dance types, so they were perhaps favorites of Rubinstein played in an aesthetically pleasing order. One of the first times he performed these pieces was in Paris in 1858 where a reviewer described the *airs de danse pour piano seul* as charming pieces that preceded a Bach violin sonata—another work of charming grace—admirably played by Wieniawski and Rubenstein.<sup>160</sup> Other

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<sup>160</sup>*Revue et Gazette Musicale de Paris* (May 9, 1858), p. 155.

places where Rubinstein performed the four extracted movements were Basel in 1869, New York in 1873, and the Netherlands in 1885.<sup>161</sup>

Another suite to appear just before 1870, closely modelled after the suites of Bach, was composed by:

### **Adolf Jensen (1837-1879)**

During the 1850s, Jensen lived in Copenhagen where he knew Niels Gade and J.P.E. Hartmann. From 1866 to 1868 he worked in Berlin as a piano teacher, after which he was active in Dresden. His stylistic influences came from Schumann, Chopin, and Liszt, and later he became a staunch Wagnerian.

While in Berlin, Jensen had begun a suite for piano *in Bach-Scarlattischen Stil*.<sup>162</sup> The movements, all in the key of B-minor, are closely modelled after the suites of Bach or Handel:

1. *Allemande*, 2. *Courante*, 3. *Gavotte & Musette*, 4. *Gigue*, 5. *Sarabande*

To be ordered “correctly,” the Sarabande should follow the Courante, so Jensen took some liberties with the conventional form of the suite. The full title, *Deutsche Suite in H Moll Op. 36, No.1*, shows that this was only part of a larger conception. Jensen had, in fact, projected a set of six suites in the way that Bach or Handel would have published

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<sup>161</sup>According to George Kehler, ed. *The Piano in Concert* (New Jersey: Scarecrow Press, 1982).

<sup>162</sup>Arnold Niggli, *Adolf Jensen* (Berlin: Harmonie, 1900), p. 54.

a set of suites, but the remaining five were never completed. He wrote in 1876 that in the one suite he had for the most part worked out his expression of admiration for Bach.<sup>163</sup>

A review of the suite's publication asserted that Jensen went beyond a mere imitation of the older form:

It is praiseworthy that [Jensen] came to understand the old form and produced a new and original work that is not a copy.<sup>164</sup>

Niggli, Jensen's biographer writing at the turn of the twentieth century, also expressed the idea: working within the confines of the suite form, Jensen produced an original work, right for its time, that expressed an admiration for Bach.<sup>165</sup> This echoes the way François-Sappey had described the suites of Boëly and indicates a significant trend in nineteenth-century neo-classicism: contrary to the often expressed opinions that such suites and serenades represent unoriginal copies of older models, many nineteenth century critics, and contemporary writers who have given more than cursory glances toward such compositions, realize the depth of creativity in these works.

The most significant suites that began to emerge after 1850, however, were those that combined new formal ideas with the older models. Such multi-movement works,

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<sup>163</sup>"Ich habe in das Werk einen grossen Theil meiner Bachschwärmerei hineingearbeitet." As quoted in Niggli, p. 57, from a letter to Baron von Seckendorff dated April 3, 1876.

<sup>164</sup>"Vor allem ist zu loben, dass er sich in die alten Formen einzuleben verstand um sie aufs Neue zu reproduciren und zwar nicht als Copien sondern als Originale." *Musikalische Wochenblatt* (1870), p. 37.

<sup>165</sup>See Niggli, pp. 57-58.

published with the title *Suite*, are true neo-classical conceptions of the genre. Important examples are the following:

### **Ludwig Meinardus (1827-1896)**

Meinardus knew Schumann in Leipzig and had studied under Liszt at Weimar. In the early 1850s he made his mark as a virtuoso salon-music composer, and from 1853 he worked as a conductor at the Glogau *Singakademie*. Much of his reputation rests on his biographical writing on Johann Mattheson and his journalism from Hamburg after 1874.

Emanuel Klitzsch reviewed the *Suite über ein deutsches Volkslied für das Pianoforte*, op. 10<sup>166</sup> and says that with this work, Meinardus had liberated himself from the slag-heap of his former compositions.<sup>167</sup> Klitzsch observes that the work shows evidence of deep study and submersion in the art forms of a bygone time, which separated Meinardus from many other composers of the time:

He has made these old-fashioned forms so much his own, that they seem newborn of his own flesh and blood; so they are no mere imitations of the good old days like those often served to us these days by dull contrapuntalists who think it is enough to make a fugue with all the refinements.<sup>168</sup>

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<sup>166</sup>*Neue Zeitschrift für Musik* 41 (1854), p. 79.

<sup>167</sup> “. . . allein es zeigte darin sich doch noch manche Schlacke, von der sich nunmehr der Componist vollständig befreit hat.” *Neue Zeitschrift für Musik* 41 (1854), p. 79.

<sup>168</sup>“Er hat sich diese veralteten Formen so zu eigen gemacht, daß sie als neugeboren aus seinem eigenen Fleisch und Blut zu betrachten sind; es sind also keine Nachahmungen der guten alten Zeit, wie sie uns oft noch heut zu Tage unsere trocken

The suite is made up of a *Praeludium*, followed by *Menuett*, *Mazurka*, *Walzer und Polka*, *Marsch*, *Thema des Volkslied mit Variationen*, and *Finale*. The *Praeludium* begins with the folk song theme, followed by various contrapuntal and ornamental treatments of it. Klitzsch then describes the remaining movements as capturing the spirit of the *Allemande*, *Courante*, *Sarabande*, *Gigue*, and *Menuett mit Alternativ*. The folk song theme, which appears in all movements, is skillfully and naturally adapted to match the spirit of each dance.<sup>169</sup>

The ideals of neo-classicism are clearly expressed by Klitzsch in his description of this suite: words such as “newborn,” “no mere imitation,” and other references to clarity, simplicity, and “capturing the spirit of a former time,” all contribute to the work’s perceived neo-classicality. There are two other suites by Meinardus for which I could find no further information:

*Suite no. 2*, op. 16, Leipzig: Breitkopf & Härtel.

*Suite no. 3*, op. 31, Leipzig: Leuckart: 1. *Polonaise*, 2. *Galop*, 3. *Walzer*, 4. *Polka*, 5. *Mazurek*, 6. *Tarantelle*

### **Woldemar Bargiel (1828-1897)**

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Contrapunktisten aufsuchen, die da schon was Rechts zu thun vermeinen, wenn sie eine Fuge mit allen Finessen gemacht haben.” *Neue Zeitschrift für Musik* 41 (1854), p. 79.

<sup>169</sup>Klitzsch’s description of the Meinardus suite, in which one theme is the basis of all movements, is reminiscent of the variations suite of the early seventeenth century. Johann Hermann Schein (1586-1630) published twenty such suites in *Banchetto musicale* (1617) that were perhaps known during the nineteenth century.

Bargiel was the half brother of Clara Schumann (they had the same mother, Marianne Tromlitz) and was taught by Moscheles and Niels Gade in Leipzig, before returning to his native Berlin in 1850, where he became a professor of composition. He was later active in Cologne from 1859 to 1865. His music is influenced by Schumann, his brother in law, who regarded him as one of the leading composers of the younger generation. His name first appears in *Neue Zeitschrift für Musik* in 1854 after a performance of his Trio, op. 6 which was called a cross between the music of Beethoven and Schumann.<sup>170</sup>

In 1862, a series of articles by Dr. Adolf Schubring (who signed his articles “DAS”) called “Schumann’sche Schule” appeared in the *Neue Zeitschrift für Musik* and described the careers and music of Carl Ritter, Theodor Kirchner, Brahms, and Bargiel.<sup>171</sup> According to DAS, Bargiel dressed new expression with old polyphony, often using canonic imitation and pedal point, and as the suites, opp. 7, 17, and 21 showed, he was totally immersed in the spirit of Bach. DAS believed that Bargiel went further in the use of old forms than any other composer of the Schumann school, but the advanced harmonies he sometimes employed could have put him into the New German School.

Bargiel’s first published suite has the following form:

1. *Allemande*, Comodo; Common time; C-major; ABA
2. *Courante*, Allegro; Common time; A-minor; ABA
3. *Sarabande*, Lento maestoso; 3/4; C-minor; ABA

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<sup>170</sup> “. . . wenn auch nach alten bewährten Mustern zugeschnitten, doch in jenem modern-musikalischen Ausdrucke sich bewegt, den man ein Product aus den letzten Beethoven’schen und den neuern Schumann’schen Werken nennen könnte.” Julius Schäffer, *Neue Zeitschrift für Musik* 40 (1854), p. 50.

<sup>171</sup>The relevant article on Bargiel is in *Neue Zeitschrift für Musik* 56 (1862), p. 18.

4. *Air*, Allegretto; 3/4; G-major; AB
5. *Gigue*, Allegro moderato; 6/8; C-major

Composed for piano 4-hands, the counterpoint and textures of this work are often very dense. The courante especially is very Bach-like in its contrapuntal construction, while the sarabande seems to try to capture the spirit of the opening of a French overture with dotted rhythms in a *maestoso* tempo.

DAS takes issue with the work's seeming disregard for adhering to the true form and content of historical suites and calls it a "free imitation of Bach."<sup>172</sup> He feels that the movements have a Bachian rigidity with tonal relationships that hold the suite together, but Bargiel does not adhere to the characters of each of the older dance forms. For example, DAS points out that the Sarabande does not place an accent on the second beat of the bar, and the Courante is in 4/4 time rather than a triple metre.

Bargiel's second suite, op. 17, has the following form:

1. *Allemande*, Moderato; Common time; D-major; ABA
2. *Sicilienne*, Lento; 6/8; B-minor
3. *Burlesque*, Allegro; 2/4; G-major
4. *Menuett*, Allegretto; 3/4; E<sup>b</sup>-major; AB-Trio-AB
5. *Marsch*, Moderato; Common time; D-major; ABA-Trio-ABA-Coda

Composed for violin and piano, the two instruments share much of the thematic material, except for the *Burlesque* movement which is a virtuoso showpiece for the violin. A review of this work appearing in the *Neue Zeitschrift für Musik* in 1859<sup>173</sup>

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<sup>172</sup>"In der vierhändigen Suite Op. 7 kommt es ihm zunächst auf freie Nachahmung Bach's an." *Neue Zeitschrift für Musik* 56 (1862), p. 18.

<sup>173</sup>*Neue Zeitschrift für Musik* 51 (1859), pp. 98-99.



expressed the opinion that the suite form had proven to be a beneficial medium for Bargiel's usually long winded, banal expressions.<sup>174</sup> He began to work with clear, well ordered themes that made moderate demands on the performers.

For this suite, DAS wrote that while op. 7 is held together through tonal relationships, op. 17 breaks all the rules. Each movement succeeds on its own, but as a suite, there is too much mixing of styles. He feels that the work should not be called a suite:

[In style,] the Allemande and Sicilienne are half Bach, half Schumann, the Burlesque half Bach, half bacchanal, while the Menuett and March are modern; where is a uniform thread evident, that entitles the arrangement of these heterogeneous pieces to be called a suite?<sup>175</sup>

For DAS, Bargiel's next suite, op. 21, was constructed with at least more emphasis on tonal unity; following op. 17, Bargiel clearly learned that "flowers gathered together do not necessarily make a bouquet."<sup>176</sup> The six movements of the suite are as follows:

1. *Präludium*, Allegro; Common time; A-minor; Rondo

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<sup>174</sup>"Der Clavier satz B.'s hat sich gegen seine ersten Arbeiten sehr geläutert, ohne banal zu werden, da seine Erfindung zu gleicher Zeit an wohl thuender Breite und Langathmigkeit gewachsen ist." *Neue Zeitschrift für Musik* 51 (1859), p. 99.

<sup>175</sup>"Die Allemande und Sicilienne halb Bach halb Schumann, die Burleske halb Bachisch halb bacchantisch . . . Menuett und Marsch ganz modern; wo ist hier ein einheitlicher Faden ersichtlich, der zur Zusammenstellung dieser so heterogenen Einzelstücke unter dem Namen einer Suite berechtigte?" *Neue Zeitschrift für Musik* 56 (1862), p. 18.

<sup>176</sup>"Erst bei der Suite Op. 21 hat Bargiel erkannt, daß zusammengeraffte Blumen noch lange kein Strauß sind. . ." *Neue Zeitschrift für Musik* 56 (1862), p. 18. Recall that in the excerpt by DAS quoted above, he had referred to the suite as a "bouquet" of ennobled dances.

2. *Zweigesang*, Allegretto poco andante; Common time; A-major; Rondo
3. *Sarabande*, Lento molto espressivo; 3/4; E-minor; AB
4. *Marsch*, Marcato e pesante; Common time; F-major; AB-Trio-AB
5. *Scherzo*, Presto; 2/4; A-minor; Rondo
6. *Finale*, Moderato un poco giocoso; Common time; A-major; ABA

In this work, for solo piano, the sarabande effectively captures the qualities of the eighteenth-century form. DAS still felt, however, that the characters of the individual movements were still too varied to belong together as a suite.

The article by DAS appeared in 1862, before Bargiel composed his final work in suite form. Bargiel's op. 31 appeared in 1865 and is the longest and most substantial suite he composed:

1. *Präludium*, Allegro; Common time; G-minor; AB
2. *Elegie*, Andante, molto espressivo e cantabile; 2/4; E $\flat$ -major; ABA
3. *Marcia Fantastica*, Molto moderato; 3/4; B $\flat$ -major; Rondo
4. *Scherzo*, Presto; 2/4; G-major; Rondo
5. *Finale*, Adagio; 3/2; G-minor; ABA  
-Allegro appassionato; Common time; G-minor

The second part of the last movement is a very lengthy, quasi-fugal structure with many key and tempo changes throughout. A review in *Allgemeine Musikalische Zeitung*<sup>177</sup> praised this as an important new work and outlined how Bargiel had made significant progress as a composer through his deep study of Bach and Beethoven, while still admitting the influence of Schumann. There is more uniformity in the individual movements as Bargiel avoids the stylistic references to eighteenth-century forms.

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<sup>177</sup>*Allgemeine Musikalische Zeitung* 31 (1865), pp. 591-595.

Bargiel seems not to have been too concerned with producing authentic eighteenth-century suites. He perhaps came closest in his first suite, but moved further away from the old model with each successive suite. Op. 17 was a collection of seemingly unrelated pieces published together in the manner of other types of compositions titled “Suite de pièces”. Opp. 21 and 31 approach the sonata in form: after opening with a prelude, each contains a slow movement and a scherzo, followed by a finale. Each also contains a march. These works are perhaps the first examples of a crossover between the suite and the serenade that began during the 1860s. Bargiel’s contribution to the rejuvenation of the suite was to update the spirit of the genre for his own time—clearly, his suites are paragons of neo-classical ideals.

### **Joachim Raff (1822-1882)**

Born in Lachen, Switzerland, Raff was a self-taught musician. As a young man he received encouragement from Mendelssohn and later from Liszt. Liszt took him on as secretarial assistant and musical confidante at Weimar in the early 1850s and established Raff’s association with the New German School. After publicly criticizing the music of Wagner, he left Weimar and worked independently in Wiesbaden from 1855 to 1878, where he wrote most of his successful compositions. In 1878 Raff was named director of a music conservatory in Frankfurt, where he remained until his death four years later. A much more detailed discussion of Raff will follow in the chapter on orchestral suites and serenades.

A year after Bargiel’s first suite appeared in 1856, Raff composed his *Suite in A-moll*, op. 69:

1. *Preludio*, Moderato non troppo; Common time; A-minor
2. *Mazurka*, Allegretto rubato; 3/4; F-major; ABA
3. *Toccatina*, Veloce; 6/8 2/4; A-minor
4. *Aria*, Larghetto; 2/4; D $\flat$ -major; ABA
5. *Fuga*, Presto; 3/8; A-minor

The first, third and fifth movements effectively capture the styles of the eighteenth-century forms they are named after, and are all in the key of A-minor. The *Mazurka* and *Aria*, however, each in a major key a major third away from A-minor, are nineteenth-century character pieces. Just as Bargiel had done, Raff effectively mixes the styles of the individual movements within the suite. The publication of this work appears to have gone unnoticed, as I was unable to find any review or discussion of it.

Raff's next two suites for piano were published in 1858 as his Opp. 71 and 72:

*Suite (en ut majeur) pour Piano, op. 71*

1. *Preludio*, Andante; Common time; C-major
2. *Polka*; 2/4; E $\flat$ -major; ABA
3. *Toccatina*, Molto vivace; 2/4; F-major
4. *Romanca*, Andante non troppo; 3/4; A-minor; ABA
5. *Fuga*, Vivace; 2/4; C-major

*Suite (en mi mineur) pour Piano, op. 72*

1. *Preludio*, Allegro agitato; Common time; E-minor
2. *Minuetto*; 3/4; E-major; ABA
3. *Toccatina*, Vivace; 2/4; A-minor
4. *Romanza*, Andante; 3/4; G-major
5. *Fuga*, Allegro brioso; 4/4; E-minor

Obviously, both of these works have the same format as the earlier op. 69: the first, third and fifth movements relate in style and form to eighteenth-century suite movements (in all three cases, these movements are a prelude, toccata, and fugue), while the second and fourth movements add stylistic variety. In fact, in a review that

appeared in 1870, the opening and closing movements of op. 72 are called “genuine cabinet pictures”<sup>178</sup>—a clear reference to their archaic qualities. In op. 71, the *Preludio* opens with a theme that is used in every movement. The *Romanza*, however, introduces a new song-like theme, which, acting as a brief intermezzo, sets up a strong return of the suite’s main theme in the closing *Fuga*. The suite is well constructed to build in expression and complexity, ultimately reaching a high point in the closing fugue movement.

Rudolf Viöle (1825-1867) enthusiastically reviewed both works in *Neue Zeitschrift für Musik*<sup>179</sup> and begins by saying how important these works are as new additions to the repertory for the piano. Viöle understood that Raff had not composed “imitation” suites, but rather had used the title *Suite* to denote a specifically ordered and related set of five pieces:

Under the formerly common title ‘Suite’ the composer gave in each case a succession of five related pieces, unmistakably bound together by key sequences, tempos and internal relationships.<sup>180</sup>

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<sup>178</sup>“ . . . wahre Cabinetsstückchen.” *Musikalisches Wochenblatt* 1 (1870), p. 211. A cabinet picture is a small painting, sometimes called a “curio,” hung in an encyclopedic, historical collection. See Ursula Härting “Cabinet picture,” *The Dictionary of Art*, ed. Jane Turner (London: Macmillan, 1996), Vol. 5, pp. 351-54.

<sup>179</sup>*Neue Zeitschrift für Musik* 49 (1858), pp. 50-51.

<sup>180</sup>“Der Componist giebt unter dem früher gebräuchlicheren Titel ‘Suite’ eine jedesmalige Reihenfolge von fünf Stücken in verwandter Anordnung, die nach Tonwechsel und Bewegung, wie nach innerer Intention in einem unverkennbaren Verbande stehen.” *Neue Zeitschrift für Musik* 49 (1858), p. 50.

Viole explains that within this defining form, Raff never became overly complex, and demonstrated freedom of expression and originality. In both suites, each movement stands on its own as an expression of a specific character, but is unified to the whole through various relationships.

Before 1870, Raff composed two further suites for piano:

*Suite (en Ré) pour Piano, op. 91 (1859)*

1. *Fantasia e Fuga*; 4/4; D-minor (ends in D-major)
2. *Giga con Variazioni*, Andantino; 6/8; D-minor
3. *Cavatina*, Larghetto non troppo lento; 3/4; B $\flat$ -major
4. *Marcia*, Allegro deciso; 4/4; D-major; ABA

The dedication appearing on the title page of this suite is to *Cosima de Bülow, née de Liszt*. As Cosima Liszt and Hans von Bülow were married in 1857, perhaps this composition was a wedding present. Von Bülow performed this suite in Berlin in 1862, and a review of this recital was critical of Raff's composition:

Raff's suite contains many wonderful details, but we missed stylistic unity in it. The modern school casts too many amorous glances at Bach's classicism. It was also spun out too long, alone claiming fifty minutes of the evening.<sup>181</sup>

*Suite (G-moll) für das Pianoforte, op. 162 (1870)*

1. *Elegie in Sonatenform*, Allegro; 6/8; G-minor; Sonata
2. *Volkslied mit Variationen*, Larghetto; 2/4; G-major
3. *Ländler*, Allegretto; 3/4; E $\flat$ -major
4. *Märchen*, Allegro vivo; 4/4; G-minor; ABA

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<sup>181</sup>“So herrliche Details auch die Raff'sche Suite enthält, so vermißten wir bei derselben doch Styleinheit. Die moderne Schule liebäugelt darin zu sehr mit der Classicität Bach's. Dann ist sie auch viel zu lang ausgesponnen und nahm 50 Minuten des Abends allein in Anspruch.” *Neue Zeitschrift für Musik* (1862), p. 236.

Both works, each in four movements, differ in format when compared to the three suites opp. 69, 71, and 72. At least the first and second movements of op. 91 are eighteenth-century-like, but the closing march gives the work the character of a serenade. Op. 162 is essentially a four movement sonata, but again, the work closes with a march. Just as in the cases of the opp. 21 and 31 suites of Bargiel, these suites by Raff approach the sonata in form, but relate more to an emerging nineteenth century version of the divertimento-like serenade.

A suite, with movements modelled after eighteenth century forms, but which adds a minuet and trio, is the following:

### **Constantin Bürgel (1837-?)**

Bürgel studied under Friedrich Kiel in Berlin and was a protégé of Hans von Bülow. His *Suite in vier Sätzen für das Pianoforte*, op. 6 appeared in 1866 and resembles a prelude and fugue with two intervening dance movements:

1. *Präludium*; A-minor
2. *Menuett mit Trio*, Andante grazioso; A-major
3. *Gigue*; F#-minor
4. *Fuge*; A-minor

This work received a favourable review in the *Allgemeine Musikalische Zeitung*.<sup>182</sup>

### **Friedrich Gernsheim (1839-1916)**

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<sup>182</sup>*Allgemeine Musikalische Zeitung* (1866), p. 367.

Another suite that effectively mixes the styles of individual movements is Gernsheim's op. 8 (1868):

1. *Präludium*, 2. *Andante*, 3. *Scherzo*, 4. *Introduction und Courante*

In a biography of Gernsheim published in 1928, Karl Holl describes this work as “the heavily Schumann-coloured Suite, op. 8.”<sup>183</sup> A review of this work in *Allgemeine Musikalische Zeitung* appeared in 1868<sup>184</sup> and in it Robert Eitner explains what he feels to be the modern conception of the suite genre:

[Gernsheim's] suite, overall, has not the slightest similarity with the older form and is in his hands something completely different. We do not say that as criticism, but rather are in complete agreement. Beethoven's sonata form had only the name and the general ordering of the movements in common with the old.<sup>185</sup>

For Eitner, Gernsheim had modernized the old suite genre into something that was right for its time, and perhaps inevitable. What Beethoven had done for the sonata, Gernsheim, in particular, was trying to do for the suite.

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<sup>183</sup>“... die stark schumannisch eingefärbte Suite op. 8...” Karl Holl, *Friedrich Gernsheim* (Leipzig: Breitkopf & Härtel, 1928), p. 117.

<sup>184</sup>*Allgemeine Musikalische Zeitung* (1868), p. 303.

<sup>185</sup>“Seine Suite hat überhaupt mit der alt hergebrachten Form nicht die geringste Aehnlichkeit mehr, sie ist unter seiner Hand etwas ganz Anderes geworden. Wir sagen das nicht als Vorwurf, sondern sind damit vollständig einverstanden. Beethoven's Sonatenform hat auch mit der alten Form nur noch den Namen und die allgemeine Anordnung der Sätze gemein.” Robert Eitner, *Allgemeine Musikalische Zeitung* (1868), p. 303.



Two similarly formed suites for violin and piano appeared in the mid-1860s:

### **Johan Peter Emilius Hartmann (1805-1900)**

Hartmann, regarded as the father of Scandinavian music, composed many operas, incidental music, and ballets on subjects from Scandinavian mythology. He was also the father-in-law of Niels Gade. His suite for violin and piano, appearing in 1864, was a work of absolute music that combined the old with the new:

1. *Praeludium*, Moderato non troppo; Common time; A-major  
-Allegro; Common time; A-minor
2. Moderato non troppo; 2/4; F-major; ABA
3. *Scherzo*, Allegro vivace assai; 3/4; D-minor; ABA-Trio-ABA
4. Moderato; Common time; A-major
5. Allegro con moto; 3/8; A-major

The only relationship this work has to older suite models is a first movement titled *Praeludium*. The other movements are the types found in a typical nineteenth century sonata.

Another such work is the following:

### **Ignaz Brüll (1846-1907)**

Brüll, a close acquaintance of Brahms in Vienna, was an important composer of orchestral serenades and I will devote more space to him later. A suite that he composed for violin and piano in 1869 has the following movements:

1. *Praeludium*, Moderato; Common time; A-minor
2. *Scherzo*, Allegro assai; 2/4; A-minor; AB
3. *Reigen*, Allegretto un poco vivace; 3/8; A-major; Rondo
4. *Thema mit Variationen*, Andante; 2/4; D-major; 7 variations
5. *Alla Giga*, Allegro ma non troppo, risoluto; 6/8; A-major; Rondo

Just as the similarly scored Hartmann suite, this work is inherently a sonata, except for the first movement titled *Praeludium*.

Occasionally, a suite appeared that seemed to have no relationship to the form, or content, of the older genre:

### **Friedrich Kiel (1821-1885)**

Kiel held several prominent teaching posts during his career, and his reputation rested on his pedagogical accomplishments. He was also a prolific composer, however, and produced a number of large scale oratorios. A suite for piano that he composed in 1864 drew attention for its curious form:

1. *Sonata*, Allegretto vivace; 2/4; A-major; Sonata
2. *Impromptu*, Presto appassionato; 6/8; A-minor; ABA (ends in A-major)
3. *Scherzo*, Allegro vivace; 3/4; A-major; ABA
4. *Notturmo*, Andante grazioso; 2/4; A-major; ABA

The opening movement is in sonata form, and is much longer than the following three relatively short character pieces—the closing *Notturmo* is only two pages long. A reviewer in the *Allgemeine Musikalische Zeitung* did not know what to make of the work:

We beg the reader to first look over the title of [Kiel's] op. 28. A *Suite*, opening with a "Sonata" followed by an Impromptu and Scherzo, then closing with a Notturmo! We confess to find such a collection at the least strange, especially with a first movement "sonata," but under the circumstances one could not call the whole work a sonata.<sup>186</sup>

As described in a previous chapter [See page 44], the reviewer goes on to speculate that the publisher had actually created the "suite" by publishing together four independent pieces by Kiel. This idea was reinforced by the publisher making available each movement as a separately published number. A review that appeared in the *Neue Zeitschrift für Musik*, however, accepted the work as a whole, and gave the "suite" a favourable reception.<sup>187</sup>

While most of the above suites were composed by composers active in Germany, other French composers besides Boëly produced notable suites:

### **Camille Saint-Saëns (1835-1921)**

During the time Saint-Saëns was a teacher at the École Niedermeyer he composed a suite for cello and piano that was one of his earliest published works. The movements are:

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<sup>186</sup>"Wir bitten den Leser, erst noch einmal oben den Titel seines Op. 28 genau zu lesen. Eine Suite, die mit einer 'Sonate' anfängt, um darauf ein Impromptu, Scherzo und zum schluss gar ein Notturmo folgen lassen! Wir gestehen eine solche Zusammenstellung mindestens sonderbar zu finden, zumal da mit der 'Sonate' ein erster Sonatensatz gemeint ist, den man aber doch unter allen Umständen nicht Sonate nennen kann." *Allgemeine Musikalische Zeitung* (1864), p. 260.

<sup>187</sup>*Neue Zeitschrift für Musik* 60 (1864), p. 422-23.

1. *Prélude*, Moderato assai; Common time; D-minor
2. *Sérénade*, Andantino; 3/8; G-minor; ABA
3. *Scherzo*, Allegro giocoso; 3/8; E $\flat$ -major; ABA
4. *Romance*, Adagio; 6/8; E-major
5. *Final*, Allegro con brio; Common time; D-major

The opening movement is improvisatory in character, perhaps approximating the opening of an eighteenth-century suite, but the remaining movements are each expressive, chromatic pieces. The second and third movements are short and concise, while the last two are quite lengthy; the finale contains a long fugal passage. A review of a performance of this suite in 1866 points to its weaknesses:

The suite for piano and violoncello (a scent of the suites coming for several years from the other side of the Rhine) is composed of five pieces. . . . The suite is inordinately long; Saint-Saëns would do well to never give it in its entirety and to cut out the feeble sections.<sup>188</sup>

Saint-Saëns apparently valued this suite, as he would later arrange the *Romance* for horn and published it as his op.67. Much later, in 1919, he orchestrated the suite, replacing the *Scherzo* with a *Gavotte* and the *Finale* with a *Tarentelle*, and called it a “concerto” for cello.<sup>189</sup>

### Alexis de Castillon (1838-1873)

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<sup>188</sup>“Sa *suite* pour piano et violoncelle (le vent est aux *suites* depuis quelques années de l’autre côté du Rhin) se compose de cinq morceaux. . . . Cette *suite* est d’une longueur démesurée; M. Saint-Saëns fera bien de ne jamais la donner en entier et d’en retrancher les parties faibles.” C. Bannelier, “Revue,” *Revue et Gazette Musicale* (1866), p. 130.

<sup>189</sup> See Sabrina Teller Ratner, “Saint-Saëns’ Last ‘Concerto’,” *Notes* 48 (1991), pp. 20-25.

Before his early death, Castillon had become a prominent figure in the *Société Nationale*, an organization formed after the Franco-Prussian War. Just before 1870, however, he was already considered a “classicist” heavily influenced by the music of Bach.<sup>190</sup> His *Suite pour le Piano*, op. 5 (1869) has the following form:

1. *Canon*, Sans lenteur et avec expression; Common time; C-minor; AB
2. *Scherzo*, Vif; 3/4; E $\flat$ -major; ABA
3. *Thème et variations*, Mouvement modéré; Alla breve; G-major
4. *Gavotte*, Vif et martelé; Common time; C-minor; ABA
5. *Marche*, Très marqué et pas trop vite; Common time; C-major

The suite resembles the examples of Bargiel and Raff: older dance types and contrapuntal forms combined with newer forms, closing with a march. Castillon composed a similar work for piano, sometimes called his *Suite No. 2*, but actually published with the title *Cinq pièces dans le style ancien*, op. 10. For this work, with the movements 1. *Prélude*, 2. *Ronde*, 3. *Adagietto*, 4. *Fantasie*, and 5. *Salterelle*, Castillon carefully avoided the title *Suite*, perhaps because he felt that by 1870, that title had taken on new meanings, and no longer specifically referred to the eighteenth-century form.

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<sup>190</sup>See Hugues Imbert, *Profils d'Artistes Contemporains* (Paris: Librairie Fischbacher, 1897), p. 10.

## Orchestral Suites and Serenades to 1870

The orchestral suites and serenades composed between the mid-point of the century and 1870 (more specifically 1858-1870) are related by a number of factors, so I will consider them together. There is the perception, perpetuated in even some of the most recent musicological studies, that these genres were always available to nineteenth-century composers as alternatives to symphony composition. Walter Frisch, for example, states:

There were other, safer harbors for those Austro-German composers at mid-century wanting to write orchestral music but avoid the great symphony. Overtures, serenades, and orchestral suites were plentiful; Brahms himself tested the symphonic waters with two serenades in the late 1850s.<sup>191</sup>

Later, Frisch reinforces this thought:

By [January 1859], though, [Brahms] had already rerouted his symphonic ambitions in yet another direction, that of the orchestral serenade. . . . this was a path around the symphony often taken by composers of the time.<sup>192</sup>

Yet Brahms's *Serenades*, opp. 11 and 16, are the first orchestral serenades composed during the nineteenth century. Another German, Franz Lachner, composed the first orchestral suite of the nineteenth century only in 1861. The suite and serenade thus were certainly not alternatives to symphony composition at mid-century.

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<sup>191</sup>Walter Frisch, *Brahms: The Four Symphonies* (New York: Schirmer Books, 1996), p. 12.

<sup>192</sup>Frisch, p. 31.

Dahlhaus has described a lull in the production of symphonies during the nineteenth century between the final works of Mendelssohn and Schumann and the first works of Brahms, Bruckner, Dvořák, and Tchaikovsky in the early 1870s. For Dahlhaus, the symphony entered a crisis at mid-century because, in his view, no works of distinction appeared in the two decades following Schumann's final work in the genre (1850).<sup>193</sup> Wagner, in *Oper und Drama* (1850), had proclaimed the death of the symphony, and Dahlhaus seems to have agreed:

No one, except those who prefer statistics to 'musicohistorical facts' grounded on aesthetic judgement, would claim that [Wagner's] prognosis was refuted by a few symphonies by Gade, Raff, and Rubinstein. . .<sup>194</sup>

Recently, F.E. Kirby has shed more light on this subject in a study of nineteenth-century Germanic symphonies.<sup>195</sup> Concentrating only on German composers<sup>196</sup> Kirby's foremost findings reveal the numbers of compositions involved. In the period 1850-1869 (roughly Dahlhaus's nineteenth-century symphonic lull) there were fifty-two new symphonies published. According to my findings, the total number of orchestral serenades published (not limited to the Germanic countries) was seven,

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<sup>193</sup> Dahlhaus, *Nineteenth-Century Music*, p. 265.

<sup>194</sup>Dahlhaus, p. 236. Niels Gade (1817-1890), a Danish composer, composed eight symphonies, all published by Kistner in Leipzig, between 1841-71. Joachim Raff had composed only his first two symphonies before the 1870s. Anton Rubinstein produced a total of six symphonies, three of which had appeared before the 1870s.

<sup>195</sup>F.E. Kirby, "The Germanic Symphony of the Nineteenth Century: Genre, Form, Instrumentation, Expression," *Journal of Musicological Research* 14 (1995), pp. 193-221.

<sup>196</sup>Kirby defines these as German, Austrian, Swiss, and expatriate composers working in Germany.

while the number of orchestral suites was twelve. This serenade total includes the two works by Brahms and three by Robert Volkmann, while the suites include five by Lachner. Clearly, the suite and serenade were emerging as rare curiosities, rather than common symphony alternatives.

Kirby's findings also reveal that the actual decline in symphony production occurs from the 1830s to the 1850s. This production recovered in the 1860s, and reached a peak in the 1880s (ninety-five German symphonies were published from 1870-89).<sup>197</sup> So, the symphony went through a kind of rejuvenation after the mid point of the century, just as suites and serenades for orchestra began to emerge.

The nineteenth-century orchestral suites and serenades composed to 1870, arranged alphabetically by composer, are listed below:

Brahms, Johannes (1833-1897, German). *Serenade für großes Orchester*, op. 11. Leipzig: Breitkopf & Härtel, 1858.

\_\_\_\_\_. *Serenade A-dur für Orchestra*, op. 16. Cologne: Simrock, 1859.

Brüll, Ignaz (1846-1907, Austrian). *Serenade für Orchester*, op. 29. Berlin: Bote & Bock, 1864.

Döring, Carl Heinrich (1834-1916, German). *Suite (A-moll) für Streichinstrumente*. Dresden: Hoffarth, 1864.

Esser, Heinrich (1818-1872, German). *Suite in fünf Sätzen für grosses Orchester*, op. 70. Mainz: B. Schott's Söhne, 1864.

\_\_\_\_\_. *Suite No. 2 (A-moll) in vier Sätzen für grosses Orchester*, op. 75. Mainz: B. Schott's Söhne, 1865.

Grill, Leo (1846-1907?, Hungarian). *Serenade in fünf Sätzen für Orchester*, op. 3. Leipzig: Kistner, 1867.

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<sup>197</sup>Kirby, p. 197.



Grimm, Julius Otto (1827-1903, German). *Suite in Canonform für Streichinstrumente (Orchester ohne Bläser)*, op. 10. Leipzig: Rieter-Biedermann, 1866.

\_\_\_\_\_. *Zweite Suite in Canonform für Orchester*, op. 16. Leipzig: Rieter-Biedermann, 1870.

Lachner, Franz Paul (1803-1890, German). *Suite in vier Sätzen*, op. 113. Mainz: B. Schott's Söhne, 1861.

\_\_\_\_\_. *Suite No. II in fünf Sätzen für grosses Orchester*, op. 115. Mainz: B. Schott's Söhne, 1862.

\_\_\_\_\_. *Suite No. III*, op. 122. Mainz: B. Schott's Söhne, 1864.

\_\_\_\_\_. *Suite No. IV in fünf Sätzen für grosses Orchester*. Mainz: B. Schott's Söhne, 1865.

\_\_\_\_\_. *Suite No. V in fünf Sätzen für grosses Orchester*. Mainz: B. Schott's Söhne, 1868.

Massenet, Jules (1842-1912, French). *Première Suite d'orchestre en quatre parties*. Paris: Durand, Schoenwerk & Cie, 1865.

\_\_\_\_\_. *2ème Suite d'orchestre (Scènes hongroises)*. Paris: Durand, Schoenwerk & Cie, 1871.

Raff, Joachim (1822-1882, German). *Suite*, op. 101. Mainz: B. Schott's Söhne, 1863.

Volkman, Robert (1815-1883, German). *Serenade No. 1*, op. 62. Pest: Heckenast, 1869.

\_\_\_\_\_. *Serenade No. 2*, op. 63. Pest: Heckenast, 1869.

\_\_\_\_\_. *Serenade No. 3*, op. 69. Pest: Heckenast, 1870.

Three further works were composed before 1870, but I have been unable to determine if they were performed before that date:

Hopkins, Jerome (1836-1898, American). *Serenade in E*.

Rubenson, Albert (1826-1901, Danish). *Suite (C-dur) für Orchester*.

Saint-Saëns, Camille (1835-1921, French). *Suite pour orchestre*, op. 49.

In presenting and discussing the repertory of the orchestral suite and serenade up to the year 1870, I will introduce the composers as their works appeared chronologically. In many cases, the biographical information is scant, and as a group, these composers are not often considered as related to each other. The common denominator that relates them is that they are among the first in the nineteenth century to produce orchestral suites and serenades, and thus are all neo-classical composers. There are clear lines of influence and homage among a number of them, and a brief illustration of the form and character of each composition shows their common objectives. Following the discussion of these compositions, I include a chronology of the year and place of their concert performances. Then follows a survey of reactions to the “idea” of the orchestral suite and serenade as rejuvenations of older forms and compositional ideals.

One fact that emerges in reading the critical reactions to these compositions in nineteenth-century sources is that the suite was not an alternative to the symphony around mid-century, but rather an alternative to the New German symphonic poem. The symphony remained a viable and often cultivated genre, but rooted in tradition and conservatism. Avoiding the symphonic poem, many composers felt that the way to the future was not through the invention of new forms relying on programmatic content, but rather in the revival of forms from the past as the molds for their creativity. Nineteenth-century sources often favorably compare suites and serenades with the symphony, and contrast them to the symphonic poem. The revitalized orchestral suites and serenades were seen as genres that would rejuvenate pure and absolute music.

## **Johannes Brahms (1833-1897)**

When one compares the serenades of Brahms to the other music he had composed at about the same time, the stylistic differences are apparent. The Piano Sonata No. 3, Opus 5, for example, dates from 1853 after he had contact with Liszt in Weimar and before he had met Schumann. The second movement Andante is prefaced by an extract from a poem that creates images of twilight, moonlight, and two lovers embracing in rapture. Brahms expresses the nocturnal mood in the music and captures the ecstasy and raptures in the closing moments of the movement. The music is programmatic, expressive, and “Romantic.”

Brahms's first orchestral work was the Piano Concerto in D minor, op. 15, which was finally finished after a long gestation in 1858. This lengthy dramatic work begins with a tonally unstable theme that Brahms apparently conceived when he heard of Schumann's suicide attempt in 1853. MacDonald uses the term *Sturm und Drang* to describe the character of the theme.<sup>198</sup>

The second orchestral work of Brahms, the Serenade op. 11, was a slowly evolving creation that developed through several stages of orchestration and number of movements before its final published form. One immediately perceives a simpler composition in character and style, with a formal clarity and non-programmatic expression not yet seen in the music of Brahms. Schipperges, through a documentation of every mention of the work in Brahms's correspondence, provides an outline of its

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<sup>198</sup> Malcolm MacDonald, *Brahms* (London: J.M. Dent & Sons, 1990). MacDonald describes 1853-60 as the years of Brahms's storm and stress. See pp. 39-59.

genesis and gestation to furnish a background for a deeper understanding of this work.<sup>199</sup>

The serenade's first configuration was a nonet for winds and strings (perhaps originally conceived as a septet modelled after Beethoven's) composed in Detmold during Brahms's first tour of duty there during October to December 1857. Based on available evidence, Schipperges argues that the work at this time was in four movements. Although it was probably given at a court recital, I have yet to find any source that can confirm the work was performed in Detmold. Willi Schramm<sup>200</sup> describes a rehearsal of the first serenade, directed by Brahms, that the prince wanted to hear,<sup>201</sup> but the only performances documented are a private one in Göttingen for a small circle of friends, including Clara Schumann, in August or September of 1858 (in the original nonet version), and then a performance in Hamburg on March 28, 1859 in a version for small orchestra. For this version, Brahms had composed two new scherzos and a minuet.<sup>202</sup> Joseph Joachim (1831-1907) premiered the large orchestra version, in six movements, in Hanover on March 3, 1860, and by May of that year, Breitkopf und Härtel accepted the work for publication (along with Brahms's opp. 13, 14, and 15). One

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<sup>199</sup>See Schipperges, pp. 170-264.

<sup>200</sup>Willi Schramm, *Johannes Brahms in Detmold*, rev. ed. (Hagen: Kommissionsverlag v.d. Linnepe, 1983).

<sup>201</sup>Schramm, p. 39. Apparently, at this rehearsal Brahms voiced criticisms of the conducting abilities of the Kappellmeister, August Kiel, to the prince.

<sup>202</sup>"Auch will ich Joachim zwei neue Scherzi und ein Menuett zur D dur-Serenade schicken" *Johannes Brahms im Briefwechsel mit J.O. Grimm*, Richard Barth, ed. (Berlin, 1908), p. 85. This letter made some commentators argue that the original Nonet had only three movements, but the fourth movement of the serenade as it now stands is made up of two minuets, so perhaps only one of these made up the third movement of the original version.

thing missing from Schipperges's thorough discussion, however, is the origin of the title for the work. Why did Brahms call it a *Serenade*? Where did this word enter his vocabulary?

Since Schipperges in particular has so well documented the compositional background of the first Serenade, I would like to concentrate on the social setting and musical environment in which Brahms found himself at Detmold. Detmold is a residential city on the edge of the Teutoberger forest in the north west of Germany about one hundred kilometers south-west of Hannover. The princes of Lippe-Detmold traced their lineage back before the sixteenth century and built a chateau during the Renaissance as their principle residence. A palace was constructed in the early eighteenth century and then enlarged in 1850. The city had a reputation as a literary centre in the early nineteenth century, as it was the home of the dramatist Christian Dietrich Grabbe (1801-1836). A significant social event that coincides with Brahms's activities there was the emancipation of Detmold Jews in 1858. Although it is not usually an issue in Brahms studies, later in life Brahms showed disdain for the strong anti-Semitism of Viennese politics, but was himself guilty of anti-Semitic remarks.<sup>203</sup> One source that describes popular music-making in Detmold shows how music was possibly contributing to a tense situation:

In Detmold in 1858, shortly before the Emancipation law came into effect, the march "Schmeißt ihn heraus, den Juden Itzig" (Fling him out, the Jew Itzig)

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<sup>203</sup>See Richard Heuberger, *Erinnerungen an Johannes Brahms*, ed. Kurt Hofmann (Tutzing: Hans Schneider, 1971), p. 82, and Margaret Notley, "Brahms as Liberal: Genre, Style, and Politics in Late Nineteenth-Century Vienna," *19th-Century Music* 17 (1993), p. 110.

came to be played almost every Saturday on the promenade. This piece was often followed by the polka “Alleweilegeht”(Keep going).<sup>204</sup>

Brahms was twenty-four when he obtained the post of music teacher and pianist to the court of the prince of Detmold. During the last three months of the years 1857, 58, and 59 he was resident there and earned enough income to live comfortably during the rest of the year. Around the mid-point of the nineteenth century, Prince Leopold III was an enthusiastic patron of music and the visual arts and maintained an excellent orchestra of forty-five members, as well as a small choir. Brahms’s musical activities did not usually extend beyond the confines of the court circle, but he became friends with members of the court orchestra, especially the concertmaster Karl Bargheer (1831-1902), and the Kapellmeister August Kiel (1813-1871).

Kiel, who worked in Detmold from 1836 to 1862, had been a student of Louis Spohr (1784-1859) and presided over a period of high artistic achievement in the city’s musical life. He directed an annual series of twelve winter subscription concerts that Schumann had attended and reviewed in the *Neue Zeitschrift für Musik* on several occasions. These concerts always began with an overture and concluded with a symphony. During the 1830s, for example, composers included on the programs were Beethoven, Mendelssohn, Weber, Spohr, Kalliwoda, Schubert, Rossini, and Haydn (Mozart did not appear on any programs in that decade). The middle of each concert contained such pieces as flute rondos, oboe concertinas, horn romances, clarinet

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<sup>204</sup>“So wurde in Detmold noch 1858, kurz vor dem Inkrafttreten des Emanzipationsgesetzes, fast an jedem Sonnabend der Marsch ‘Schmeißt ihn heraus, den Juden Itzig’ auf der Promenade gespielt. Diesem Stück folgte meist die Polka ‘Alleweilegeht’.” “. . . dennoch Menschen von Gott erschaffen”—*Die jüdische Minderheit in Lippe von den Anfängen bis zur Vernichtung*, Dina van Faassen and Jürgen Hartmann, eds., (Bielefeld: Verlag für Regionalgeschichte, 1991), p. 58.

fantasies, and operatic potpourris.<sup>205</sup> Brahms regularly attended these concerts during his stays. In 1863, after Brahms was no longer there, Bargheer became the court Kapellmeister.

The first year Brahms was in Detmold he performed the piano part in Beethoven's Triple Concerto at one of the orchestral subscription concerts. In 1858, he performed concertos by Moscheles and Chopin. For his own court recitals, Brahms played the solo works of Beethoven, Haydn, and Schumann, and chamber works by Schubert, Schumann, Beethoven, and Mozart. According to Bargheer's memoirs,<sup>206</sup> Brahms's favorite activity was accompanying him in the violin sonatas of Bach, but the favorite works of the prince were the violin sonatas of Mozart, who always wished them included at evening recitals. Among the choral works Brahms conducted for the court were Bach cantatas, Handel choruses, and his own compositions *Ave Maria*, op. 12, and *Begräbnisgesang*, op. 13.

According to Kalbeck, the first serenade came into being because Brahms spent much of his free time in Detmold studying the orchestral scores of Haydn. At this time he seems to have been preoccupied with producing a symphony, and Brahms (as Kalbeck relates) came to realize that the approach to a symphony was not through the model of Beethoven's Ninth, as he had earlier believed, because a continual growth, accumulation, and change was impossible from such a starting point. The Haydn symphony (seemingly perceived as one stylistic and formal entity), however, which was a complete art-form in itself, and not merely a preliminary stage to Beethoven, could

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<sup>205</sup>See Max Kalbeck, *Johannes Brahms Vol. 1 1833-1862* (Vienna: Wiener Verlag, 1904), p. 312-14.

<sup>206</sup>As cited by Schramm, pp. 30-31.

provide a model for a large instrumental work. Brahms became inspired by the brightness, wit, and frivolity of Haydn's works contained within "an encouraging simplicity of instrumental apparatus."<sup>207</sup> The relationships found in the Brahms serenade with themes from Haydn symphonies are universally acknowledged, from the first written reviews of the work to the discussion by Schipperges.

Brahms, however, originally conceived the serenade as a chamber nonet for winds and strings. Chamber works of seven to nine parts have a strong tradition in the first half of the nineteenth century with examples composed by Beethoven, Schubert, Hummel, and Spohr. In fact, Spohr's *Nonet*, op. 31 (Vienna, 1813) has the same scoring as Brahms's original version (fl, ob, cl, hn, bn, vn, va, vc, db) and would undoubtedly have been in the repertory at the Detmold court—both Bargheer and Kiel had been students of Spohr.

The question remains as to why Brahms named the new chamber work a *Serenade*. If he had followed the popular examples of the Septets by Beethoven and Hummel or the Octets of Schubert and Mendelssohn, or the work by Spohr, then why did Brahms not call his new work *Nonet*? The earliest references to the work in this chamber form still call it a serenade. As I have previously mentioned, new works that were called serenades often fall under Schipperges's category of *Hausmusik des Biedermeier*, intended for amateurs, which was clearly not the case for the instrumental forces Brahms could write for in Detmold. Since Brahms played very little "new" music in the Detmold court, and the prince's favorite composer appeared to be Mozart, the serenades of Mozart and other divertimento-type compositions undoubtedly made up

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<sup>207</sup> . . . in der ermutigenden Einfachheit ihres instrumentalen Apparates." Kalbeck Vol. 1, p. 328.



much of the court orchestra's repertory. If Brahms wrote a work for members of the orchestra, intended for a performance before the prince, then in the tradition of the eighteenth century, a multi-movement work called a serenade would have been entirely appropriate. The creation of a work thought to be in "classical" style for a royal patron fulfills a cultural perception of artistic creation, because as Greenhalgh stated: "One perennial feature of classicism, . . . is its identification with the ruling class and, conversely, that class's enthusiasm for its productions."<sup>208</sup>

It has not often been mentioned that the first serenade is the first composition by Brahms that does not feature the piano. It seems odd that he would not have included a part for himself in a composition intended for court performance. Perhaps Brahms conceived the work to be performed out of doors in the summer months (when he was not in Detmold), in true serenade fashion, so he composed the chamber work without a piano part.

There was a private performance of the four movement nonet serenade in Göttingen for Bargheer, Julius Otto Grimm, Woldemar Bargiel, and Clara Schumann in August or September of 1858. Following this, Brahms orchestrated the work and considered calling it a symphony,<sup>209</sup> but the title *Serenade* always remained for subsequent performances. The orchestration of a nonet would be quite straightforward

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<sup>208</sup>Greenhalgh, p. 381.

<sup>209</sup>Brahms had written in a letter to Joachim dated December, 1858: "Das Papier brauche ich, um nun doch schließlich die 1te Serenade in eine Sinfonie zu verwandeln. Ich sehe es ein, daß das Werk so eine Zwittergestalt, nichts Rechtes ist." (I need the paper, now to finally change the first serenade into a symphony. I see that the work is not right, so mixed in shape.) *Johannes Brahms im Briefwechsel mit Joseph Joachim*, Andreas Moser, ed. (Berlin, 1908), p. 222. Frisch points out that the letter perhaps should be dated December, 1859.

and would require little alteration to the musical content: simply double the wind parts, add a second violin, and indicate more than one player per part in the strings. The only difference between this scoring and the final version for large orchestra, which followed shortly after, is the addition of trumpets and timpani, and two more horns.

The final version of op. 11 has the following external structure:

1. Allegro molto; alla breve; D-major; Sonata
2. *Scherzo*, Allegro non troppo; 3/4; D-minor; ABA - Trio (D.C)
3. Adagio non troppo; 2/4; B $\flat$ -major; Sonata
4. *Menuetto 1/ Menuetto 2*; 3/4; G-major/G-minor; AB
5. *Scherzo*, Allegro; 3/4; D-major; ABA - Trio (D.C.)
6. *Rondo*, Allegro; 2/4; D-major; Rondo

The work has a quasi-cyclic structure, because the development section of the first movement introduces a new theme that becomes the basis for themes in some of the following movements. The minuets are pure chamber music scored for only solo flute, two clarinets, solo bassoon and solo cello, perhaps approximating the original character of the nonet version. Recall that the inclusion of both a scherzo and a minuet was a feature of the earlier chamber serenades of Beethoven.

From 1858, about the same time Brahms was orchestrating the nonet, he was also composing a second serenade, this time originally conceived for orchestra. The orchestration of this new work is unique however, because it is for an orchestra without violins, and most of the thematic material is given to the winds. According to MacDonald, it was likely that Brahms knew and admired Etienne Nicolas Méhul's opera *Uthal* (1806).<sup>210</sup> This "Ossianic" opera had featured an orchestra without violins, but

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<sup>210</sup>MacDonald, p. 107 n43.

utilized for a predominantly dark, somber atmosphere to enhance the drama. The Brahms work, however, with the prominence of the winds, captures a bright, rustic character much like an eighteenth-century wind divertimento. Schipperges goes to great lengths to show that Brahms modelled his second serenade both stylistically and thematically on Mozart's *Serenade*, K. 361 for twelve winds and contrabass.<sup>211</sup> The *Serenade*, op.16, has the following form:

1. Allegro moderato; alla breve; A-major; Sonata
2. Scherzo, Vivace; 3/4; C-major; ABA - Trio (D.C.)
3. Adagio non troppo; 12/8; A-minor; Rondo
4. *Quasi Menuetto*; 6/4; D-major; ABA - Trio (D.C.)
5. Rondo, Allegro; 2/4; A-major; Rondo

Since numerous books on the music of Brahms have discussed and analyzed both of these works,<sup>212</sup> I will concentrate on the critical reactions to the first performances of the Brahms serenades. Although Schumann recognized the talent in Brahms early, and of course today he is regarded as a giant figure of nineteenth-century music, the immediate reactions to the performances of the serenades did not place Brahms very far above many of his now forgotten contemporaries. Following the Hamburg premiere of op. 16, a review in *Neue Zeitschrift für Musik* merely described the work as "Five short

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<sup>211</sup>see Schipperges, pp. 217-27.

<sup>212</sup>Schipperges perhaps is the most detailed for these particular works, but discussions of the serenades in English, to name only a few, are found in: Edwin Evans, *Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms* (4 vols., London: William Reeves, 1912-35), Vol. 1, pp. 38-78; Michael Musgrave, *The Music of Brahms* (London: Routledge & Kegan Paul, 1985), pp. 125-29; Donald F. Tovey, *Essays in Musical Analysis* (6 vols., London: Oxford University Press, 1933-39), Vol. 1, pp. 123-37.

movements that lean towards the form of Mozartian serenades.<sup>213</sup> The *Allgemeine Musikalische Zeitung* expressed the viewpoint that these works were a form of light entertainment, fitting to the title “Serenade,” as shown by a review following the first Vienna performance of op. 16:

The “Serenade,” written for small orchestra, proceeds in genuine serenade style; the atmosphere which pervades each of the five movements is quite homogeneous; it is not lacking in manifold fine details and half concealed charms; it is, in a word, the most lovely garden music, that, for example, must be performed for a beautiful effect on a calm moonlit night in the open air.<sup>214</sup>

A review in *Neue Zeitschrift für Musik* of the same Vienna concert commented on the dark, monotonous orchestral colour, and found stylistic disunity in the work:

I would like to designate the work as a product of a comfortable siesta of a man destined to produce something much stronger. Such a demeanor would be quite compatible with the nature of the serenade. But Brahms’s work has other drawbacks. The character and style of the whole is shadowy, blurred. He unsteadily changes colours back and forth between antique, medieval, and Schumann-like modernism.<sup>215</sup>

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<sup>213</sup>“Bestehend aus fünf kurzen Sätzen . . . , lehnt sich die Composition in der Form an die Mozart’schen Serenaden.” *Neue Zeitschrift für Musik* 52 (1860), p. 88.

<sup>214</sup>“Die ‘Serenade’ (für kleines Orchester geschrieben), bewegt sich in echtem Serenadenstyl; die Stimmung, welche die sämtlichen fünf Sätze durchzieht, ist eine durchaus einheitliche; an feinem Detail und mannichfachen, freilich mitunter halbverborgenen Reizen fehlt es darin nicht; sie ist mit einem Worte die lieblichste Gartenmusik, die z.B. in einer ruhigen Mondnacht im Freien aufgeführt, von schönster Wirkung sein müsste.” *Allgemeine Musikalische Zeitung* Neue Folge 1 (1863), p. 374.

<sup>215</sup>“Ich möchte das Werk als Ergebnis einer behäbigen Siesta eines zu weit kräftigerem Wirken Ausersehenen bezeichnen. Indeß vertrüge sich solches Gebaren noch ganz leidlich mit den Wesen der Serenade. Allein Brahms’ Werk hat noch anderes Bedenkliche. Der Charakter und Styl des Ganzen ist schattenhaft, verschwommen. Er schillert zwischen antikem, mittelalterlichen und Schumann’schen Sinne Modernem unstät hin und her.” L. Schrottenbach, “Correspondenz,” *Neue Zeitschrift für Musik* 58

The observations, in contemporary sources, that compositions mix old and new styles, as well as “light” and “heavy” content, will become more pronounced when orchestral suites, especially those of Lachner, begin to appear. A successful composition employing such methods would seamlessly integrate these influences and capture the spirit of the present time.

The comparisons between the content of Brahms’s op. 11 and the music of Haydn and formal clarity began as early as 1864. Following a Bremen performance, a review in *Allgemeine Musikalische Zeitung* stated: “Especially in this work we were surprised by the pregnancy of most of the motives and the clarity of almost all of the movements, which are almost reminiscent of Haydn.”<sup>216</sup>

In Detmold in 1865, Bargheer conducted a performance of op. 16 where it was paired on a program with Lachner’s Suite no. 2. A review of this concert claimed that Brahms would never find success with such a “severe” musical style that was hardly written for the general public.<sup>217</sup> Later that year, Brahms conducted op. 11 in Cologne at a concert where he also played Beethoven’s Emperor Concerto. A review draws comparisons between Mozart’s serenades and the Brahms serenade, but complains of the length of the latter:

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(1863), p. 228.

<sup>216</sup>“Gerade an diesem Werke hat uns die Prägnanz der meisten Motive, von denen einige geradezu an Haydn erinnern, und die Klarheit fast aller Sätze überrascht.” *Allgemeine Musikalische Zeitung* Neue Folge 2 (1864), pp. 177-78.

<sup>217</sup>*Allgemeine Musikalische Zeitung* Neue Folge 3 (1865), p. 62.

... a series of six not exactly short movements, which together totaled a full hour, can indeed justify their length by Mozart's seven movement serenades, but these, firstly, are shorter, and secondly, are by Mozart.<sup>218</sup>

Another review of the same concert emphasizes the serenade's lightness and simplicity:

The light and pleasing character of the serenade was well suited to the simple and graceful manner, and had an even more beautiful effect, because they were combined with the great melodic richness of Brahms.<sup>219</sup>

Otto Gumprecht (1823-1900) described the neo-classical nature of op. 11 following a performance in Berlin in 1870:

[The eighteenth century serenade] moved into the concert hall and needed sharper intellectual spice to raise its independent artistic claims. And already on these points the Brahms work had hit the mark, skillfully introducing all kinds of modern elements, without obscuring the particular historic, cozy patriarchal character of the genre.<sup>220</sup>

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<sup>218</sup> "... eine Reihe von sechs nicht eben kurzen Sätzen . . . , die zusammen eine volle Stunde füllten, kann zwar ihre Länge durch Serenaden Mozart's von sieben Sätzen rechtfertigen, doch sind diese erstens kürzer und zweitens von Mozart." *Niederrheinische Musik-Zeitung* (1865), p. 399.

<sup>219</sup> "Denn an sich leichten und gefälligen Charakter der Serenade war jene schlichte und anmuthige Weise durchaus angemessen und wirkt um so schöner, wenn sich mit derselben ein so grosser Melodienreichthum verbindet wie bei Brahms." *Leipziger Allgemeine Musikalische Zeitung* 1 (1866), p. 25.

<sup>220</sup> "Indem die in dem Concertsaal übersiedelte, selbst-ständige künstlerische Ansprüche erhob, bedurfte sie einer schärferen geistigen Würze. Und gerade in diesem Punkte hat das Brahms'sche Werk das Rechte getroffen, mit glücklicher Hand allerei moderne Elemente herzugebracht, ohne deshalb die historische Eigenthümlichkeit der Gattung ihren patriarchalische behaglichen Charakter gänzlich zu werwischen." Otto Gumprecht, *Musikalisches Wochenblatt* (1870), p. 38.

Finally, in a short biography of Brahms, written in 1870 by the Viennese critic Theodore Helm (1843-1920), there is this description of op. 11:

In [the serenade] in D Brahms called for a large full orchestra for the first time, but the “secret of the spirit world” as Schumann expected, is not revealed to us here; the composition is idyllic, the form accomplished, its content however too small for the stated means, and the originality quite trifling.<sup>221</sup>

Brahms had composed the serenades in a style and spirit that was a result of the situation in Detmold and his social position there. He was skilled enough to write the kind of orchestral music that would have pleased his patron. The reviews of concerts in the ten years following their composition show that the first impressions of the Brahms serenades were as reflections of the music of Mozart and Haydn. They were a light form of concert entertainment distinguished by clarity, beauty, and simplicity. In most cases, reviewers praised Brahms for his originality and his handling of modern ideas in the context of the older forms. These neo-classical modes of thought also apply to the suites and serenades that then began to appear in the 1860s.

### **Franz Paul Lachner (1803-1890)**

The first composer of an orchestral suite during the nineteenth century, and the most significant and most performed composer of the genre, was Franz Lachner. At the

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<sup>221</sup>“ . . . in jener aus D ruft Brahms zum ersten Mal ein volles grosses Orchester auf, aber die ‘Geheimnisse der Geisterwelt’ wie Schumann erwartete, enthüllt er uns hier nicht; die Composition ist idyllisch, die Form vollendet, ihr Inhalt aber für die aufgebotenen Mittel zu klein, die Originalität sehr gering.” Theodore Helm, “Brahms,” *Musikalische Wochenblatt* 1 (1870), p. 58.

time he composed his first suite in 1861, Lachner was an established, mature composer and conductor in Munich. He had spent his early professional years in Vienna where he was part of Schubert's circle of friends, and also knew Beethoven. In 1836, Lachner established himself in Munich as conductor of the court opera, and by 1852 he was the general music director of the city. His activities in the city became eclipsed, however, by the presence of Wagner there after 1864. Lachner effectively retired as the music director after that time, although he lived for a further quarter of a century.

Before he produced his first orchestral suite, Lachner had composed eight symphonies. He composed his first in Vienna in 1828, and his last, op. 100, was published in 1851. His fifth symphony, the *Sinfonia appassionata in C-moll*, is noteworthy because it won a *Vienna Concert Spirituel* award in 1835 and became Lachner's *Preis-Symphonie*. Schumann much admired Lachner's sixth symphony, and called him the most talented and knowledgeable of the south German composers.<sup>222</sup> With his eighth symphony completed in 1851, Lachner stopped writing such works. After a decade, however, Lachner began again to compose multi-movement works for large orchestra, but he called such works *Suites*, and would not compose another symphony.

In Lachner's first suite, there is little to compare with the eighteenth-century orchestral suite precedents of Bach and Telemann. Lachner's work has the following form:

1. *Praeludium*; Allegro non troppo; 3/4; D-minor; Sonata

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<sup>222</sup> "... talentiertesten und kenntnisreichsten unter den süddeutschen Komponisten," Robert Schumann, *Neue Zeitschrift für Musik* 11 (1836), p. 17.



2. *Menuetto*; Allegro non troppo; 3/4; D-major; ABA - Trio
3. *Variationen und Marsch*; Allegro moderato quasi Andantino; 4/4; B $\flat$ -minor  
- Marcia; 4/4; B $\flat$ -major; ABA - Trio
4. *Introduzione und Fuge*; Andante; 4/4; D-major  
- *Fuge*; Allegro moderato; 4/4; D-major

The suite is scored for the ensemble often called *großes Orchester*—strings, doubled winds, piccolo, four horns, two trumpets, three trombones, and timpani. Such scoring was a feature of many symphonies by Lachner and others from before 1850. The first movement, while it does have the title *Praeludium*, is a typical symphony first movement sonata-allegro, although it is formally concise. The second movement minuet with trio has associations with Haydn and Mozart symphonies or serenades, as does the third movement variations. The third movement's concluding march, has echos of the eighteenth-century serenade which always included a march movement. Only the final movement, an introduction and fugue, could be related to a much earlier precedent, notably Haydn's op. 20 string quartets, and the original version of Beethoven's op. 130 quartet in B $\flat$ -major. In essence, Lachner's orchestral suite resembles more of an early nineteenth-century symphony, rather than any similarly titled work by Bach or Telemann.

Up to 1870, Lachner composed four more suites for orchestra. The formal outlines of these works are as follows:

#### Suite No. 2, op. 115 (1862)

1. *Introduction und Fuge*; Adagio; 4/4; E-minor  
- Allegro non troppo; 4/4; E-minor
2. *Andante*; Andante con moto; 3/4; E-major
3. *Menuetto*; Allegro moderato; 3/4; B-minor; ABA - Trio and Coda
4. *Intermezzo*; Allegretto; 2/4; G-major; Rondo
5. *Giga*; Allegro; 9/8; E-minor; Rondo

**Suite No. 3, op. 122 (1864)**

1. *Praeludium*; Andante maestoso; 4/4; F-minor; ABA
2. *Intermezzo*; Allegretto grazioso; 3/4; B $\flat$ -major; ABA
3. *Ciaconne*; Andante; 2/4; D-minor
4. *Sarabande*; Allegretto; 3/4; F-minor
5. *Gavotte*; Allegro non troppo; alla breve; A $\flat$ -major; ABA
6. *Courante*; Finale Allegro vivace; alla breve; F-minor

**Suite No. 4, op. 129 (1865)**

1. *Overture*; Allegro maestoso; 4/4; E $\flat$ -major
2. *Andantino*; 2/4; B-major; ABA
3. *Scherzo Pastorale*; Allegro vivace; 3/4; E $\flat$ -major
4. *Andante*; Andante; 2/4; A $\flat$ -major
5. *Gigue*; Allegro; 9/8; E $\flat$ -major

**Suite No. 5, op. 135 (1868)**

1. *Introduction and Allegro*; Andante; 4/4; C-minor  
- Allegro non troppo ma con fuoco; 3/4; C-minor; Sonata
2. *Menuetto*; Allegretto; 3/4; C-major; AB - Trio
3. *Andante*; Andante con moto; 6/8; E $\flat$ -major; ABA
4. *Scherzo*; Allegro; 3/4; G-minor
5. *Finale*; Allegro; alla breve; C-minor; Rondo (ends in C-major)

Suite No. 5, in form and content, is essentially a symphony, while Suite No. 3 appears to be an orchestration of an eighteenth-century keyboard suite. The contents and forms of the other suites combine movements ranging between these extremes.

The reception of these suites in contemporary sources show that Lachner was held in high esteem, and that he was indeed exploring new compositional possibilities with the genre of the suite. Since these works were called *Suites* they were originally perceived as revivals of older eighteenth-century forms. Often the criticisms leveled against them were based on how well they captured the spirit of the old forms. One of

the earliest reviews appeared in *Neue Zeitschrift für Musik* following a performance in Berlin of Suite No. 1 in 1862 and describes a momentous occasion:

The Lachner Suite in no way disavows the form from which it descended. The content of the *Präludium* and *Fuge* are Bach-like in a new edition. The other movements are entirely modern, but rarely indulging in sound and instrumental effect. . . . This modern suite had the effect of a firebrand on the aristocratic public, yearning for so called classical morsels, at this symphony-soirée; for in the annals of the Royal Symphony Concert there has never been such unusually thunderous applause. The suite will certainly go and take its place in the world.<sup>223</sup>

Lachner had great initial success with a work that combined retrospective and modern stylistic contents within a long-neglected multi-movement format. He had satisfied the classical longings of an aristocratic concert going public and was perhaps embarking on his own “music of the future.”

Another early concert review was provided by Anton Schindler (1795-1864), then the Frankfurt correspondent of the *Niederrheinische Musik-Zeitung*. He initially noted the simplicity and clarity of the form:

This suite is an interesting work in every respect, which presents no difficulties to a public used to hearing instrumental music. Concerning the form of all the movements (periods, and rhythmic organization), with the exception of the fugue, Lachner strictly follows the great examples of the historic school, avoiding “thoughtful interlacing” as well as “rhythmic crossing.” Though sometimes

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<sup>223</sup>“Die Lachner’sche Suite verleugnet keineswegs der Form nach ihre Abstammung. Präludium und Fuge sind sogar inhaltlich Seb. Bachisch in neuer Auflage. Die anderen Sätze sind ganze modern gehalten, erfreuen sich aber seltener Klang- und Intrumental-effecte. . . Diese moderne Suite hat auf das aristokratische, nach sogenannten classischen Speisen lechzende Publicum dieser Symphonie-Soiréen wie ein Feuerbrand gewirkt; denn von einem solchen ungewöhnlich orkanartigen Beifall haben die Tagebücher der königl. Symphonie-Concerte Aehnliches noch niemals zu erzählen gehabt. Die Suite wird nun gewiß die Reise um die Welt antreten.” Theodore Rode, “Correspondenz,” *Neue Zeitschrift für Musik* 57 (1862) p. 188.

employing great richness in the orchestration, he always remains clear and understandable.<sup>224</sup>

Following the publication of the suite, a review in the *Allgemeine Musikalische Zeitung* also noted the simplicity of the score, and praises Lachner for succeeding with an orchestral work of lightness and agility of form that makes no great demands on the listener as do other symphonic works, namely symphonies.<sup>225</sup> The review is critical, however, of the lengthy and weighty fugue that concludes the suite and comments on the idea of imitating the style of older, eighteenth century composers:

One should not, we think, imitate Bach and Handel, because that which is their speciality, and which we admire, we moderns cannot achieve with such richness and industry; it seems questionable to want to revive what to them is fashionable and transitory.<sup>226</sup>

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<sup>224</sup>“Diese Suite ist in jedem Betacht ein interessantes Werk, zu dessen Verständniss dem Publicum, das Instrumental-Musik zu hören gewohnt, keine Schwierigkeiten entgegentreten. Was zunächst die Form (Periodenbau, rhythmische Gliederung) aller Sätze, mit Ausnahme der Fuge, anbelangt, so hält sich Lachner streng an die grossen Vorbilder der historische Schule, vermeidet daher ‘tiefsinnige Verschlingungen’ wie auch ‘rhythmische Verschränkungen,’ bleibt demnach, selbst bei zuweilen angewundten grossen Reichthum in der Orchestration, immer klar und verständlich.” Anton Schindler, *Niederrheinische Musik-Zeitung* (1862), p. 405.

<sup>225</sup> *Allgemeine Musikalische Zeitung* (1863), p. 436.

<sup>226</sup>“Man sollte, dächten wir, Bach und Händel nicht nachahmen, denn was ihre Specialität ist, und worin wir sie bewundern, das bringen wir Neueren doch nicht so reich und tüchtig zu Stande, und was an ihnen modisch und vergänglich ist, das wieder aufleben machen zu wollen, scheint noch bedenklicher.” *Allgemeine Musikalische Zeitung* Neue Folge 1 (1863), p. 440.

This review concludes by welcoming the suite as an enhancement to the state of concert music, calling the idea as refreshing “as a cold drink in oppressive, muggy air,<sup>227</sup> but disagreed with the idea of direct imitation of eighteenth-century style. Such a point of view is neo-classic.

A review by Ludwig Bischoff (1794-1867) in *Niederrheinische Musik-Zeitung*, following a Munich performance of the suite, took exception to the work’s name, and preferred to call it a “succession” of excellent thoughts.<sup>228</sup> The title *Suite* was insufficient, because Bischoff argued that it meant nothing to the audiences of the time. A year later, however, in 1864, Bischoff would write that Lachner had filled an old form of instrumental music with solid, fantasy-rich contents, and by extending the form into the present day had justified its revival.<sup>229</sup> Another writer, however, was of the opinion that the falling back on old forms had to be viewed as a step backwards in musical progress.<sup>230</sup>

The contents of the suites was for some writers uneven, seemingly combining too many old and new styles into one work. A review following a Leipzig performance of Lachner’s Suite No. 2 complained of “the inequality of styles which shifted between

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<sup>227</sup>“ . . . wie ein kalter Trunk in drückender schwüler Luft.” *Allgemeine Musikalische Zeitung* Neue Folge 1 (1863), p. 440.]

<sup>228</sup> “*Folge von trefflich gedachten.*” Ludwig Bischoff, *Niederrheinische Musik-Zeitung* (1863), p. 329.

<sup>229</sup>Bischoff, *Niederrheinische Musik-Zeitung* (1864), p. 170.

<sup>230</sup>“ . . . das Zurückgreifen nach der alten Form . . . nur als ein Rückschritt betrachtet werden kann.” *Leipziger Allgemeine Musikalische Zeitung* 2 (1867), p. 8.

Bach and Handel and French ballet music.”<sup>231</sup> After a performance in Hamburg, one reviewer protested that he could not acquire a taste for modern suites, because the old form of the suite contained pieces that could not be modernized.<sup>232</sup>

When Lachner’s Suite No. 4 was performed in Vienna, an observer wrote that the modern attempts to revive the old suite had left behind the archaic starting point and such works were now closer to being symphonies.<sup>233</sup> A review of the score of Suite No. 4 points out that all traces of Bach and Handel have been replaced by the preference for Mozart, Haydn, and Schubert, which was, after all, the Viennese tradition that Lachner had come from.<sup>234</sup>

Lachner had revived the orchestral suite for a number of reasons: he could avoid the great length and complexity of the symphony; he could include shorter, concise sonata, ternary, and contrapuntal forms employing archaic procedures like fugues, canons, and preludes; and he could also avoid the influence of the New German school, preferring to maintain a tradition of non-programmatic music. The influence he had on other composers and the increasing number of suite compositions is evident in the discussion of the following works.

### **Julius Otto Grimm (1827-1903)**

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<sup>231</sup>“ . . . die Ungleichheit des Styls, der zwischen Bach-Händel’scher Art und französischer Balletmusik schwankt . . .” *Allgemeine Musikalische Zeitung* (1864), p. 37.

<sup>232</sup>*Allgemeine Musikalische Zeitung* (1867), p. 105.

<sup>233</sup>*Leipziger Allgemeine Musikalische Zeitung* 1 (1866), p. 234.

<sup>234</sup>*Allgemeine Musikalische Zeitung* (1868), p. 108.

Grimm was a pianist and composer who had studied at the Leipzig Conservatory in the early 1850s under Moscheles and Hauptmann. During the 1850s the *Bach-Gesellschaft*, guided by Hauptmann, began publication of the complete works of Bach, so, no doubt, the music of Bach was much in the air at the Leipzig conservatory during these years. Grimm was a close friend of Brahms, as attested to by the fact that an entire volume of the published Brahms correspondence is made up of letters to and from Grimm.<sup>235</sup> Grimm worked as a conductor in Göttingen from 1855 (recall that he was present for the private performance of Brahms's nonet serenade there in 1858), then in Münster from 1860 where he spent the rest of his career. Grimm also had the distinction of being one of the four signatories, along with Brahms, Joachim, and Bernhard Scholz, of the manifesto against the New German school published in the *Berliner Musik-Zeitung Echo* of May 6, 1860.

At the age of thirty-five in 1862, he produced a *Suite in Canonform*, scored for *zwei Violinen, Viola, Violoncell u. Contrabass (Orchester)*. The four movements are as follows:

1. Allegro con brio; 3/4; C-major; Sonata
2. Andante lento; 2/4; G-major; AB
3. Tempo di Minuetto ben moderato; 3/4; E-minor; ABA
4. Allegro risoluto; 2/4; C-major; Rondo

Every movement features a two-part canon that proceeds throughout the entire movement, while the other voices add harmonic and contrapuntal support. The movements listed above could easily form the components of a symphony, or sonata, but

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<sup>235</sup>Richard Barth, ed., *Johannes Brahms im Briefwechsel mit J.O. Grimm* (Berlin, 1908).

perhaps because it is scored for string orchestra and built upon a contrapuntal procedure, making it too unlike a traditional symphony, Grimm called it a suite.

A review of this suite appeared in *Niederrheinische Musik-Zeitung* following a performance in Aachen in 1862:

. . . a work in manuscript of great interest, a “canonic suite for string instruments” by Julius Otto Grimm, a skillful, contrapuntal work in which the melodic element appears in the strictest form of imitation carried through in so attractive a manner that was not only interesting for the learned musician, but also for the general public.<sup>236</sup>

Apart from the interest expressed in the contrapuntal component of the work, this review makes no mention of a much more fascinating fact: there was almost no precedent in the nineteenth century for a composition for string orchestra.

There are only a few examples, from just before Grimm’s time, of original works for string orchestra, including the thirteen symphonies for strings composed by Mendelssohn in 1821-23 as youthful, preparatory studies for real symphonies. According to Greg Vitercik<sup>237</sup> these symphonies by Mendelssohn were deliberately written in the “old manner” (without winds) of the mid-eighteenth-century Berlin school, whose leading composer was Johann Gottlieb Graun (1703-1771) ; Carl Friedrich Zelter (1758-1832), Mendelssohn’s teacher, had been trained in this tradition. Vitercik

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<sup>236</sup> . . . ein handschriftliches Werk von grossem Interesse, eine ‘canonische Suite für Streich-Instrumente’ von Herrn Jul. Otto Grimm, eine geschickte contrapunktische Arbeit, in welcher das melodische Element die strengsten Formen der Imitation auf so ansprechende Weise durchzeit, dass nicht bloss der gelehrte Musiker, sondern auch das grössere Publicum sich lebhaft dafür interessirt. *Niederrheinische Musik-Zeitung* (1862), p. 176.

<sup>237</sup> Greg Vitercik, *The Early Works of Felix Mendelssohn: A Study in the Romantic Sonata Style* (Philadelphia: Gordon and Beach, 1992).



states that “. . . the slightly archaic setting of these works and the continual emphasis on contrapuntal part-writing link Mendelssohn’s earliest large-scale works to the symphonic style of the 1750s.”<sup>238</sup> These works by Mendelssohn, however, were not known and never published during the nineteenth century. Rossini also composed youthful works for a set of strings, the six *Sonate a quattro* (c1804), comprised of two violins, viola and double bass, but there are no indications that he intended these for an orchestra of strings. Looking to the eighteenth century, there are concertos by Corelli, Vivaldi, Bach, and Handel for strings and continuo, and symphonies for strings, in addition to those by Graun, by Abel, Boccherini, and Stamitz, and divertimentos by Mozart. The movements of Grimm’s suite do resemble perhaps the most often performed work for string orchestra today: Mozart’s *Eine kleine Nachtmusik*, K. 525, which was originally scored as a quintet of solo strings, and as far as I can tell, rarely heard during the nineteenth century. I assume the almost exclusive association this Mozart work now has as an orchestral piece perhaps began around the turn of the twentieth century, about the same time Mahler arranged a Beethoven quartet for string orchestra. In France from the 1860s, works *pour tous les instruments à cordes* were a regular feature of the *Concerts Populaire de Musique Classique* conducted by Jules Padeloup (1819-1897),<sup>239</sup> but no French composers of the time composed original

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<sup>238</sup> Vitercik, p. 42.

<sup>239</sup> These works were often string quartets or quintets performed by the entire string section of the orchestra. As an example, some of the repertory performed January to March in 1868 was: *Adagio du quatuor en si bémol*, Haydn; *Canzonetta du quatuor* (op. 12), Mendelssohn; *Hymn*, Haydn; *Adagio du quintette en sol mineur*, Mozart; *Andante cantabile du 5e, fugue du 9e quatuor*, Beethoven; and the Beethoven *Septet* performed by soloists on clarinet, bassoon, and horn with the entire string section of the orchestra.

works for string orchestra. The divertimento-like suite or serenade for string orchestra, which would become prominent as a genre after 1870, appears to have originated with this work by Grimm in 1862, and was perhaps inspired by the archaic symphonic style of the 1750s.

Following the publication of the score in 1866, the *Allgemeine Musikalische Zeitung* reviewed Grimm's op. 10 Suite and offered the following rationalization for the orchestration:

Consider that the new form of the orchestra is no longer sufficient for most musicians: harp, bass clarinets, even saxhorns, tubas and ophicleides, multiple divisions in the string instruments, and who knows how many wind instruments, in order to worthily carry out the "intentions" of the composer. Grimm offers us a suite without any wind instruments, and on top of that, the work is a canon from beginning to end! What self control, what restraint from free development, what renunciation of all "illustrative" composition!<sup>240</sup>

So, rather than expressing himself through the bigger and better orchestral forces available, Grimm stepped back to a simple, pure, and limited ensemble that would carry no associations of programmatic content.<sup>241</sup> Furthermore, he employed an older, strict

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<sup>240</sup>Man denke daran, wie das Orchester in seiner neueren Gestalt den meisten Musikern nicht mehr genügt: Harfe, Bassclarinetten, wo möglich Saxhörner, Tuben und Ophikleiden, vielfach getheilte Saiteninstrumente und wer weiss wie viele Holzbläser müssen herbei, um die 'intentionen' der Tonsetzer würdig auszuführen. Grimm beitet uns eine Suite ohne alle Blasinstrumente, und obendrein ist das Werk von Anfang bis zu Ende ein Canon! Welche Selbstbeschränkung, welcher auferlegtes Hemmniss für freie Entwicklung, welcher Verzicht auf alle 'malende' Tonkunst!" *Leipziger Allgemeine Musikalische Zeitung* 1 (1866), p. 87.

<sup>241</sup>See Kirby, p. 206-07 for a discussion of the use of the term *malende* in the nineteenth century. The term referred to music with extra-musical associations whether or not accompanied by a written program.

contrapuntal procedure that he utilized in more up to date forms, like sonata and rondo.

This work places Grimm firmly in a neo-classical mode.

A few years after the suite for strings, Grimm composed a second *Suite in Canonform*, this time for full orchestra, that he dedicated to Brahms. The first performance took place in Hamburg in 1866 and the movements have a structure similar to the earlier suite:

1. Allegro con brio; 4/4; G-major; Sonata
2. Tempo di Minuetto; 3/8; C-major; AB - Trio (D.C.)
3. *Molto adagio*, cantabile; 4/4; G-minor; ABA
4. *Finale*, Allegro assai alla breve; alla breve; G-major; Rondo

The same canonic procedure is employed here: there is a two-part canon at all times somewhere in the texture of the orchestra, with other voices adding harmonic and contrapuntal support. The orchestra is made up of strings, doubled winds, two horns, two trumpets, and timpani—the same as Brahms's op. 11 except for the number of horns.

Following the Hamburg performance, a review of this work appeared in *Niederrheinische Musik-Zeitung*.<sup>242</sup> After expressing the opinion that the movements make up more of a contemporary symphony rather than an older suite,<sup>243</sup> the reviewer states:

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<sup>242</sup>*Niederrheinische Musik-Zeitung* (1866), p. 211.

<sup>243</sup>In 1870, Oscar Paul referred to the work as *Symphonie in Canonform*, *Musikalisches Wochenblatt* 1 (1870), p. 170.

And in this hint lies the characterization of the contents, which shows a double face, one the serious, severe manner of the old school master, the other adorned with the sensitive, melancholy expressions of the newest romanticism.<sup>244</sup>

This opinion projects a neo-classical mood onto the suite: it looks to the past for compositional procedures, but in character belongs firmly in its own time.

### **Joachim Raff (1822-1882)**

Raff, of course, had composed several suites for piano, which have been described in the previous chapter, before he produced a suite for orchestra in 1863. Even though the suite has the opus number 101, it is among his first works for orchestra.<sup>245</sup> Much is usually made of Raff's professional relationship with Liszt and Rena Charmin Mueller provides a good summary of the nature of this relationship:<sup>246</sup> Raff was primarily a copyist who occasionally filled in the orchestration of Liszt's music as a routine copyist's task. Raff had succeeded August Conradi (1821-1873) who had been doing similar work

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<sup>244</sup>“Und in dieser Hindeutung liegt zugleich die Charakterisirung des Inhalts, der ein doppeltes Gesicht zeigt, das eine angethan mit den ernsten Zügen des strengen, alten Schulmeisters, das andere geschmückt mit dem sinnigen, melancholischen Ausdrücke der allerneuestern Romantik.” *Niederrheinische Musik-Zeitung* (1866) p. 211.

<sup>245</sup>Up to 1850, the first fifty to sixty of Raff's publications were all for solo piano of the salon variety: many short, characteristic pieces called *Romance*, *Nocturne*, *Mazurka*, etc., as well as operatic potpourris. There is a complete annotated catalogue of Raff's works: Albert Schäfer, *Chronologisch-Systematisches Verzeichnis der Werke Joachim Raff's* (1888) (reprinted Tutzing: Hans Schneider, 1974).

<sup>246</sup>Rena Charmin Mueller “Reevaluating the Liszt Chronology: The Case of *Anfangs wollt ich fast verzagen*,” *Nineteenth-Century Music* 12 (1988), pp. 132-147.

for Liszt from 1848. In a chapter called “The Raff Case,” Walker<sup>247</sup> describes Raff as a brilliant, precocious, and talented young composer whom Liszt specially imported to Weimar as a collaborative orchestrator and copyist (Walker uses the term “amanuensis” to describe Raff’s relationship to Liszt). During the years 1850-53, Walker paints a picture of an arrogant Raff, busily orchestrating the sketches of Liszt’s symphonic poems, laboring under the mistaken impression that he was positively contributing to the development of this new genre. Disillusionment set in when Raff realized, following the publication of the first six symphonic poems, that they “did not contain a note that Liszt himself had not written.”<sup>248</sup>

Perhaps Raff was himself taking advantage of the situation in order to learn the art of orchestration—recall that Raff had not composed for the orchestra before 1850. It seems odd that Liszt would have given so much responsibility for orchestration to someone who himself was yet to compose for orchestra. The working relationship between Raff and Liszt appears to have been symbiotic.

With the support of Liszt, Raff began to compose his first works with orchestra. Raff’s first opera, *König Alfred*, was given in Weimar in 1851 and subsequently revised in 1852 and 1853. For the orchestra alone, Raff composed a *Fest-Ouverture* in 1851 that Liszt conducted in 1853. In 1854 Raff produced a *Große Symphonie in E-moll in fünf Abteilung*.<sup>249</sup> Over the next two years this work received performances in Weimar,

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<sup>247</sup>Alan Walker, *Franz Liszt, Volume 2: The Weimar Years* (New York: Alfred A. Knopf, 1989), pp. 199-208.

<sup>248</sup>Walker, p. 203.

<sup>249</sup>See Schäfer: in some sources, this composition is erroneously called *Suite in E-moll*.

Gotha, and twice in Wiesbaden. Raff withheld the overture and the symphony from publication, however, and they are today listed among his “lost” works. But a march and the scherzo from the symphony found their way into Raff’s *Suite*, op. 101.

Before he left Weimar, Raff embarrassed Liszt by publishing a pamphlet in which he was critical of the music of Wagner.<sup>250</sup> Raff also declared himself to be aligned with a more conservative, traditional school, as embodied by the music of Mendelssohn.

Following his tenure in Weimar, Raff moved to Wiesbaden in 1856, where he married and became a successful piano teacher. His suites for piano, opp. 69, 71, 72, and 91 all date from the next few years, 1857-59. From 1859-1861 Raff composed another symphony for large orchestra, one and a half hours in length, published as his op. 96, with the programmatic title *An das Vaterland*. This work is also known as Raff’s *Preis-Symphonie* because it won an award from the *Gesellschaft der Musikfreunde des österreichischen Kaiserstaates* and was given its first performance in Vienna on February 22, 1863. Raff undoubtedly attended this premier, and while there probably heard the first performance in Vienna, also that February, of Lachner’s *Suite* no. 1, op. 113. Raff’s first orchestral suite then dates from later that same year.

Raff’s five-movement suite has the following structure:

1. *Introduction und Fuge*, Maestoso; 4/4; C-major  
-Doppio movimento (Allegro); 4/4; C-major
2. *Menuett*, Allegro molto; 3/4; C-major; ABA
3. *Adagietto*; 4/8; Ab-major; ABA
4. *Scherzo*, Presto; 2/8 6/8; A-minor; ABA
5. *Marsch*, Deciso (Allegro); 4/4; C-major; ABA

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<sup>250</sup> Joachim Raff, *Die Wagnerfrage: Wagner’s letzte künstlerische Kundegebung im Lohengrin* (Braunschweig, 1854).

There are many parallels between this work and Lachner's: the orchestration is identical, each contains movements entitled Introduction and Fugue, and each contains a minuet and a march. There is no comparison, however, in the reception of the suites of Lachner and this work by Raff: reviews generally felt that Raff's work as a whole was not a success. After a Berlin performance in 1865, for example, only the Scherzo was appreciated.<sup>251</sup>

The symphony *An das Vaterland* and the suite were published simultaneously, and *Allgemeine Musikalische Zeitung* reviewed the scores together in 1865. The review mentions the differences between the genres:

The suite of Raff is free of the malady of excessive length, more pleasing in many ways, though the work is very similar to [*An das Vaterland*] in form and use of themes, namely in the scherzo . . . . Why it is called a suite is not clear; it is a five movement symphony, just like [*An das Vaterland*].<sup>252</sup>

Following a Dresden performance of the suite in 1866, *Allgemeine Musikalische Zeitung* draws a direct comparison with the suites of Lachner:

This is a skillful, richly worked out composition, which however is outdone by Lachner's suites. . . . The closing march appears pretentious in its large expenditure of resources, which is not justified by its intellectual content.<sup>253</sup>

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<sup>251</sup> *Allgemeine Musikalische Zeitung* Neue Folge 3 (1865), p. 134.

<sup>252</sup> "Die Suite von Raff ist von dem Uebel der allzu grossen Länge frei, auch in vielen Stücken wohl thuender, während das Werke in Bildung und Verwendung der Themem den vorigen sehr ähnlich ist, namentlich im Scherzo . . . . Warum es Suite genannt sei, ist nicht klar; es ist ein 5 sätziges Symphonie gleich der vorigen." *Allgemeine Musikalische Zeitung* Neue Folge 3 (1865) p. 720-23.

<sup>253</sup> "Dieses ist ein wirkungsreich geschickt gearbeitetes Musikstück, welches jedoch von Lachner's Suiten übertroffen wird. . . . Der Schlussmarch tritt anspruchsvoll

Such aspirations to pretentiousness, without the support of substance in content, fulfills Dahlhaus's definition of *Trivialmusik*.<sup>254</sup> The disparity between the quality and content of the movements, as well as the trivial nature of some of the music is pointed out in a further review:

. . . [Raff's suite] shows little originality, rather leaning partially on the older masters, but in large part, namely in the scherzo, recalled Wagner, while the march was no more than mere noise, which framed a rather trivial sounding trio.<sup>255</sup>

The *Adagietto* and *Scherzo* of the suite were performed in Paris in January 1868 and represented the first time Raff's orchestral music was heard in France. A brief mention in *Le Figaro* merely introduces Raff, alongside Wagner and Liszt, as a representative of the New German school,<sup>256</sup> even though he had, in effect, divorced himself from them fifteen years earlier.

The generally negative reception given to this suite, which was modelled after the first suite of Lachner, perhaps ensured that Raff would not compose another work like it. He had achieved more success with programmatic orchestral works than he had with

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mit grossem Aufwand von Mitteln auf, ohne durch geistigen Inhalt dazu berechtigt zu sein." *Leipziger Allgemeine Musikalische Zeitung* (1866) p. 81.

<sup>254</sup>See Dahlhaus, pp. 311-20 and Schipperges, pp. 163-66.

<sup>255</sup> . . . der wir eigentlich nicht viel Geschmack abgewinnen konnten, da dieselbe wenig Eigenes zeigte, sondern sich theilweise an ältere Meister anlehnte, grösstentheils aber, namentlich im Scherzo, an Wagner erinnerte, während der Marsch wohl wenig mehr als blosses Geräusch war, welches ein ziemlich trivial klingendes Trio einrahmte." *Leipziger Allgemeine Musikalische Zeitung* 5 (1871) p. 300.

<sup>256</sup> Joachim Raff, dont on a entendu hier pour la première fois la musique symphonique, représente avec R. Wagner et Listz [sic] la nouvelle école d'Allemagne." *Le Figaro*, January 26, 1868.



non-programmatic ones and so he clearly decided to cultivate that type of composition as his career progressed. By the end of his life he had composed a total of eleven symphonies, eight of which had programmatic titles, and he would contribute to a new genre in the 1870s, the programmatic suite, of which he composed three.

### **Heinrich Esser (1818-1872)**

Esser was born in Mannheim and had his initial musical training there from members of the orchestra. In 1834 he studied under Lachner, who had become the *Kappelmeister* in Mannheim, and in 1837 he followed Lachner to Munich. In 1839 Esser returned to Mannheim to work as concert master at the *Nationaltheater* before he moved to Vienna to study under Sechter. He served for a number of years as *Kappelmeister* in Mainz before he succeeded Otto Nicolai as *Kappelmeister* of the court opera in Vienna. From his time in Mainz, he was an advisor to the publishing house of Schott, and reputedly brought Wagner to their attention. He had a good working relationship with Wagner and was to have conducted the Vienna performance of *Tristan und Isolde*, eventually canceled after numerous rehearsals. He also arranged *Die Meistersinger* for piano. Esser himself composed three operas, two symphonies, numerous songs and choruses, and produced orchestral arrangements of Bach organ works.

Esser composed two orchestral suites while in Vienna, and the first, op. 70, dates from 1864. The influence of the suites of Lachner is evident, the first three having been performed in Vienna by the time Esser composed his first. The first of Esser's suites is structured as follows:

1. *Introduzione*, Allegro moderato; 4/4; F-major; Sonata
2. Andante penseroso; 2/4; D-minor; ABA
3. *Scherzo*, Allegro; 3/8; D-minor; ABA - Trio and Coda
4. Allegretto grazioso; 2/4; A-major; ABA
5. *Finale* -Tempo di Menuetto; 3/4; F-major; ABA  
 -Allegro vivace; 2/4; F-major  
 -Tempo primo (Menuetto repeats)

The orchestration is the same Lachner had employed (with the designation *grosses Orchester*): strings, doubled winds, four horns, two trumpets, three trombones and timpani. But, whereas Lachner often included minuets and movements with eighteenth-century titles, such as *Fuge*, *Ciaconne*, *Sarabande*, *Gavotte*, *Courante*, and *Gigue*, Esser does not. Esser's suite does appear, however, to resemble the Brahms serenades in structure and character; both Brahms serenades had been heard in Vienna after 1862. The second suite by Esser followed in 1865 and employs the same orchestral forces as the first, but with only four movements:

1. *Introduzione*, Allegro moderato; 4/4; A-minor; Sonata
2. Allegretto; 2/4; F-major; ABA
3. Andante con Variazioni; 2/4; C-major; Theme and nine variations
4. *Finale*, Allegro; 9/8; A-minor; Sonata

Ferdinand Hiller conducted the first suite in Cologne in November of 1864 on a program where the only other work was the English secular oratorio *Semele* by Handel. This association with older eighteenth-century music prompted an essay-review entitled "Eine Suite? Was ist das?" in *Niederrheinische Musik-Zeitung*.<sup>257</sup> In this essay, a specific comment on Esser's op. 70 comes right at the end:

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<sup>257</sup>*Niederrheinische Musik-Zeitung* 13 (1865), p. 383; 389-90.

After all this, a rating expressed with only the foreign word “interessant” may be applied to the newer suite, since the title is also foreign. And that is also then the suite in five movements by Esser: it is a fine work throughout and the handling of the polyphony is highly *interessant* for the musician, for the dilettantes to whom polyphonic composition is not foreign, likewise *interessant*, but for the majority of music lovers is lacking in warmth and brilliance and changes in temperature and colour.<sup>258</sup>

After a Vienna concert in December 1864 given eight days after a performance of Lachner’s *Suite*, op. 113, a review commented on the character of Esser’s suite as compared to Lachner’s:

The character of Esser’s composition is predominantly serious; in a noble style, and, apart from a few fleeting reminders of Weber and Mendelssohn, thoroughly original, skillfully worked and orchestrated, and equipped with an abundance of interesting details. . .<sup>259</sup>

Oscar Paul, in 1866, wrote another contemporary reference to Esser’s op. 70:

Certainly the composition has all the qualities which must solicit the warmest sympathies, in which the composer, intimately acquainted with Bach-like counterpoint and Beethoven- and Schumann-like romanticism, showed in all five movements that his fresh, strong imagination could move without fetters in the

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<sup>258</sup>“Nach allem diesem wird das Haupt-Prädicat, welches der neueren Suite zukommt, nur mit dem fremden Worte ‘interessant’, wie ja auch das Titelwort ein fremdes ist, auszudrücken sein. Und das ist denn auch die Suite in fünf Sätzen von H. Esser: sie ist durch feine Arbeit und trefflich geführte Polyphonie für den Musiker höchst interessant, für den Dilettanten, dem die polyphone Schreibart nicht fremde ist, ebenfalls interessant, für die Mehrzahl der Musikfreunde aber fehlt es an Wärme und Glanz, an Temperatur- und Farbenwechsel.” *Niederrheinische Musik-Zeitung* 13 (1865), p. 390.

<sup>259</sup>“Der Charakter der Esser’schen Composition ist ein vorwiegend ernster; in edlem Styl, und, abgesehen von ein paar flüchtig vorüberziehenden Mahnungen an C.M.v. Weber und Mendelssohn, durchweg originell gehalten, tüchtig gearbeitet, geschickt instrumentirt, und mit einer Fülle interessanten Details ausgestattet. . .” *Allgemeine Musikalische Zeitung* Neue Folge 3 (1865), p. 20.

extended forms created by our classical masters, but also, and consequently is regarded as a creative principle of his artwork.<sup>260</sup>

These reviews have commented on the Bach-like polyphony, the romanticism reminiscent of Beethoven and Schumann, and the forms of the classical masters. The suites, therefore, combined historic elements with sensibilities of their own time, or, in other words, they were neo-classical.

### **Carl Heinrich Döring (1834-1916)**

Döring lived his entire life in Dresden, spending only a few years in the early 1850s studying at the Leipzig Conservatory. Known primarily as a piano pedagogue, he taught at the Dresden Conservatory from 1858. He published many studies and exercises for the piano and wrote a few histories of the piano and piano composers. He only composed a few extended works, and the suite for string orchestra dates from 1864.

There is no doubt that the work is intended for an orchestra of strings, the parts in the score are labeled: *1. Violinen, 2. Violinen, Violen, Celli's und Bässe*. In contrast to the suite by Grimm for string orchestra, dating from two years earlier,<sup>261</sup> the titles of the

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<sup>260</sup>“Gewiss besitzt auch die Composition alle Eigenschaften, welche derselben die wärmsten Sympathieen gewinnen müssen, indem der mit Bach'scher Contrapunktik, wie mit Beethoven'scher und Schumann'scher Romantik innig vertraute Componist nicht allein eine geschickte Detailarbeit geliefert hat, sondern nach in allen fünf Sätzen bekundet, dass seine frische, kräftige Phantasie in den durch Fesseln sich bewegen kann, und dieselbe somit als schöpferisches Princip seines Kunstwerkes anzusehen ist.” *Niederreinische Musik-Zeitung* (1866) p. 187.

<sup>261</sup>Perhaps it is more than a coincidence that both Döring and Grimm had studied with Mauritz Hauptmann in Leipzig at the same time, and in the next decade had produced contrapuntal works for string orchestra.

movements and the external structure of Döring's work show a relationship to early eighteenth-century keyboard models:

1. *Praeludium* - Grave; 2/4; A-minor  
Molto allegro quasi presto; 6/8; A-minor; ABA (repeated)  
*Choral*, Moderato; 6/8; A-major
2. *Air*, Andante molto; 2/4; D-minor; ABA
3. *Gigue*, Allegro vivo; 6/8; F-major; ABA
4. *Allemande*, Larghetto; 4/4(3/8); A-major<sup>262</sup>
5. *Fantasie und Fuge* - Molto adagio; 8/8; A-minor  
Molto vivace e ben marcato; 2/4; A-major

The opening *Praeludium* is in the form of a French overture: the first Grave section features stately, dotted rhythms, which is then followed by a fast, contrapuntal movement. Instead of a return of the opening Grave following the fast section, there is a short movement built on a chorale theme in long held notes in one voice, while the other voices add contrapuntal support. The fifth movement also resembles a French overture: the opening molto adagio is characterized by dotted rhythms, followed by a fast and lengthy fugue.

The first performance of the work took place in Dresden in early 1864 on a program where the only other work was the Brahms Piano Quartet in A. Perhaps the suite was originally performed by a string quartet or quintet because two reviews of this concert do not mention that the work was for string orchestra. The *Allgemeine Musikalische Zeitung* merely reproduces a line from the *Dresdener Journal*: "Döring

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<sup>262</sup>The *Allemande*, a contrapuntal piece constructed with canons, appears in a different calligraphic engraving in the score indicating that it was inserted after the first edition; a review of the published score that appeared in *Neue Zeitschrift für Musik* 63 (1867), p. 166 describes only four movements without the *Allemande*.

will succeed in time, to expand older forms with new content and bring them to life with freshness."<sup>263</sup>

The *Neue Zeitschrift für Musik* stated the following:

From his composition we can infer that he had diligently studied counterpoint and had particularly studied Bach and Handel. At the same time, we find out, at least in this case, that he has been less able to fill the older forms with newer content, i.e., in the spirit of our time, as Franz Lachner does with so much success.<sup>264</sup>

This projects the idea of a failed neo-classicism: The composition is indebted to a study of the contrapuntal techniques of Bach and Handel, but the content did not measure up to other suites of the present day. This awareness of neo-classicism is further emphasized by the citation of Franz Lachner as one who successfully captures the spirit of the age in older forms.

A longer discussion of the merits of Döring's suite appeared in the *Allgemeine Musikalische Zeitung* in 1867:

It is founded essentially on academic skill, and is developed to the smallest details with a minute cleanliness; not without some atmosphere and melodic episodes; the emphasis for our taste lies in the strong bass motions and chord progressions patterned after Bach. "The cradle of the new romanticism stands beside the grave of J.S. Bach," Dr. Eckardt has said in reference to Schumann. As many suites as

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<sup>263</sup>"Mit der Zeit wird es Herrn Döring gelingen, selbst ältere Formen durch eigenen neuen Inhalt zu erweiten und frisch zu beleben."

<sup>264</sup>"Aus seiner Composition entnehmen wir, daß derselbe tüchtige kontrapunktische Studien gemacht und mit Vorliebe die Altmeister Bach und Händel studiert hat, zugleich aber auch, daß er es wenigstens hier nicht vermocht hat, die älteren Formen mit neuem, d.h. dem Geiste unserer Zeit Rechnung tragenden Inhalt zu füllen, wie das Franz Lachner mit so vielem Erfolg bewiesen." *Neue Zeitschrift für Musik* 60 (1864) p. 160.

have already appeared this year, it would now be preferred that composition technique would mature to a more serious harmony and form, setting a limit to the often repeated Mendelssohnian imitations, by a concentration on Bachian types.<sup>265</sup>

Döring composed the suite as an imitation of the style of Bach, and contemporaries perceived it as such. He was criticized for not capturing the “spirit of the age” in his recreation of the old forms, but the work was redeemed by Döring’s skill at counterpoint.

### **Ignaz Brüll (1846-1907)**

Ignaz Brüll is a figure who normally appears only as a footnote in biographies of Brahms. Brüll, as a close friend of Brahms in Vienna, often performed with him for their circle of friends in playing through piano 4-hand arrangements of new works. After his family settled in Vienna when he was a boy, Brüll began his career as a traveling virtuoso pianist, and he had composed a popular piano concerto as a youth of fifteen. Achieving fame for his ten operas, of which *Das goldene Kreuz* (1875) was his

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<sup>265</sup>“Es fundiert wesentlich auf einem schultüchtigen Können und ist bis in die kleinsten Details mit minutiöser Sauberkeit ausgearbeitet; nicht ohne einige Stimmung und melodische Episoden; den Schwerpunkt für unsern Geschmack erblicken wir in dem kräftigeren Schwung der Bässe und den nach Bach’schen Mustern gruppirten Accordfolgen. ‘Die Weige der Neuromantik stand beziehungsweise neben den Grabe J.S. Bach’s,’ meint Dr. Eckardt im Hinweis auf Schumann. So viel auch an Suiten heuer producirt wird, so möchte schon die Compositionstechnik durch die ernstere Harmonik und Form gereißt und den Nachbeten Mendelssohn’scher Vorbilder ein Damm gesetzt werden, durch Befassen mit Bach’schen Typen.” *Neue Zeitschrift für Musik* 63 (1867), p. 166.

most successful, Brüll enjoyed a long and active career in Vienna. Brahms admired Brüll as a musician, but never said anything good about his music.<sup>266</sup>

Alfred Ehrlich mentions a performance of an orchestral serenade by Brüll in Stuttgart in 1864.<sup>267</sup> The facts here are confusing, however, as the only concert reviews from Stuttgart that mention Brüll describe a performance of his first orchestral serenade in 1867 on a program with Beethoven's Symphonies Nos. 6 and 7, Mendelssohn's A-minor Symphony, and Haydn's *Militaire*. There are indications, however, that Brüll composed the first serenade in 1864. In any case, Brüll's first serenade appeared following the performances of the Brahms serenades in Vienna after 1863. Brüll would have been eighteen years old in 1864 and, as was the case with Brahms, apart from an earlier piano concerto, the serenade was his first orchestral work.

Comparisons between Brüll's serenade and Brahms's op. 11 reveal how closely the former is modelled after the latter: each is in six movements with the first in sonata form and the last a rondo; the orchestration is the same, except that Brüll uses only two horns; where Brahms has two Scherzos in ternary form, Brüll has two Intermezzos in ternary form. In the first movement especially, Brüll captures the rustic character found in Brahms's second serenade through sparse orchestration, frequent drones, and wind instruments playing melodies on thirds. The work's structure is as follows:

1. Allegro; 4/4; F-major; Sonata

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<sup>266</sup>Walter Frisch, ed. *Brahms and His World* (Princeton: Princeton University Press, 1990), p. 203 n12.

<sup>267</sup>Alfred Ehrlich, *Berühmte Klavierspieler der Vergangenheit und Gegenwart* (1893) "Während er als Klavierspieler reiste, wurde 1864 in Stuttgart eine Orchester-Serenade von ihm aufgeführt."



2. *Intermezzo*, Allegro moderato; 6/8; A-minor; ABA
3. *Scherzo*, Presto; alla breve; C-major; Rondo with trio (D.C.)
4. Andante ma non troppo; 4/4; A-minor; Rondo
5. *Intermezzo*, Allegretto; 12/8; F-major; ABA
6. *Finale*, Allegro; alla breve; F-major; Rondo

The only contemporary review of this composition appeared in *Neue Zeitschrift für Musik* following the Stuttgart premier, and briefly praises Brüll's talent; it does not offer any commentary on the genre.<sup>268</sup> Brüll composed two further serenades after 1870 that are quite different in structure to this one, and will be discussed later.

### **Leo Grill (1846-1907?)**

There is almost nothing written about Leo Grill in any reference source.

Biographies of Leoš Janáček usually mention him because the young Czech composer studied musical form with Grill at the Leipzig Conservatory from 1879. Grill appears to have been a strict academic according to a quote attributed to Janáček: "If I were to work as Grill wants, I should need to forget what imagination is."<sup>269</sup>

Much of the biographical information I found about him is from published reviews of his *Serenade*, op. 3. The serenade is dedicated to his teacher, Franz Lachner, and indeed one review states that Grill was a conscientious and industrious student of the master. Born in Hungary in 1846, Grill was in his early twenties when he composed his first orchestral work in Munich, and in 1871, at age twenty-five, became a teacher in

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<sup>268</sup>*Neue Zeitschrift für Musik* 63 (1867) p. 59.

<sup>269</sup>Jaroslav Vogel. *Leoš Janáček*. Geraldine Thomsen-Muchová, trans. Karel Janovický, ed. (London: Orbis Publishing, 1981).

Leipzig. Other peripheral references to Grill indicate he was still active in Leipzig as a teacher until 1907. I have not been able to find a reference for the year of his death.

There are only ten published works by Grill; the *Serenade*, op. 3 and an *Ouverture* in A-minor, op. 8 are his only works for orchestra. Among his other works are a string quartet, works for piano, and one work for male chorus. Grill was clearly familiar with the suites of Lachner—the first four had appeared by the time Grill composed the serenade. In fact, Grill made the published piano 4-hands arrangement of Lachner's Suite No. 4 during the same year the serenade appeared (1867). The Brahms serenades had received performances on a number of occasions for the previous nine years, and only Brüll had composed a further work in that genre by 1867. Is Grill's *Serenade* then modelled after the works of Brahms, or the suites of Lachner? The structure of the work follows:

1. *Marcia*, Allegro; 2/4; C-major; ABA
2. *Andante con moto*; 2/4; F-major; ABA
3. Allegro; 4/4; Ab-major; Sonata
4. Allegretto; 3/8; E-major; ABA
5. *Finale* - Introduction, Moderato; 4/4; C-major  
- Allegro con brio; 2/4; C-major; Sonata

Grill's orchestration consists of strings, doubled winds, four horns, two trumpets and timpani—exactly the same as Brahms's op. 11. Lachner's orchestra, on the other hand, always featured trombones and additional winds (piccolo, english horn). Furthermore, Lachner's suites always begin with movements entitled *Praeludium*, *Ouverture*, or *Introduction*, while Grill's serenade begins with a march. Grill's use of a slightly smaller orchestra (a "classical" orchestra) and the presence of a march as the first movement relates this work more to the late eighteenth-century orchestral

serenade tradition. A dedication to his teacher also enforces this archaism. There are no dance movements in this work—no minuets or waltzes, and no scherzo—so the work is clearly not a traditional suite or symphony in conception. Movements 1, 2, and 4 are all in a simple ABA form, while movements 3 and 5 are in sonata form. There are no movements employing a “da capo” structure. The tonal relationships between movements are not those found in eighteenth-century works: the middle movements, all in major keys, are related to the global C major tonality by intervals of a fourth and major third, C-F-A<sup>b</sup>-E-C. Overall, the work is simple in character, with its most dramatic moments reserved for the lengthy final *Allegro con brio* in full sonata form.

The serenade was first performed in Munich on March 31, 1867 on a program made up of eighteenth-century compositions: a Haydn Symphony, an aria from Handel's *Samson*, and Mozart's Violin Concerto in D major. One review appearing in *Allgemeine Musikalische Zeitung*<sup>270</sup> said that Grill's first appearance before the public was a creditable success. The reviewer preferred the first, fourth and fifth movements, criticizing the other two for betraying the skill of a beginner. A comment on the title *Serenade* includes the observation: “. . . above all, we prefer [the title Serenade] over that of the Suite, although it finally depends less on the name as to the contents. . .”<sup>271</sup> This demonstrates a perceived difference between the genre of the suite and serenade, but there is no further indication here of what the correct contents of suites and serenades should be.

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<sup>270</sup>*Leipziger Allgemeine Musikalische Zeitung* 2 (1867), pp. 234-35.

<sup>271</sup>“Unter dem Namen ‘Serenade’ (den wir vor allem dem der Suite vorziehen, wiewohl es schliesslich weniger auf den Namen als auf den Inhalt ankommt). . .” *Leipziger Allgemeine Musikalische Zeitung* 2 (1867), p. 235).

Grill conducted another performance of the serenade nine years later in Leipzig on January 18, 1876, this time on a program made up of nineteenth-century works: Mendelssohn's G minor piano concerto, Rubenstein's *Symphony* No. 1, and Liszt's arrangement of Weber's *Concert Polonaise*. A review in *Allgemeine Musikalische Zeitung* following this concert<sup>272</sup> seems to criticize the work's classicality: "It would seem to us, that the composer is too one-sided in taking the classics as a model, and neglects to introduce his very own 'self'."<sup>273</sup> Grill's serenade appeared to be stuck in the past. It was a competent work, written in the spirit of a late-eighteenth-century serenade, and nothing more.

### **Robert Volkmann (1815-1883)**

Longyear singles out Robert Volkmann as "the principal composer to keep the ideals of absolute music alive during the heyday of Liszt and Wagner."<sup>274</sup> Schipperges also attaches great importance to Volkmann as the "inventor" of a new nineteenth-century genre: the serenade for string orchestra.

Volkmann was born near Dresden and went to Leipzig in 1836 where he came to know both Schumann and Mendelssohn. In 1841 he settled in Budapest, where he spent most of the rest of his life. He admired the spirit of Hungarian nationalism, often

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<sup>272</sup> *Leipziger Allgemeine Musikalische Zeitung* 11 (1876), pp. 76-78.

<sup>273</sup> "Es will uns scheinen, als nähme sich der Componist die Classiker zu einseitig zum Muster und versäume darüber sein ureigenes Ich ins Feld zu führen. . ." *Leipziger Allgemeine Musikalische Zeitung* 11 (1876), p. 76.

<sup>274</sup> Longyear, p. 182.

incorporating Hungarian characteristics in his compositions, and after 1875, he joined Liszt and Ferenc Erkel (1810-1893) on the faculty of the Hungarian National Music Academy.

By 1863, he had composed six string quartets and two symphonies that Robert Eitner, in 1896, singled out as Volkmann's most important works.<sup>275</sup> Often, his works adhere to strict formal models, but in some of his compositions, he displayed "formal structures which might seem to link Volkmann with the New German School."<sup>276</sup> He composed three serenades for string orchestra in the years 1869-70, which for Longyear were prototypes for serenades for strings by Tchaikovsky, Janáček, and Carl Nielsen.<sup>277</sup> Thomas Brawley, in his dissertation on the subject of Volkmann's instrumental works, describes these serenades:

Light-hearted, gay, at times even frivolous, they fall into the same category as the serenades, nocturnes, and cassations of the eighteenth century. . . . Of all Volkmann's orchestral works, the serenades are the most simply conceived, the most folk-like, and the least complicated.<sup>278</sup>

The first two serenades, similar in form and content, are here outlined:

*Serenade No. 1*, op. 62 (1869)

1. Maestoso alla Marcia; 4/4; C-major; ABA

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<sup>275</sup>*Allgemeine Deutsche Biographie* Vol. 40, pp. 240-43.

<sup>276</sup>Thomas H. Brawley, "Volkmann," *New Grove Dictionary* Vol. 20, p. 72.

<sup>277</sup>Longyear, p. 182.

<sup>278</sup>Thomas M. Brawley, *The Instrumental Works of Robert Volkmann*, Diss. Northwestern University (1975), p. 184.

2. *Un poco più lento*; 3/4; C-major; ABA
3. *Allegro vivo*; 2/4; G-major; ABA
4. *Andante sostenuto*; 3/4; E-minor; ABA
5. (exact repeat of movement 1.)

*Serenade No. 2, op. 63 (1869)*

1. *Allegro moderato*; 3/4; F-major; ABA
2. *Molto vivace*; 3/4; D-minor; Rondo
3. *Walzer*, *Allegro moderato*; 3/8; B $\flat$ -major; AB
4. *Marsch*, *Allegro marcato*; 4/4; F-major; ABA

The movements of both these serenades are only separated by thin double bar lines, which forms the entire work into one continuous, but fragmented movement (exactly the same way Beethoven constructed the String Quartet in C $\sharp$ -minor, op. 131). The scoring is for a five-part string orchestra.

Schipperges provides a detailed formal and harmonic analysis of these works, and he argues that they are closer in character to suites than serenades. Principally, they are light, divertimento-like compositions that Volkmann has justifiably named serenades. However, the symmetrically balanced arch form of op. 62 in particular, with a strong rhythmic component to each movement, fits the definition of a suite: an ordered collection of related pieces that belong together as a set. Bernhard Vogel, who published a biography of Volkmann in 1875<sup>279</sup> had initially pointed this out:

It is in the end not important how we understand the concept 'Serenade'. If by it we understand 'night music', or a set of short related pieces, so that serenade would be synonymous with suite, it does no detriment to the quality of the

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<sup>279</sup>Bernhard Vogel, *Robert Volkmann in seiner bedeutung als Instrumental- und Vocal-Componist* (Leipzig: Otto Wigand, 1875).

composition itself; we sense here a spirit and humour, so that certainly no one should bother oneself further about the proper meaning of the word serenade.<sup>280</sup>

Volkman himself believed he had invented a new genre. In a letter to his publisher, Gustav Heckenast, dated July 31, 1869, Volkman stated:

I hope that this genre, which is something new (though not in name), and is my invention, will be considered a welcome one, and I plan to compose more works of the same kind.<sup>281</sup>

The orchestration further added to the unique qualities of these divertimento-like suites. For Vogel, Volkman, through the serenades, revived and cultivated the special domain of the string orchestra, which had only been employed previously by Bach and Handel. Vogel clearly saw the origin of the string orchestra in the eighteenth-century concerto grosso. Volkman's approach, according to Vogel, was to compose a string quartet or quintet without the esoteric aloofness often associated with the chamber genres. Such a composition, in order to reach more of the lay-persons who would appreciate it, required a large concert hall for performance. This then was why multiple performers were required on each part. Vogel then mentions another reason for Volkman's use of the string orchestra, a viewpoint that was already expressed in the

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<sup>280</sup>“In welchem Sinne wir den Begriff ‘Serenade’ auffassen, bleibt sich schliesslich gleich. Ob wir darunter eine ‘Nachtmusik’ verstehen, oder überhaupt eine Folge kurzer aneinandergereihter Sätze, sodass Serenade gleichbedeutend würde mit Suite, thut der Güte der Composition selbst keinen Eintrag; fühlen wir aus ihnen, wie hier, Geist und Humor heraus, so grübelt sicher Niemand weiter nach der eigentlichen Bedeutung des Wortes Serenade.” Vogel, p. 37.

<sup>281</sup>“Ich hoffe, daß dieser Genre, wie er (wenn auch nicht dem Namen nach) als etwas Neues auftritt und meine Erfindung ist, ein sehr dankbarer genannt werden wird, und habe ich im Plane, mehrere dergleichen Werke zu verfassen.” Hans Volkman, ed, *Briefe von Robert Volkman* (Leipzig: Breitkopf & Härtel, 1917), p. 315.

1866 review of Grimm's Suite, op. 10: the modern orchestra, with winds and brass, was often too loud, harsh, and shrill for many listeners. An orchestra made up only of the tone colours of the strings could effectively express delicate and soft nuances.

A review of the publications of these works<sup>282</sup> does not mention the scoring, but concentrates on the dance-like qualities of the individual movements. It concludes by remarking that the serenades contain no technical difficulties and are suitable for performance by smaller orchestras.

The *Serenade No. 1* was first performed in Pest on February 5, 1870 and received a brief but favorable review in *Neue Zeitschrift für Musik*<sup>283</sup> while a subsequent performance in Göttingen in 1872 created interest, but indifference.<sup>284</sup> The first performance of the *Serenade No. 2* was in Hamburg in early 1871 and two reviews again expressed an attitude of indifference.<sup>285</sup>

Volkmann composed the *Serenade No. 3* in 1870, which features an obbligato cello soloist, and this work received much more attention. Vogel, for example, devotes five pages of his book to *Serenade No. 3*, providing many musical examples and much commentary.<sup>286</sup> This is the work singled out by Brawley as linking Volkmann to the New German school because it employs Liszt's technique of thematic transformation. The work is outlined as follows:

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<sup>282</sup>A. Maczewski, "Recensionen," *Musikalisches Wochenblatt* 1 (1870), p. 294.

<sup>283</sup>*Neue Zeitschrift für Musik* 66 (1870), p. 89.

<sup>284</sup>*Leipziger Allgemeine Musikalische Zeitung* 7 (1872), p. 325.

<sup>285</sup>*Leipziger Allgemeine Musikalische Zeitung* 6 (1871), p. 60 and *Musikalisches Wochenblatt* 2 (1871), p. 59.

<sup>286</sup>Vogel, pp. 39-43.



*Serenade No. 3 (1870)*

1. Larghetto non troppo; 4/4; D-minor; Rondo
2. Prestissimo; 9/8; F-major; Rondo
3. Allegro non tanto; 3/4; A-major; ABA
4. Andante espressivo; 4/4; D-major; ABA (ends in D-minor)

Solo cello cadenzas conclude both the first and second movements, and the thematic material of the first movement returns in both the third and fourth movements.

Schipperges provides an analysis of the work showing how Volkmann derived much of the thematic material, for all the movements, from the opening of the first movement through thematic transformation. This work has a mood different from the first two serenades because with the solo cello presenting the themes, the work approaches a *Ständchen* or *sérénade* in character. A performance in Leipzig in 1874 received enthusiastic reviews.<sup>287</sup> At a later performance in Munich in 1875, however, the issue of the work's title was raised: the reviewer preferred to think of the work, because of its content, as a "Fantasy" rather than a serenade.<sup>288</sup>

Volkmann's achievement with these serenades, providing light and simple chamber-like divertimentos for the general public by putting short dance movements together in a continuous sequence, was not imitated to any great extent by subsequent composers. The serenade for strings as a genre, however, of which Volkmann did produce the first examples, was to become one of the major forms of the latter part of the nineteenth century.

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<sup>287</sup>*Neue Zeitschrift für Musik* 70 (1874), p. 461 and *Leipziger Allgemeine Musikalische Zeitung* 9 (1874), p. 698.

<sup>288</sup> "... ein langer Satz in häufig wechselnden Tempo mit Recitativen, Cantilenen, Tuttisätzen wäre jedenfalls glücklicher 'Phantasie' als 'Serenade' getauft worden." *Leipziger Allgemeine Musikalische Zeitung* 10 (1875), p. 205.

Thus far, only Germanic composers have been considered, but there are two prominent French composers of orchestral suites before 1870: Camille Saint-Saëns and Jules Massenet.

### **Camille Saint-Saëns (1835-1921)**

Saint-Saëns was employed as an organist at the *Madeleine* church in Paris from 1858 to 1877, and had become a professor at the *École Niedermeyer* in 1860 (where Gabriel Fauré was among his pupils). Shortly after attaining this post, Saint-Saëns composed two suites, the previously mentioned *Suite pour violoncelle*, op. 16 (1862), and *Suite pour orchestre*, op. 49, composed in 1863.

The orchestral suite is outlined:

1. *Prélude*, Allegretto moderato; 4/4; D-major
2. *Sarabande*, Sostenuto; 3/2; D-major; ABA
3. *Gavotte*, Vivace; alla breve; B-minor; ABA - Trio (D.C.)
4. *Romance*, Andantino cantabile; 9/8; G-major
5. *Final*, Allegro vivace; 2/4; D-major

This work is scored for a moderately-sized orchestra of strings, doubled winds, two horns, two trumpets, and timpani. Each movement is concise, except for the *Romance*, which is long, chromatic, and expressive. Some of the movements try to capture the spirit of the eighteenth-century dances after which they are named; the *Sarabande*, for example, has accents on the second beat of the bar in an archaic 3/2 metre. The suite combines movements in older styles and characters with the newer

style expressed in the *Romance*, so is an attempt to reproduce an old form with modern elements.

The suite was only published in 1877 (hence the higher opus number than other Saint-Saëns works composed in the early 1860s), and I was unable to determine if the work was ever performed before 1870. Most of the literature on Saint-Saëns does not mention this work, compared to the *Suite* for cello and piano, op. 16 which usually receives a good deal of attention.

### **Jules Massenet (1842-1912)**

Massenet's reputation today is as the most important composer of opera in France in the late-nineteenth and early-twentieth centuries. Before his success in the opera house, however, he had composed a significant body of instrumental music. As a youth, he was a talented composition student and won the *Prix de Rome* competition in 1863. As part of the award, winners had to live in Italy for several years and regularly submit compositions to the award committee. Before his first orchestral suite appeared, Massenet had composed a suite-like work in Italy with the title *Pompéia* that received a performance in Paris in 1866. This was a four-movement work for orchestra that was an "evocation of the ghosts of old Italy" and tried programmatically to "recount several antique scenes."<sup>289</sup> The four movements are:

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<sup>289</sup> "... évocation du fantôme de la vieille Italie ..." "... retracer quelques scènes antiques." C. Bannelier, "Festival Annuel de M. Arban," *Revue et Gazette Musicale* (March 4, 1866), p. 67.

1. *Prélude*
2. *Hymne d'Eros (danse grèque)*
3. *Chant des funérailles*
4. *Bacchanale*

With no precedent for a collection of programmatic orchestral pieces to be called *Suite*, the work was presented as a *phantasie symphonique*. Massenet was later to reuse much of the music from *Pompéïa* in his ballet *Les Érinyes*.

Massenet's next work for orchestra was a non-programmatic collection of orchestral pieces that he entitled *Première Suite d'orchestre en quatre parties*. This was one of the works he composed in fulfillment of his *prix de Rome* commitment and he had originally listed it as *Symphonie (en fa) en 4 parties, Grande partition, orchestre*.

The form of the suite is outlined:

1. *Pastorale et Fugue*, Andantino sostenuto; 6/4; F-major  
- Allegro très décidé; 3/4; F-major
2. *Variations*, Andantino quasi allegretto; 2/4; G-minor
3. *Nocturne*, Andante sostenuto quasi adagio; 9/8; A $\flat$ -major
4. *Marche et Strette*, Allegro moderato tempo di marcia; alla breve; F-minor  
- Allegro moderato; 6/4; F-major

The orchestra required is very large, including piccolo, four horns, four trumpets, three trombones, sax-tuba, two harps, and a large percussion battery. The opening *Pastorale* sounds strikingly like the opening of *Das Rheingold*: a drone is held by the double basses and bassoons while an undulating theme first appears in the cellos, then is repeated in higher and higher registers. The following fugue is quite “eighteenth-century-like,” sounding much like a Leopold Stokowski arrangement of a Bach or Handel fugue. The variations of the second movement are based on a Hungarian folk melody, and the *Nocturne* is long and atmospheric, featuring drones and

harp glissandos. Following the concluding march, the *Strette* cyclically repeats the material of the opening Pastorale, but at a much faster tempo.

Pasdeloup performed the suite on March 24, 1867, and then again on February 2, 1868. The terminology referring to the work varied: a review of the first performance called it *une suite de fragments symphoniques*,<sup>290</sup> while an often cited damning review by Albert Wolff insisted on calling it a symphony.<sup>291</sup> The differences between a suite and a symphony were apparently a serious matter for Massenet, as he immediately responded to Wolff with such phrases as: “In *Le Figaro* yesterday you consecrated the performance of my Symphony (which is an orchestral suite) at the cirque Napoléon . . .” and “My orchestral suite (which is not a symphony) . . .”<sup>292</sup>

In 1870, Massenet produced another suite for orchestra in which the movements were unified through a program. His *2me Suite d'Orchestre (scènes hongroises)* describes “scenes” in the progress of a Hungarian wedding ceremony:

1. *Entrée en forme de danse*
2. *Intermède*
3. *Adieux à la fiancée*
4. *Cortège, bénédiction nuptuale, sortie de l'Eglise*

Rather than a work related to the eighteenth-century notion of the suite, Massenet here produces a set of descriptive, evocative scenes that are put together to illustrate a program; the second suite can be thought of as a ballet for the concert stage. This

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<sup>290</sup>Paul Smith, “Concerts Populaires de Musique Classique” *Revue et Gazette Musicale* (March 31, 1867), p. 99.

<sup>291</sup>Albert Wolff, “Gazette de Paris” *Le Figaro* (February 4, 1868), p. 1.

<sup>292</sup>Jules Massenet, “Correspondance” *Le Figaro* (February 6, 1868), p. 2.

conception is quite different from his *Première Suite d'Orchestre*, which of course had no program, and that Massenet had originally conceived as a symphony. A review of the first performance of the second suite comments on the originality of a score that perfectly captured the spirit of *musique magyar*, and concludes by anticipating a real symphony by Massenet:

We wait for his first symphony; and no doubt we will not wait long, for the encouragements—and the success—have not been absent so far.<sup>293</sup>

Massenet would never write a symphony, but would produce a total of seven orchestral suites, all with programs except for the first. Following Massenet's death, Arthur Pougin (1834-1921) related that he had asked Massenet in 1875 why he had not written a symphony. The way he asked indicates the importance of the genre:

. . . I asked him why, with the richness of his mind and the astonishing science of the orchestra, he had not produced a true symphony, written in the consecrated forms, instead of the instrumental suites, made with charming fashion, but not able to have the value and the bearing of a symphony as written by the masters.<sup>294</sup>

Massenet's response is perfectly in line with the prevailing attitude of the difference between the genres:

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<sup>293</sup>“Nous l'attendons à sa première symphonie; et nous n'attendrons pas longtemps sans doute, car les encouragements—et le succès—ne lui ont pas fait défaut jusqu'ici.” *Revue et Gazette Musicale* (1870), p. 346.

<sup>294</sup>. . . je lui demandais pourquoi, avec la richesse de son cerveau et sa science étonnante de l'orchestre, il ne nous donnait pas une vraie symphonie, écrite dans les formes consacrées, au lieu de ces suites instrumentales, faits par lui d'une façon charmante, mais qui ne pouvaient avoir la valeur et la portée d'une symphonie comme en écrivaient les maîtres.” Arthur Pougin, “Massenet” *Rivista musicale italiana* 19 (1912), p. 932.

I do not believe I have the temperament of a symphonist: to write a good symphony it is not a question of having lots of ideas, but of developing them artfully, to stretch them out, to play with them as you might say, to draw out of them everything they can give. . . . What I have to say, musically, I have to say rapidly, forcefully, concisely. . . . I think, therefore, that I am better suited to opera than to symphony.<sup>295</sup>

With this, I believe we have come to an important dividing point in the genres of the suite and serenade in 1870. The suite and the serenade had both been rejuvenated in the nineteenth century as recreations of the spirit of the previous century. The suite, most often composed by mature, established composers, represented a return to a simpler, concise form that could include archaic and modern elements; it stood beside the genre of the symphony in the conservative tradition, and was an alternative to the new, programmatic genre of the symphonic poem. The serenade, often composed by youthful composers at the start of their careers, represented a return to Haydn and Mozart-like clarity with a form of light entertainment. With Volkmann and Massenet, however, the characters of each genre began to change. Volkmann conceived of his serenades as suite-like collections of short character pieces, while Massenet conceived of the suite as an ordering of scenes relating a program. The next part of this dissertation, covering the period 1871 to 1889, will introduce new sub-categories for both these genres.

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<sup>295</sup>“Je crois que je n’ai pas le tempérament d’un symphoniste: pour faire une bonne symphonie, il ne s’agit pas d’avoir beaucoup d’idées, mais de les développer avec art, de s’en servir longuement, de jouer avec elles si l’on peut dire, d’en tirer tout ce qu’elles peuvent donner. . . . Ce que j’ai à dire, musicalement, il faut que je le dise rapidement, avec force et concision. . . . Je me crois donc plus fait pour l’opéra que pour la symphonie.” Pougin, p. 932. Translation by Demar Irvine, *Massenet: A Chronicle of his Life and Times* (Portland, Oregon: Amadeus Press, 1994).

Two further composers who produced works for which I have found scant information are Jerome Hopkins (1836-1898) and Albert Rubenson (1826-1901). Hopkins was an American composer and music pedagogue based in New York. William Brooks describes him as “a curious amalgam of the traditional singing-school master and the progressive composer and virtuoso performer.”<sup>296</sup> Hopkins composed an orchestral work in 1870 called *Serenade in E* that Brooks describes as idiomatic, engaging, and one of his more exceptional works. I have been unable to find any more information on this piece; perhaps it was inspired by the Brahms *Serenade*, op. 16 which the New York Philharmonic Society had performed in February 1862, or Lachner’s *Suite*, op. 113 which was heard in New York in 1864.

Rubenson was born in Sweden and studied at the Leipzig Conservatory under Gade from 1844-48. By 1850 he was working in Copenhagen as an orchestral musician and composer. In *MGG*, the works list for Rubenson records a work called *Suite für Orchester* and dates it from 1850/51, although I could find no listing of such a composition in any reference sources of Scandinavian music. The entry “Rubenson” in *Baker’s Biographical Dictionary* says that he composed several orchestral suites.<sup>297</sup> There is one such work, but in an arrangement for piano 4-hands, reviewed in 1870 in *Musikalische Wochenblatt*, where it is listed as: *Suite (C-dur) für Orchestre. Arrangement für Piano zu vier Händen* (Copenhagen: C.C. Lose). Apart from a generally unfavorable reception, the review provides no further information on the work

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<sup>296</sup>William Brooks, “Hopkins, (Charles) Jerome,” *New Grove Dictionary of American Music*, H. Wiley Hitchcock and Stanley Sadie, eds. (London: Macmillan Press, 1986), Vol. 2, p. 420.

<sup>297</sup>Nicolas Slonimsky, ed., *Baker’s Biographical Dictionary of Musicians*, 8<sup>th</sup> ed. (New York: Schirmer Books, 1992), p. 1555.



itself. In 1872 there was a performance in Copenhagen and a review mentions the Swedish folk qualities of Rubenson's *Symphonische Suite*.<sup>298</sup>

Since the number of orchestral works discussed above is relatively small, I have assembled a chronology of first and subsequent performances of orchestral suites and serenades during the time frame 1858-70:

**TABLE 1.**

Performances of orchestral suites and serenades by year and location up to 1870.

<b>YEAR</b>	<b>COMPOSER/WORK</b>	<b>[COMPOSED]/PERFORMED</b>
1858	Brahms, Serenade op. 11	[Detmold], Göttingen
1859	Brahms, Serenade op. 16	[Detmold], Hamburg
1860	Brahms, Serenade op. 11 Brahms, Serenade op. 16	Hanover Hamburg, Leipzig
1861	Lachner, Suite no. 1	[Munich]
1862	Brahms, Serenade op. 11 Brahms, Serenade op. 16 Grimm, Suite op. 10 Lachner, Suite no. 1 Lachner, Suite no. 2	Oldenburg New York Aachen, Cologne Frankfurt [Munich]
1863	Brahms, Serenade op. 11 Brahms, Serenade op. 16 Lachner, Suite no. 1	Vienna Vienna Vienna, Cologne, Munich, Frankfurt

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<sup>298</sup> *Allgemeine Musikalische Zeitung* (1872), p. 179.

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|------|---------------------------|--|
|      | Raff, Suite op. 101       | [Wiesbaden]  |
|      | Saint-Saëns, Suite op. 49 | [Paris]  |
| 1864 | Brahms, Serenade op. 11   | Bremen, Zürich, Prague                                 |
|      | Brahms, Serenade op. 16   | Hamburg, Detmold                                       |
|      | Brüll, Serenade no. 1     | Stuttgart (?)  |
|      | Döring, Suite no. 1       | [Dresden]  |
|      | Esser, Suite op. 70       | Vienna, Cologne  |
|      | Lachner, Suite no. 1      | Bremen, Jena, Vienna, Paris, New York                  |
|      | Lachner, Suite no. 2      | Vienna, Leipzig, Detmold, Frankfurt,<br>Aachen, Munich |
|      | Lachner, Suite no. 3      | [Munich], Vienna                                       |
|      | Raff, Suite op. 101       | Karlsruhe, Stuttgart                                   |
| 1865 | Brahms, Serenade op. 11   | Cologne  |
|      | Esser, Suite op. 70       | Leipzig  |
|      | Esser, Suite op. 75       | [Vienna]   |
|      | Lachner, Suite no. 2      | Bremen   |
|      | Lachner, Suite no. 3      | Leipzig  |
|      | Lachner, Suite no. 4      | [Munich]   |
|      | Raff, Suite op. 101       | Breslau, Leipzig, Berlin                               |
| 1866 | Esser, Suite op. 70       | Frankfurt  |
|      | Grimm, Suite op. 16       | Hamburg  |
|      | Lachner, Suite no. 3      | Hannover, Braunschweig, Munich                         |
|      | Lachner, Suite no. 4      | Vienna   |
|      | Raff, Suite op. 101       | Dresden, Vienna  |
| 1867 | Brahms, Serenade op. 11   | Rostock  |
|      | Brüll, Serenade no. 1     | Stuttgart  |
|      | Döring, Suite no. 1       | Dresden  |
|      | Grill, Serenade           | Munich   |
|      | Grimm, Suite op. 16 (?)   | Prague   |
|      | Lachner, Suite no. 1      | Rostock  |
|      | Lachner, Suite no. 2      | Cologne, Hamburg                                       |
|      | Lachner, Suite no. 3      | Vienna   |
|      | Massenet, Suite no. 1     | Paris  |
| 1868 | Lachner, Suite no. 1      | Munich, Boston   |
|      | Lachner, Suite no. 4      | Leipzig, Frankfurt                                     |

	Lachner, Suite no. 5	[Munich], Frankfurt
	Massenet, Suite no. 1	Paris
	Raff, Suite op. 101	Paris
1869	Lachner, Suite no. 1	Oldenburg
	Lachner, Suite no. 5	Leipzig
	Volkmann, Serenade no. 1	Pest
	Volkmann, Serenade no. 2	[Pest]
1870	Brahms, Serenade op. 11	Vienna
	Lachner, Suite no. 2	Frankfurt
	Lachner, Suite no. 3	Vienna
	Lachner, Suite no. 4	Munich
	Lachner, Suite no. 5	Karlsruhe, Prague
	Massenet, Suite no. 2	Paris
	Raff, Suite op. 101	Leipzig
	Volkmann, Serenade no. 3	[Pest]

It is clear that while most works were heard in the major centres of Vienna, Berlin, Leipzig, and Paris, they were also heard in many minor centres as well. In the German lands, orchestral suites and serenades were not composed in specific geographical regions (North vs. South, etc.), nor were they the particular favorites of any particular audience. The suites of Lachner, in particular, became truly international in status, reaching such cities as Vienna, Paris, New York, and Boston soon after their composition in Munich.

### **Reception to the “idea” of suites and serenades**

Following the first performance of Lachner’s first suite in December 1862, one of the earliest published reviews (already cited above) was written by Anton Schindler,

who was then the Frankfurt correspondent of the *Niederrheinische Musik-Zeitung*.<sup>299</sup> After praising the composer and calling the work an important composition admired by both musicians and the general public, he writes:

The next question is why this work carried the old designation "Suite," why not rather the honorable title "Symphony"?<sup>300</sup>

He explains that apart from the closing fugue, each of the other movements is in *optima forma*, clearly inferring that they have at least the forms that could belong in a symphony. He finds no reminiscences of older styles, labeling the work on the whole "modern." Concerning the fugue, he claims that such pieces are common enough as contrapuntal exercises and that they are not exclusive to the classical epoch. Significantly, he then describes an ideal modern use of the title "Suite," that would draw upon influences from both the past and the present, and he foresees this as music of the future:

Should a composer of our day be inclined to put together a musical work with modern dances, such as Waltz, Cotillion, Française, Ecosaise, Polka, and Mazurka, who would dispute his right to the title "Suite"? All the contrapuntal tricks and subtleties of the past can be applied, and Waltz and Cotillion could even be combined in different time signatures in order to create a new kind of symphonic poem from this rich, colourful garland, which would even astound future centuries. Will no one try it?<sup>301</sup>

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<sup>299</sup>Anton Schindler, *Niederrheinische Musik-Zeitung* (December, 1862), pp. 405-06.

<sup>300</sup>"Zunächst darf gefragt werden, warum das Werke die uralte Benennung 'Suite' trägt, warum nicht vielmehr den Ehrentitel 'Sinfonie'?" Schindler, p. 405.

<sup>301</sup>"Wenn nun ein Componist unserer Tage Lust tragen sollte, die gegenwärtig beliebten Tänze, als: Walzer, Cotillon, Française, Ecosaise, Polka und Mazurka, als

Schindler is clearly speaking out against Liszt and the New German school. He hopes that the real music of the future, and a new, alternative kind of symphonic poem, would not be dramatic and programmatic, but rather would draw upon the contrapuntal arts of the past applied to the musical genres of the present.

After Lachner's *Suite No. 1*, op. 113 was performed in Munich on September 28, 1863, the editor of the *Niederrheinische Musik-Zeitung*, Ludwig Bischoff, reviewed the work and expressed the same anti-New German sentiments.<sup>302</sup> He says Lachner's suite was full of invention and fantasy with excellently worked-out, powerful ideas. Bischoff also uses the term "symphonic poem" in a way that does not refer to the New German genre:

. . .this truly symphonic poem, this orchestral work that presented a clear and forceful representation of pure music without programmatic farces and wants to be nothing more than music. . .<sup>303</sup>

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Bestandtheile zu einem musicalischen Kunstwerke zu verbinden und dafür den alten Titel 'Suite' zu wählen, wer würde ihm wohl die Berechtigung hierzu bestreiten? Denn alle contrapunktischen Kunststücke und Spitzfindigkeiten der Vorzeit liessen sich anbei in Anwendung bringen, Walzer und Cotillon könnten sogar in verschiedenen Tactarten zusammengehen, um aus diesem farbenreichen Kranze eine neue Art sinfonischer Dichtungen ins Leben zu rufen, die ohne Zweifel noch spätere Jahrhunderte in Verwunderung setzen würden. Will es Niemand versuchen?" Schindler, p. 406.

<sup>302</sup>Ludwig Bischoff, *Niederrheinische Musik-Zeitung* (October, 1863), p. 329.

<sup>303</sup>“ . . .dieser wirklich symphonischen Dichtung, dieses Orchesterwerkes, das ohne alle programmatistischen Farcen einmal wieder ein recht anschauliches und eindringliches Bild der reinen Musik gibt, die nichts weiter sein will, als Musik. . .” Bischoff, p. 329.

While it is not expressly stated in these reviews, the comparisons made are with the “new” programmatic symphonic poems. If the symphony still represented an art form linked to the traditions of the past, then the symphonic poem was not the only course open to future developments. The non-programmatic suite was more akin to the symphony, and therefore closer to the familiar traditions. The point of view expressed by both Schindler and Bischoff is one of neo-classicism: the perpetuation of an older tradition by bringing it up to date. This contrasts with their perception of modernism in the New German symphonic poem.

Following the publication of Lachner’s first suite, the *Allgemeine Musikalische Zeitung* printed a review of the score.<sup>304</sup> The reviewer makes comparisons with the genre of the symphony, but at the same time pays attention to how closely the work adheres to the traditional form of the suite. With a symphony, the public had certain expectations: the four movements must be homogeneous in style, in spite of all contrasts. He felt that the public should anticipate the same with a suite, but was not so rigid in its expectations, hoping only for a collection of loosely related pieces in related tonalities. For the reviewer, the suite had no comparative standards for the general public as did the symphony. Then follows a description of how a composer of the day goes about composing a suite:

All great composers have followed the rules in working in the spirit of the older masters, departing from the forms and the manner of invention in a contemporary spirit without becoming thereby formless. Imitation was only allowed when it was expressly stated, as for example when Mozart wrote an

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<sup>304</sup> *Allgemeine Musikalische Zeitung* Neue Folge 1 (1863), pp. 436-40.

overture “in Handel’s style.”<sup>305</sup> In a present day orchestral suite, one is best to shun the four movement form and give the work more or fewer movements than in a symphony. Then, one would avoid the customary form of individual symphonic movements and thus, in the spirit of the equality of all the voices, work motives and themes in new or modern characters in unusual forms in a polyphonic style. This marvelous combination of the old—the counterpoint—with the new, was successful in Mendelssohn. . .<sup>306</sup>

The key phrase here is: combining the old with the new to obtain marvelous results.

By 1865, after a performance of Heinrich Esser’s Suite, op. 70 in Cologne, an uncredited writer in the *Niederreinische Musik-Zeitung* began a review with: “Eine Suite? Was ist das?” He reports that many attending the concert had asked this question. Most people perhaps knew what a suite was, but could not understand the appearance of such a new work, full of youthful freshness, that appeared to rejuvenate the idea. In a reference to the idea of historicism, the review proclaims:

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<sup>305</sup>Perhaps the Mozart overture “in Handel’s style” is a reference to the Suite K. 399 that I discussed in an earlier chapter. In 1862, Hans von Bülow had toured Europe as a concert pianist performing, among other works, a composition by Mozart entitled *Ouverture dans le Style de Händel*. On Mozart’s original manuscript, an unknown hand had written on the title page “dans the style d’Handel” probably about the year 1800. At least very early in the nineteenth century, and up to the 1860s, this work was known, and there was evidently an awareness of a much earlier compositional model.

<sup>306</sup>“Alle grossen Tonmeister haben die Regel befolgt, im Geiste der älteren Meister zu arbeiten, aber in den Formen und in der Art und Weise der Erfindung zeitgemäss abzuweichen, ohne freilich dabei formlos zu werden. Nachahmung war nur erlaubt, wenn es ausdrücklich geschah, so z. B. wenn Mozart eine Ouverture ‘im Händel’schen Styl’ schrieb. Bei einer heutigen Orchestersuite würde man sich am besten erstens der viersätzigen Form entbinden und entweder mehr oder weniger Sätze geben, als in der Symphonie. Dann würde man auch die bei Symphonien übliche Form der einzelnen Sätze vermeiden und also im Sinne der Gleichberechtigung aller beteiligten Stimmen, in polyphonem Styl, neu- oder modern geartete Motive und Themen in ungewöhnlicher Form bearbeiten. Herrlich ist diese Verknüpfung des Alten—des Contrapunkts—mit dem Neuen dem genialen Mendelssohn gelungen. . .” *Allgemeine Musikalische Zeitung* Neue Folge 1 (1863), p. 437.

... [The suite] owes its reintroduction into musical society to the archaeological striving towards music of the past, and the fashion, armorial bearings, and terminology are produced in opposition to the illegitimate music of the future.<sup>307</sup>

Once again, the orchestral suite is an alternative to the products of the unmentioned New German School. The reviewer proceeds to outline a history of the suite, beginning with French origins and folk elements. He argues that the symphony traces its origins to the Italian sonata and aria forms from opera (a point of view that German musicologists would soon disavow) and so denies that the French-descended suite had much influence on the development of the symphony.

With this discussion of the symphony as a genre he then asks:

Why have new German composers abandoned the marvelous, completely developed form of the symphony and now entitle a sequence of symphonic movements a "suite"?

He proceeds to offer speculative answers to this question with the initial observation that these composers themselves could hardly justify their use of the ancient name "suite." The first explanation he gives is the contemporary preference for archaism—the fashion to bring something from earlier epochs into the evolution of musical art.<sup>308</sup>

Citing another manifestation of such archaism, he mentions the appearance of works by Scarlatti, Rameau, Bach and Handel on many modern virtuoso recital programs. A

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<sup>307</sup> "... ihre erneute Einführung in die musicalische Gesellschaft nur dem archäologischen Streben nach Vergangenheits-Musik und der Mode, Wappen und Titel dieser im Gegensatze zur illegitimen Zukunftsmusik wieder hervorzuholen, verdanke." *Niederrheinische Musik-Zeitung* (1865), p. 388.

<sup>308</sup> "Die Vorliebe für Archaismen, die Mode, etwas aus den früheren Epochen der Entwicklung der Tonkunst zu bringen. . ." *Niederrheinische Musik-Zeitung* (1865), p. 389.



second response to the above question is a certain tendency of the time to avoid the well established forms in the opera and the symphony.<sup>309</sup> Perhaps because of the high degree of development perceived in these forms, composers were uncomfortable with, or perhaps incapable of, equaling or adding to them with new ideas.

The suite, then, was a form that could rejuvenate music by building on past genres. In fact, the reviewer considered the modern suite to be a new genre, and describes how it differed from the older models:

First, [composers] neglect the principal feature of the old [suites], namely the same tonality of all movements, secondly, after the introduction or the prelude, the movements are not dances, but rather symphonic forms. . . . and even though the symphony, in contrast to the suite, may demand more drama and loftier ideas, the composers of suites, like Lachner, Raff, Esser and Grimm, demonstrate in these works that they are craftsman of the highest order.<sup>310</sup>

Not all writers, however, shared the view that the suite represented a profound reawakening of a form that would point the way to the future. One writer complained that the title *Suite* had literally come to represent the German term *Folge*: the suite could encompass profoundly crafted works in the tradition of the genre, as well as flat,

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<sup>309</sup>“Eine zweite Veranlassung dürfte darin liegen, dass eine gewisse Richtung unserer Zeit sich gern über die herrschenden Formen sowohl in der Oper als in der Sinfonie erheben oder richtiger hinwegheben möchte. . .” *Niederrheinische Musik-Zeitung* (1865), p. 389.

<sup>310</sup>“Denn erstens vernachlässigen sie den Haupt-Charakter der älteren, die gleiche Tonart aller Stücke, und zweitens sind ihre Bestand theile nach der Einleitung oder dem Präludium nicht Tänze, sondern symphonische Sätze. . . . und wenn auch die Sinfonie grösseren Zuschnitt, höheren Schwung der Ideen und mehr dramatische Farbe verlangt, als die Suite, so zeigen doch die Schöpfungen der neueren ‘Suitiers’, wie Franz Lachner, Joachim Raff, Heinrich Esser und Grimm, das sie das Handwerk ihrer Kunst aufs gründlichste verstehen. . .” *Niederrheinische Musik-Zeitung* (1865) p. 389.

tasteless and colourless collections of marches and dances collected under the title.<sup>311</sup>

Another opinion often expressed, echoing Wagner, was that composers were hesitant to compose in a form that was thought to have reached perfection with Beethoven. For example, S.B. wrote the following in 1866:

Many are amazed that many of our contemporary composers write no more symphonies, but resort to older forms, like suites, serenades, and such things. No doubt, this might derive from pleasure in the outmoded, or from a lack of understanding and the strange, incorrect view that the symphony is not a higher, indeed the highest art form. We are certain meanwhile, that among all composers, none who in the present time have brought out suites, etc., can be blamed for such an absurd view, but view their actions simply as a modest admission that they dare not proceed in the dangerous proximity of the gigantic master of the sonata form, Beethoven.<sup>312</sup>

A reviewer in *Allgemeine Musikalische Zeitung*, following a Vienna performance of Lachner's Suite No. 4, discussed how the great classical symphonies had spawned two modern transitional experiments in form: the symphonic poem, that reduced the entire contents of a symphony into one movement, and the suite, that expanded the number of movements of the symphony. The writer hopes that both experiments would eventually fade away, leaving the symphony with an altered, liberated form, in which the content

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<sup>311</sup>*Musikalisches Wochenblatt* 1 (1870), p. 50.

<sup>312</sup>“Man wundert sich von mancher Seite, dass viele unserer heutigen Componisten keine Symphonie mehr schreiben, sondern zu älteren Formen, als Suiten, Serenaden u. dergl., zurückgreifen. Man meint wohl gar, es geschehe dies aus Lust am Alterthümlichen, oder aus Unverstand und in der irrigen seltsamen Meinung, als sei die Symphonie nicht an sich eine Höhere und die höchste Kunstform. Wir sind indess gewiss, dass keiner von all den Componisten, die in neuerer Zeit mit Suiten u.s.w. hervorgetreten sind, sich eine solche absurde Ansicht zu Schulden kommen lässt, glauben vielmehr ihr Vorgehen einfach als ein bescheidenes Eingeständniss ansehen zu sollen, dass sie es nicht mehr wagen, sich in die gefährliche Nähe des riesigen Meisters der Sonatenform, Beethoven, zu begeben.” S.B. “Recensionen,” *Allgemeine Musikalische Zeitung* (1866), pp. 70-71.

and organization of movements had attained greater freedom. He feels that Lachner and Esser had actually achieved such new symphonies, but they still called their works suites:

It cannot be understood, why artists like Lachner and Esser under such conditions should not courageously acknowledge the symphony: their last orchestral suites are not heard at all as older "Suites" and are in any case, more than any other art form, heard as symphonies.<sup>313</sup>

Opposed to this point of view, however, was the general idea that suites and serenades were light and unpretentious entertainments. These lighter types of entertainment nevertheless required modern characteristics, as was demanded by nineteenth-century musical aesthetics:

The Suite and Serenade are much more consistent with the creative capacity of the present, with their briefer forms and their lighter content, than that genre which accommodates the whole power and abundance of Beethoven's genius. . . . Just as the modern suite has polished and made flexible the brittle organ-like style of old, so now the serenade can also no longer be satisfied with the loose, superficial trifling that it was formerly. . . . When they moved into the concert hall, raising independent artistic claims, they needed a sharper intellectual spice.<sup>314</sup>

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<sup>313</sup>“Es ist nicht einzusehen, warum Künstler wie Lachner und Esser sich unter solchen Bedingungen nicht herzhaft zur Symphonie bekennen sollten: ihre letzten Orchestersuiten gehören der alten ‘Suite’ gar nicht und der Symphonie jedenfalls mehr an, als irgend einer andern Kunstform.” *Allgemeine Musikalische Zeitung* (1866), p. 235.

<sup>314</sup>“Die Suite und Serenade entsprechen mit ihren knapperen Formen, ihrem leichter gewogenen Inhalt dem schöpferischen Vermögen der Gegenwart weit mehr als diejenige Gattung, welche die ganze Macht und Fülle des Beethovenschen Genius in sich aufgenommen. . . . Wie nun aber die moderne Suite den spröden orgelartigen Stil der alten geglättet und geschmeidigt, so kann auch heut zu Tage die Serenade sich nicht mehr an dem lockeren oberflächlichen Tongetändel genügen lassen, in welchem sie sich ehemals ausschliesslich gefiel. . . . Indem sie in den Concertsaal übersiedelte,

Concerning the genre of the serenade, reviews cited above describe the “character” of the serenade as a light, unpretentious form of musical entertainment. The works of Brahms, Grill, Brüll, and then Volkmann looked back to and revived the character of the late-eighteenth century serenade.

Contemporary sources, however, rarely mention the “character” of the suite. For the mid-nineteenth century audience, the suite was a revival of an older formal idea filled with modern content, often mixing retrospective stylistic elements. The idea prevailed that the suite represented a new genre, different from, but related to, the symphony and a real alternative to the programmatic symphonic poem. The quotations cited demonstrate that at least some musicians and journalists, from the viewpoint of the 1860s, hoped the orchestral suite, a product of the more conservative “neo-classic” composers, would be the music of the future.

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selbstständige künstlerische Ansprüche erhob, bedurfte sie einer schärferen geistigen Würze.” Otto von Gumprecht, “Berliner Musikbriefe,” *Musikalische Wochenblatt* (1870), p. 38.

## Suites and Serenades 1871-89

The major political and social event that opens the decades of the 1870s and 1880s is the Franco-Prussian war. The French were defeated and lost, along with their pride, portions of the Alsace and Lorraine provinces to Germany. In an outburst of nationalism, a group of French composers and musicians, organized by Saint-Saëns, formed the *Société Nationale de Musique* under the motto “Ars gallica.” Not only were they trying to reject the influence of German music, but also wanted to avenge themselves and their colleagues in the face of a French musical establishment that rejected French compositions in favour of German symphonies and Italian operas.<sup>315</sup>

The events of 1871 happened rather quickly: on January 28 Paris capitulated to the Prussians, and on February 25, Saint-Saëns declared “Ars gallica.” As previously cited, Dahlhaus felt the *Société Nationale* to be a contradiction because he saw their output as symphonies after the German models of Haydn, Mozart and Beethoven. Richard Taruskin also recently stated that the *Société Nationale* “fostered the greatest rash of Teutonizing *néoclassicisme* in the history of French music,”<sup>316</sup> but then points out that a new type of mediocre salon music “dans le style ancien” makes up much of the repertory. Such works, often suites, and another new genre that was particularly French, the programmatic orchestral suite, actually outweigh the production of Teutonicized French symphonies by the *Société Nationale*.

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<sup>315</sup>Elaine Brody, *Paris: The Musical Kaleidoscope 1870-1925* (New York: George Braziller, 1987), p. 17.

<sup>316</sup>Richard Taruskin, “Review: Back to Whom? Neoclassicism as Ideology,” *Nineteenth-Century Music* 16 (1993), p. 290.

For German composers, the Franco-Prussian war seemed to solidify their feelings of musical superiority over the French, and musical activities and events continued as usual. As for other countries, suites and serenades composed by Scandinavian, Czech, Polish and Russian composers now begin to appear, but not always as expressions of nationalism.

The suites of Lachner did not fade from the concert repertory of the 1870s and 1880s. All of his suites remained fashionable and were often performed in many cities all over Europe. The suites also remained influential; his Suite No. 5 was given in Moscow in 1871 which perhaps influenced Tchaikovsky's first work in the genre. Concert performance reviews of suites Lachner composed in the previous decade continued to praise his talents and recognized the qualities of the suite as a new orchestral genre. For example, following a performance of Suite No. 3 in Leipzig in 1874, an uncredited reviewer in the *Allgemeine Musikalische Zeitung* wrote:

It is in fact a joy to listen to a work, in which one finds so much theoretical craftsmanship mated with such fine aesthetic taste, and it gives special pleasure to follow with comfortable ease the musical thoughts of the old master and regenerator of the suite.<sup>317</sup>

The Suite No. 2, performed again after its premiere in Munich almost twelve years earlier, led the *Allgemeine Musikalische Zeitung* to proclaim: "Such works in the

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<sup>317</sup>"In der That ist es auch eine Freude, einen Werke zuzuhören, in welchem sich so viele theoretische Meisterschaft gepaart mit so feinem ästhetischen Geschmack findet, und gewährt es ein besonderes Vergnügen, dem Altmeister und Regenerator der Suite in seinen musikalischen Gedankengängen so recht in geistiger Behaglichkeit wieder einmal folgen zu können." *Allgemeine Musikalische Zeitung* (1874), p. 796.

present time are no longer written!"<sup>318</sup> For a special series of concerts commemorating Lachner's 75<sup>th</sup> birthday on Easter Sunday, 1877 his suites were praised:

... [since 1863] they have conquered the world. . . .In fact they are worthy beside the great symphonies our classical masters!<sup>319</sup>

Lachner is one of the few composers I discussed in the previous chapter who continued to compose such neo-classical works after 1870—he produced three more orchestral suites and a chamber suite. Brahms, of course, did not compose any further orchestral serenades, but turned to the genre of the symphony; he completed four of perhaps the most admired symphonies of the nineteenth century in the years 1876, 1877, 1883, and 1885. Brüll wrote two more serenades and also composed a number of suites for piano and other chamber combinations. Döring and Grill composed no further suites or serenades after the 1860s, and Volkmann, following his influential serenades for strings, composed no more such works. Esser and Grimm, like Brahms, each composed symphonies in the 1870s, but Grimm would eventually compose a third suite for strings in 1895. Raff, Massenet, and Saint-Saëns would all contribute further programmatic suites, and Raff would also compose a number of non-programmatic chamber suites.

Since the repertory becomes quite large in the 1870s and 1880s, I will present the works categorized by different genre types. The first category is the non-programmatic

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<sup>318</sup>"Solche Werke werden in der That gegenwärtig wenige mehr geschrieben!" *Allgemeine Musikalische Zeitung* (1876), p. 316.

<sup>319</sup>"... sie hat sich seitdem die Welt erobert. . . . Reiht sie sich ja den grossen Symphonien unserer classischen Meister in der That wuerdig an!" *Allgemeine Musikalische Zeitung* (1877), p.360.

orchestral suite after the examples produced by Lachner, and the most prominent composer to contribute such works is Tchaikovsky. The second category is the programmatic, or character suite in which the work as a whole projects a program, or evokes a specific locale. Notable composers in this category are Dvořák, and again Tchaikovsky. Such works usually have a programmatic title, or each movement is descriptively titled. Continuing with the precedent set by Grimm, there is a category of the suite for string orchestra, and Grieg's *Holberg Suite* is in this group. A large group of compositions is made up of chamber suites, including suites for solo piano. A branch of this category is the programmatic chamber suite, and although it is not usually referred to as a suite, Musorgsky's *Pictures at an Exhibition* is such a composition. The final suite category is the extract suite, which includes such works as Bizet's *L'Arlesienne Suite* and Grieg's *Peer Gynt Suites*.

The serenade repertory falls into three categories. Firstly, the multi-movement orchestral serenade after the model of Brahms's early works. Secondly, the serenade for strings, a category originating with Volkmann which includes the famous pieces by Tchaikovsky and Dvořák. A third category includes serenades that do not belong to the first two, such as serenades for wind instruments, single-movement serenades, characteristic serenades, and chamber serenades.

For each category, I will list the repertory, discuss a few of the works in detail, and summarize the characteristics of the genre. I concentrate on the works which I have examined in score.

### **The non-programmatic orchestral suite**



Brink, Jules ten (1838-1889), *1ère Suite d'Orchestre (en sol)*, Paris: F. Mackar, 1878.

1. *Ouverture*, Presto; 2/4; G-major
2. *Andante*, Sans Lenteur; 4/4; D-major
3. *Scherzo*, Prestissimo; 6/8; B $\flat$ -major
4. *Polonaise*, Moderato maestoso; 3/4; G-minor (ends in G-major)

Busoni, Ferruccio (1866-1924), *Symphonische Suite für Orchester*, Leipzig: C.F. Kahnt, 1888.

1. *Praeludium*, Allegro giusto; 3/4; A-minor (ends in A-major)
2. *Gavotte*, Moderato; alla breve; D-minor; ABA
3. *Gigue*, Allegro vivace; 12/16; A-minor
4. *Langsames Intermezzo*, Adagio non troppo; 3/4; E-major
5. *Alla breve (Allegro fugato)*, Allegro energico; alla breve; A-minor

Coster, Charles Henri (1827-1879), *Suite pour orchestre*, op. 14, Paris: J. Maho, 1886 (composed 1879).

1. *Prélude*, Andante; 3/4; D-major; ABA
2. *Scherzo*, Allegro vivace; 3/4; D-minor; (with 2 Trios)
3. *Intermezzo*, Andante; 4/4; F-major; ABA
4. *Marcia*, Tempo di marcia pomposa; 4/4; D-major; ABA

Davīdov, Karl Yul'yevich (1838-1889), *Suite pour orchestre*, op. 37, St. Petersburg: W. Bessel, 1888.

1. *Scène rustique*, Moderato; 2/4; F-major; Sonata
2. *Quasi valse*, Andante; 3/8; B $\flat$ -minor; Rondo
3. *Scherzo*, Presto; 3/4; E-major; ABA-Trio-ABA
4. *Petite romance*, Adagio; 4/4; A $\flat$ -major
5. *Tempo di marcia*, Animato; 4/4; F-major; ABA

Dubois, Théodore (1837-1924), *Première suite d'orchestre*, Paris: Heugel, 1874.

1. *Prologue*, Andante molto espressivo; 3/4; E-major
2. *Badinage*, Allegro molto leggiero; 6/8; E-minor; ABA
3. *Andantino-Rêverie*, Andantino quasi andante; 4/4; G $\flat$ -major; ABA
4. *Petite Marche*, Allegro 2/4; B $\flat$ -major; ABA

Guiraud, Ernest (1837-1892), *Suite d'orchestre en Quatre Parties*, Paris: Durand, Schoenewerk & Cie., 1870.

1. *Prélude*, Moderato un poco Andante; 4/4; D-minor; ABA
2. *Intermezzo*, Allegro; 2/4; D-minor; ABA
3. *Andante*, Andante un poco Adagio; 9/8; B $\flat$ -major; ABA
4. *Carnival*, Allegro; 3/4; D-minor; Rondo

\_\_\_\_\_. *2me Suite d'Orchestre en 4 Parties*, Paris: Durand, Schoenewerk & Cie., 1884.

1. *Petite Marche*, Moderato; 4/4; F-major; Rondo
2. *Divertissement*, Allegretto; 3/8; D-minor; ABA
3. *Rêverie*, Andante; 6/8; A-major
4. *Finale*, Allegro animé; 2/4; F-major

Klughardt, August (1847-1902), *Suite für Orchester*, op. 40, Berlin: Adolph Fürstner, 1883.

1. *Ballade*, Moderato; 6/8; A-minor
2. *Sarabande*, Lento; 3/4; E-major; ABA
3. *Gavotte*; 4/4; A-major; ABA-Trio (D.C.)-Coda
4. *Scherzo*, Allegro vivace; 3/4; A-minor; ABA-Trio (D.C.)-Coda
5. *Lied*, Larghetto; 4/4; D-major
6. *Finale*, Allegro molto; 2/4; A-major; Sonata

Lachner, Franz Paul (1803-1890), *Suite no. VI in vier Sätzen für grosses Orchester*, op. 150, Mainz: B. Schott's Sohne, 1872.

1. *Introduction and Fuge*, Andante maestoso; 4/4; C-major (ends on G-major)  
-Allegro moderato; 4/4; C-major (opening Andante returns)
2. *Andantino*, Andantino; 2/4; G-major
3. *Gavotte*, Allegro assai quasi Presto; 2/4; C-major; Rondo
4. *Finale*, Adagio (*Trauermusik*); 4/4; C-minor (ends on G-major)  
-Andante maestoso (*Festmarsch*); 4/4; C-minor (ends in C-major)

\_\_\_\_\_. *Suite no. VII in vier Sätzen für grosses Orchester*, op. 190, Mainz: B. Schott's Sohne, 1882.

1. *Ouverture*, Andante; alla breve; D-minor

- Allegro; alla breve; D-minor
- 2. *Scherzo*, Allegro assai; 3/4; D-minor; ABA
- 3. *Intermezzo*, Andantino; 2/4; F-major; ABA
- 4. *Chaconne e Fuga*, Andante maestoso; 3/4; D-minor  
-Allegro moderato; 4/4; D-minor (ends in D-major)

Magnard, Alberich (1865-1914), *Suite dans le style ancien*, op. 2, Paris: Joubert, 1892 (composed 1888).

1. *Francaise*, Allegro giocoso; 2/4; G-minor
2. *Sarabande*, Mesto; 3/4; G-minor (ends on G-major)
3. *Gavotte*, Allegro; alla breve; G-minor; ABA
4. *Menuet*, Tranquillo; 3/4; G-minor; ABA
5. *Gigue*, Energico; 6/16; G-minor; ABA (ends with a reprise of *Sarabande*)

Moszkowski, Moritz, *Orchestral Suite*, 1886.

1. Allegro molto e brioso
2. Allegretto giocoso
3. Tema con variazione
4. Intermezzo, Allegro molto e brioso
5. *Perpetuum mobile*, Vivace.

Rezniček, Emil Nikolaus von (1860-1945), *Symphonische Suite*, Leipzig: Siegel, 1884.

1. *Ouverture*, Sehr gehalten; Common time; E-minor; Sonata
2. *Adagio*, Sehr ruhig, aber nicht schleppend; 3/4; F-major; ABA
3. *Scherzo finale*, Sehr rasch und erregt; 3/4; E-minor

Tchaikovsky, Pyotor Il'yich (1840-1893), *Suite No. 1*, op. 43, Moscow: Jurgenson, 1880.

1. *Introduzione e Fuga*, Andante sostenuto; 4/4; D-minor (ends on D-major)
2. *Divertimento*, Allegro moderato; 3/4; B $\flat$ -major; ABA
3. *Intermezzo*, Andante semplice; 2/4; D-minor; Rondo
4. *Marche miniature*, Moderato con moto; 2/4; A-major; ABA
5. *Scherzo*, Allegro con moto; 4/4; B $\flat$ -major; Rondo
6. *Gavotte*, Allegro; 4/4; D-major; ABA-Coda

\_\_\_\_\_. *Suite No. 3*, op. 55, Moscow: Jurgenson, 1884.

1. *Elégie*, Andantino molto cantabile; 6/8 (2/4); G-major
2. *Valse mélancolique*, Allegro moderato; 3/4; E-minor
3. *Scherzo*, Presto; 6/8 (2/4); E-minor

4. *Tema con variazioni*, Andante con moto; 4/8; G-major; (12 variations)  
-Finale, Polacca; G-major

Lachner composed two further numbered orchestral suites after 1870: Suite No. VI, op. 150 and Suite No. VII, op. 190. The Suite No. VI was perhaps the most successful; in 1872 alone, it was heard in Leipzig on three separate occasions, and many more times in the following years. A few words from one of the many reviews of this work are translated here:

... already the master proved in his five preceding suites ... his sensational and ingenious mastery of this form, which he brought to bloom in place of the symphony which Beethoven had exhausted...<sup>320</sup>

This review not only sanctions the suite as an alternative to the symphony, but assigns it an equal value in the concert hall.

Between the sixth and seventh suites, Lachner composed an unnumbered suite entitled *Ball-Suite*, op. 170. This work falls under the category of characteristic suite, so I will discuss it later in more detail. In 1881, Lachner, at 78 years of age, composed his seventh and last orchestral suite. The work seems to bring Lachner's achievements full circle: he again wrote a suite in D-minor of a similar character to the Suite No. 1 from

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<sup>320</sup>... hat der Meister schon in seinen fünf vorhergehenden Suiten für Orchester ... seine eclatante und originelle Meisterschaft in dieser Form bewiesen, welche er an Stelle der durch Beethoven gewissermaassen erschöpften Symphonie vorzugsweise wieder auf blühen machte. . ." *Allgemeine Musikalische Zeitung* (1872), p. 191.

1861. In 1882, the *Allgemeine Musikalische Zeitung* commented on Lachner as a composer of suites:

The first suite of Lachner, also in D-minor, appeared almost twenty years ago; I then hoped the master would once again return, for a change, to the symphony. It appears, however, that he can no longer resolve to devote himself to this classical form and higher flights of intellect, in that he brought out six further suites after the first one of greater or lesser worth (not counting the Ball-suite), yet always interestingly conceived and most effectively orchestrated.<sup>321</sup>

According to the review, it appears that Lachner was unwilling, or more probably, unable to compose a symphony after he had turned to the simpler form of the suite. To compose a symphony was an achievement, while the suite was a genre of interesting effects.

Tchaikovsky's first suite appeared in 1880, after he had composed three symphonies. The origins and gestation of this work are traced through various items of correspondence collected and published by Tchaikovsky's brother, Modeste.<sup>322</sup>

Extracting the references to the first suite in this collection, the following chronology emerges:

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<sup>321</sup>“Die erste Suite von Lachner, ebenfalls in D-moll, erschien vor nahezu zwanzig Jahren; ich hoffte damals, der Meister würde noch derselben auch wieder einmal zur Abwechslung zur Symphonie zurückkehren. Es scheint aber, dass er sich zu dieser klassischen Form und zu so hohem Fluge nicht mehr entschliessen konnt, indem er in der Zwischenzeit der ersten, die Ballsuite ungerechnet, noch sechs weitere Suiten von grösserem oder geringeren Werthe, jedoch stets interessant concipirt und höchst effectvoll instrumentirt, folgen liess.” *Allgemeine Musikalische Zeitung* (1882), p. 141.

<sup>322</sup>Modeste Tchaikovsky, *The Life & Letters of Peter Ilich Tchaikovsky*, trans. and ed. by Rosa Newmarch (London: John Lane, 1906). The two dates given for each letter cited from this work are the old Russian dating followed by the equivalent date on the modern Gregorian calendar.

Letter to N.F Von Meck "Verbovka, August 25 (September 6), 1878."

"... I have already told you that at Brailov I jotted down the sketch of a scherzo for orchestra. Afterwards the idea came to me of composing a series of orchestral pieces out of which I could put together a Suite, in the style of Lachner. Arrived at Verbovka, I felt I could not restrain my impulse, and hastened to work out on paper my sketches for this Suite. . . . The Suite will consist of five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Intermezzo (Echo du bal), (5) Rondo."<sup>323</sup>

Tchaikovsky had conceived of a particular type of suite "in the style of Lachner" which to him meant merely a series of orchestral pieces. It is significant that he planned a five movement work which avoided a first movement sonata-allegro form. Tchaikovsky's sketch resembles Lachner's Suite No. 2 in appearance: a five-movement work opening with *Introduction and Fuge* and concluding with a movement in rondo form. Two of the other movements in Lachner's suite are *Andante* and *Intermezzo*. Lachner also used an introduction and fugue for his sixth suite, and includes a *Scherzo* in suites 4, 5, and 7. A few months later, however, Tchaikovsky had altered the form:

Letter to Modeste Tchaikovsky "Kamenka, November 13 (25), 1878"

"This short and — if I am not mistaken — excellent Suite is in five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) March Miniature, (5) Giant's Dance."<sup>324</sup>

The Intermezzo and Rondo were changed to a march and a "Giant's dance." But this form would again be altered, and within a year Nikolai Rubenstein performed the suite in Moscow on November 11, 1879, in the six movement form by which it is now known.

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<sup>323</sup>*Life & Letters*, p. 316.

<sup>324</sup>*Life & Letters*, p. 324.

As the printing of the work proceeded, Tchaikovsky wrote to his publisher that he was trying to write more easily and simply<sup>325</sup> and that compared to some of his other works, the suite was “child’s play.”<sup>326</sup> A further letter expresses Tchaikovsky’s attitude towards a particular movement in the composition:

Letter to N.F. von Meck “Rome, February 16 (28), 1880”

“I chose the title of *Divertimento* for the second movement of my Suite, because it was the first which occurred to me. I wrote the movement without attaching any great importance to it, and only interpolated it in the Suite to avoid rhythmical monotony. I wrote it actually at one sitting, and spent much less time upon it than upon any other movement. As it turns out, this has not hindered it from giving more pleasure than all the rest.”<sup>327</sup>

The suite was one of Tchaikovsky’s most performed orchestral works in the decades of the 1880s and 1890s, and was the first work he conducted at his Carnegie Hall appearance in New York on May 7, 1891.

Tchaikovsky’s second suite is a characteristic suite, and so I will describe it later in more detail. The third suite, op. 55, today perhaps the most popular orchestral suite from the nineteenth century, is mentioned in Tchaikovsky’s diary entries from 1884:

April 16 (28), 1884: “In the forest and indoors I have been trying to lay the foundation of a new symphony. . . but I am not at all satisfied. . . . Walked in the garden and found the germ, not of a symphony, but of a future Suite.”

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<sup>325</sup>*Life & Letters*, p. 361.

<sup>326</sup>*Life & Letters*, p. 366.

<sup>327</sup>*Life & Letters*, p. 371.

April 17 (29): "Jotted down a few ideas."

April 19 (May 1): "Annoyed with my failures. Very dissatisfied because everything that comes into my head is so commonplace. Am I played out?"

April 26 (May 8): "This morning I worked with all my powers at the Scherzo of the Suite"

April 30 (May 12): "Worked all day at the Valse (Suite)..."

May 8 (20): "... finished the Andante. I am very pleased with it."

May 11 (23): "The first movement of the Suite, which is labeled 'Contrasts,'... has grown so hateful since I tormented myself about it all day long that I resolved to set it aside and invent something else."

May 23 (June 4): "... The Suite is finished."

Tchaikovsky had conceived of the first suite as an orchestral work in the style of Lachner and then proceeded to compose it as such. The third suite, however, had a different conception—it had been planned as a symphony, but inspiration failed Tchaikovsky, and the work became a suite. He was immensely proud of the composition as a suite:

Letter to P. Jurgenson "Grankino, June 20 (July 2), 1884"

"A work of greater genius than the new Suite never was!!! My opinion of the newborn composition is so optimistic..."

Letter to S.I. Taneiev "Grankino, June 30 (July 12), 1884"

"At the present moment I am composing a third Suite. I wanted to write a Symphony, but it was not a success. However, the title is of no consequence. I have composed a big symphonic work in four movements: (1) Andante; (2) another Valse; (3) Scherzo; (4) Theme and Variations."



The latter quotation indicates Tchaikovsky's approach to the symphony as "a big symphonic work in four movements" and that such a work could also be labeled a suite (if the first movement was not in sonata form). The idea of the suite as a failed symphony is again reinforced. The fourth movement *Theme and Variations* became an extremely popular work and was often performed by itself on concert programs. The third suite was first performed in St. Petersburg in January, 1885 under Hans von Bülow, and was soon, along with the first suite and the *Serenade for Strings*, to become one of Tchaikovsky's most performed compositions.

In addition to Lachner, only three other composers published non-programmatic orchestral suites in Germany in these decades: Busoni, Klughardt and Rezníček. Busoni was in his early twenties and studying in Leipzig when he composed his first orchestral work: the *Symphonische Suite*, op. 25. Each of the five movements is quite lengthy, and he employs a large orchestra with expanded winds, brass, and percussion. The movement types and their ordering, however, are clearly modelled after the suites of Lachner. Klughardt employs a smaller orchestra than Busoni: strings, doubled winds, two horns, and two trumpets. In this work, the six movements are a mixture of eighteenth and nineteenth-century forms, also found in examples by Lachner, and the suite concludes with a finale in full sonata form. The suite by Rezníček opens with a movement in sonata form and, after a slow movement, concludes with a scherzo.

The largest number of non-programmatic orchestral suites were composed in France. The suites by Brink (a Dutch composer who lived and worked in Paris), Coster, Dubois and Guiraud are all in four relatively short movements, and were first performed by Padeloup for the *Concerts classiques*. Each suite has roughly the same format: the first movement is a *Prélude*, *Prologue* or *Ouverture* (except for the 2nd suite by Guiraud

which opens with a *Petite marche*), and the middle movements are titled either *Scherzo*, *Adante*, *Intermezzo*, or *Rêverie*, and the concluding movement is a march, or some type of dance. Even the title *Suite* seems to have carried little meaning: according to a review in *La Chronique Musicale*,<sup>328</sup> the suite of Dubois was originally performed under the title *Fragments symphoniques* in 1873, and then a year later, with no changes to the music, was renamed *Suite d'orchestre*.

Writers of the time recognized the superficiality of many of these pieces, and took exception to their frequent appearances on concert programs. Padeloup performed the Brink suite on several occasions, and a typical reaction appeared in *La Chronique Musicale* in 1875:

To me the piece seems absolutely out of place on the programs of an institution entirely dedicated to *serious* symphonic music. Not only does Brink's music have no symphonic character, but is also of a style absolutely lacking in quality, and it is shocking that it appears in the house of Beethoven and Mozart.<sup>329</sup>

As I will show presently, the programmatic suite, of which Massnet was the leading composer, was far more acceptable to the French critics.

The suite by Magnard, which appeared in 1888, is unique in this category because, as its title suggests, it is deliberately modelled after suites of the previous century. Specifically, the primary model appears to be the keyboard suites of Bach.

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<sup>328</sup> *La Chronique Musicale* 3 (1874), p. 177.

<sup>329</sup> "Ce morceau me semble absolument déplacé sur les programmes d'une institution consacrée tout entière à la musique symphonique *sérieuse*. Non-seulement la musique de M. Ten-Brink n'a aucun caractère symphonique, mais en outre elle est d'un style qui manque absolument de tenue et qui paraît tout à fait choquant dans la maison de Beethoven et de Mozart." H. Marcello, *La Chronique Musicale* 7 (1875), p. 28.

Perhaps evoking the atmosphere of an eighteenth-century orchestra, Magnard employs a small ensemble of strings, doubled winds, two horns and one trumpet. This work is unique among all the orchestral suites I have mentioned thus far, because each of the movements is in the same key of G-minor. This type of suite, written “in ancient style,” would become quite popular, with many examples of such works appearing over the next few decades.

The orchestral suite by Moszkowski was a commission from London’s Philharmonic Society, and again, just as in Paris, the place of such works on concert programs was brought into question:

Unfettered by the necessity of musically suggesting a number of dramatic incidents. . . the composer merely provides us with five pleasing and tuneful movements. . . we cannot say that the Suite is of sufficient importance to occupy so large a portion of a Philharmonic programme.<sup>330</sup>

Even when Tchaikovsky appeared in London to conduct the third suite, the same reaction occurred in the *Musical Times*:

. . . we venture to hope that they are not the best works in his catalogue. Amateurs would have preferred music of greater pretense. . .<sup>331</sup>

Finally, the Russian composer Davīdov published a suite in 1888 that is clearly modelled after, and influenced by, the works of Tchaikovsky. Davīdov had served as the principal cellist of the Gewandhaus Orchestra in Leipzig before becoming a professor at

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<sup>330</sup>*Musical Times* (1886), p. 403.

<sup>331</sup>*Musical Times* (1888), p. 216.

the St. Petersburg conservatory. He was acquainted with Tchaikovsky through the 1880s and undoubtedly would have been familiar with his orchestral suites.

The non-programmatic orchestral suite, which was so admired and projected as perhaps the music of the future in critical writings of the 1860s, had become different types of compositions to various composers. Lachner continued to contribute substantially to the genre and was emulated by Tchaikovsky. Their style in these works still drew upon neo-classical aesthetics (simplicity, clarity, formal balance, and the evocation of eighteenth-century forms) that avoided programmatic modernism but still resembled the symphony. French composers, however, saw the genre as a forum for presenting four to six brief, inconsequential but colourful movements that were practically guaranteed to be performed at the *Concerts classiques*.

### **The suite for string orchestra**

Grieg, Edvard (1843-1907), *Aus Holbergs Zeit, Suite im alten Stil für Streichorchester*, op. 40. Leipzig: C.F. Peters, 1885.

1. *Preludium*, Allegro vivace; 4/4; G-major; ABA
2. *Sarabande*, Andante; 3/4; G-major; Binary
3. *Gavotte*, Allegretto; Alla breve; G-major; ABA-Musette-D.C.
4. *Air*, Andante religioso; 3/4; G-minor; Binary
5. *Rigaudon*, Allegro con brio; Alla breve; G-major; Binary-Trio-D.C.

Janáček, Leoš (1854-1928) *Suite*, 1877.

1. Moderato; Alla breve; G-minor
2. Adagio; 4/4; G-major; Binary
3. Andante con moto; 4/4; G-major; Binary
4. Presto; 3/4; D-minor; ABA
5. Adagio; 4/4; Bb-major
6. Andante; 4/4; B-minor; ABA - ends on B-major

Nielsen, Carl (1865-1931), *Kleine Suite für Saiteninstrumente*, op. 1. Copenhagen: Hansen, 1890 (composed 1888).

1. *Präludium*, Andante con moto; 4/4; A-minor
2. *Intermezzo*, Allegro moderato; 3/4; D-minor
3. *Finale*, Andante con moto; 4/4; A-minor - ends in A-major

Wüerst, Richard (1824-1881), *Russian Suite for String Orchestra with Violin obligato*, op. 81. London: Augener, n.d.

1. *Vorspiel*, Allegro moderato; 3/2; E-minor; ABA
2. *Träumerei*, Andante con moto; 6/8; E-major; ABA
3. *Intermezzo*, Allegro vivace e grazioso; 2/4; C-major; AB
4. *Trepak*, Allegro ma non troppo; 2/4; E-major; Rondo

Each of these suites is of a different type. The *Holberg Suite* by Grieg is a work “in olden style” expressly trying to capture the musical style of Holberg’s time,<sup>332</sup> with no real programmatic connection with the great poet. The Janáček suite is an unusual collection of six short, simple pieces not arranged after any formal model; the work as a whole begins and ends in different keys. Nielsen’s suite, in only three movements, after the brief opening *Präludium* has two long and substantial movements that are sectional with multiple key and tempo changes. The Wüerst suite with obligato violin, a character suite called “Russian” because of the last movement *Trepak*, is a light work presenting few technical difficulties for the violinist that was likely intended for amateur performers.

Grieg’s suite was originally composed for piano in 1884 to mark the 200<sup>th</sup> anniversary of Holberg’s birth, and he set it for string orchestra the following year.

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<sup>332</sup>Ludvig Holberg (1684-1754) was born in Norway, but educated in Copenhagen and Oxford. He is considered the founder of Danish literature and, notably in his plays, established Danish as a literary language.

Grieg preferred the orchestral version, and wished it to be published in that form.

About the suite he said:

It recalls the time, when one had no personality, and rather without missing it, always wrote in canons, figurative chorales and fugues.<sup>333</sup>

His goal in the work was to capture a perceived impersonal spirit in the music of the early eighteenth century—clearly a neo-classical ideology.

These are examples of the few, relatively rare suites for strings from this period; by far the most prominent genre for string orchestra was the serenade. Only Grieg's suite, with the references to and forms of the eighteenth century, still relates to the esthetics of the original suites for strings from the 1860s by Grimm and Döring.

### **The chamber suite**

Raff continued to compose chamber suites for various instrumental combinations through this period:

Quatuor Nr. 6, *Suite in älterer form*, op. 192, no. 1. Leipzig: C.F. Kahnt, 1874.

1. *Präludium*, Larghetto; 4/4; C-minor; ABAB
2. *Menuett*, Allegro; 3/4; C-major; ABA
3. *Gavotte und Musette*, Allegro; 2/2; C-minor; ABA
4. *Arie*, Largo; 4/4; A-minor
5. *Gigue-Finale*, Vivace; 6/8 2/4 3/8; C-minor; ABA

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<sup>333</sup>“Es erinnert an die Zeit, wo man gar keine Persönlichkeit hatte, sondern ohne etwas derartiges zu vermissen, immer Canons, figurierte Choräle und Fugen los darauf schrieb.” Letter dated Lofthus, August 26, 1884. As quoted in *Edvard Grieg Complete Works*, Vol. 9 (Frankfurt: C.F. Peters, 1978), p. 189.

Quatuor Nr. 8, *Suite in Kanonform*, op. 192, no. 3. Leipzig: C.F. Kahnt, 1874.

1. *Marsch*, Allegro; 4/4; C-major; ABA
2. *Sarabande*, Andante moderato assai; 3/4; C-minor
3. *Capriccio (Kanon)*, Vivace; 2/4; C-major
4. *Arie (Doppel Kanon)*, Quasi Larghetto; 3/4; Ab-major; ABA
5. *Gavotte und Musette*, Allegro; 4/4; Eb-major
6. *Menuett*, Allegro molto; 3/4; C-major
7. *Gigue*, Allegro; 6/8 2/4 3/8; C-major

*Suite für Pianoforte und Violine*, op. 210. Leipzig: C.F.W. Siegel, 1879.

1. *Prélude*, Allegro; 4/4; A-major
2. *Pavane*, Allegro; 2/4; A-major
3. *Chanson de Louis XIII varié*, Adagio non troppo lento; 4/4; A-minor
4. *Gavotte et Musette*, Con moto; 4/4; F-major
5. *Tambourin*, Allegro assai; 2/4; A-minor - ends in A-major

*Suite (Si bémol majeur) pour le piano*, op. 204. Berlin: C.A. Challier, 1876.

1. *Prélude*, Larghetto; 4/4; Bb-major
2. *Sarabande*, Adagio; 3/4; Bb-major
3. *Rigaudon*, Allegro; 4/4; D-major
4. *Menuet*, Andante; 3/4; Bb-major
5. *Air*, Largo; 2/4; Eb-major
6. *Tambourin*, Allegro molto vivace; 2/4; Bb-major

*Suite (G-dur) für das Pianoforte*, op. 163. Berlin: Ries & Erler, 1881 (composed 1871)

1. *Präludium*, Allegro; 6/8; G-major
2. *Allemande*, Allegro; 4/4; G-major
3. *Romanze*, Andante; 3/4; G-minor
4. *Menuett*, Allegro; 3/4; G-major
5. *Rhapsodie*; 4/4; Eb-major
6. *Gigue, Finale*, Allegro; 6/8; G-major

The set of three string quartets, published in 1874 as Raff's op. 192, is a fascinating collection. The first and third of the quartets are suites, while the second is a cycle of tone poems (*Cyklische Tondichtung*) under the title *Die schöne Müllerin*.<sup>334</sup> The

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<sup>334</sup>The titles of the six "tone poems" are: 1. *Der Jüngling*, 2. *Die Mühle*, 3. *Die Müllerin*, 4. *Unruhe*, 5. *Erklärung*, 6. *Zum Polterabend*.

first suite is “in olden style,” while the other suite is “in canon form”— with its opening march, followed by several eighteenth-century forms in which two movements employ canons, the third quartet is a mixture of serenade and suite elements of the 1860s and 1870s. This collection of string quartets, then, represents music of the past, music of the future, and the music of the present.

The suite for piano and violin, op. 210, is clearly modeled after eighteenth-century French suites, as is the suite for piano, op. 204. The suite, op. 163, which contains movements with eighteenth-century titles, along with others entitled *Romanze* and *Rhapsodie*, is a “modern” suite.

Brüll, after his suite for piano and violin composed in 1869, produced four suites for piano between 1877 and 1887 (I list only the titles of each movement):

*Suite für Pianoforte*, op. 58. Leipzig: C.F.W.Siegel, 1877.

1. *Praeludium*
2. *Scherzo*
3. *Thema mit Variationen*
4. *Gavotte*

*Zweite Suite für Pianoforte*, op. 71. Leipzig: Arthur P. Schmidt, 1883.

1. *Praeludium*
2. *Scherzo*
3. *Quasi Variazioni*
4. *Rondo*

*Dritte Suite für Pianoforte*, op. 76. Berlin: Simrock, 1885.

1. *Präludium*
2. *Capriccio*
3. *Legende*
4. *Sarabande*
5. *Ballade*
6. *Aria und Scherzo*

*IV. Suite*, op. 80. Lagensalza: Hermann Beyer, 1887.



1. *Präludium*
2. *Menuett*
3. *Cavatine*
4. *Scherzo*
5. *Finale*

The pianistic style of these works recalls Brahms: thick textures, differing rhythmic figures juxtaposed, and demanding virtuosity. In all of these works, only the *Sarabande* in the op. 76 suite, with an accented second beat of the bar, in simple binary form has attempted to emulate the spirit of the eighteenth century.

A number of suites for piano were published in London in the 1870s, and reviews in the *Musical Times* describe them not only as revivals of older forms, but also the spirit of former eras. The following review dates from 1871:

Adolphe Schloesser (1830-1913), *Suite, pour le Piano*, London: Novello, Ewer and Co., 1871.

1. *Prelude*; D-minor
2. *Menuet*; F-major
3. *Courant*; G-minor
4. *Gavotte*; D-minor
5. *Gigue*; D-major

A "Suite" in the present day is a novelty, but it is no less welcome on that account. . . . It is true that the words "*Courante, Gavotte* and *Gigue*" do not abstractly convey any notion but that of music appropriate to dance; but the treatment of such pieces by the greatest apostles of counterpoint in a past age has thrown a halo of classicality around them which cannot but materially influence writers who desire to compose similar works in the present day. . . . [It is] a work which should be welcomed by all who desire that the classical forms in musical art shall not be permitted to die out.<sup>335</sup>

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<sup>335</sup>"Review," *Musical Times* (1871), p. 116.

In 1875, a review of a six-movement suite for piano by James C. Culwick (1845-1907) acknowledged the difficulty of placing such works before the music-buying public:

The sale of a composition in this severely classical form must of necessity be so extremely limited that we fear Mr. Culwick must seek his reward in the consciousness of having worked rather for the art than the public.<sup>336</sup>

Another review accompanies the following work:

Walter Macfarren (1826-1905), *Suite de Pièces*, for piano. London: Ashdown and Perry, 1876.

1. *Prelude*
2. *Sarabande*
3. *Gavotte and Musette*
4. *Courante*
5. *Gigue*

We have often said that the mould in which a composition is cast will never atone for its innate weakness; but when an artist like Mr. Walter Macfarren throws his ripest thoughts into a classical shape, even when that shape reflects the feeling of a past age, we may be quite certain that the spirit as well as the form of the work is carefully preserved. The "Suite de Pièces" before us is one of the composer's most successful attempts to resuscitate the olden school of writing. . . . should [performers] fail in catching the true spirit of the old dances, they will be better employed in practicing so sound a composition than in fagging at the frivolous passages to be found in many of the "Drawing-room pieces" of the day.<sup>337</sup>

This review places the value of the genre of the suite above most of the music produced at that time. As well as the form, there was a feeling, or a spirit of the past being preserved in such works, and this was cause for admiration. Especially in suites for piano and other chamber combinations, a neo-classical aesthetic was prominent.

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<sup>336</sup>"Review," *Musical Times* (1875), p. 20.

<sup>337</sup>"Review," *Musical Times* (1876), p. 504.

An example of a chamber suite by a French composer is:

Indy, Vincent d' (1851-1931), *Suite en ré dans le style ancien*, op. 24. Paris: J. Hamelle, 1886.

1. *Prélude*, Lent; 4/4; D-major
2. *Entrée*, Gai et Modéré; 2/4; D-major
3. *Sarabande*, Lent; 3/4; D-minor
4. *Menuet*, Animé; 3/4; D-major
5. *Ronde Française*, Assez animé; 3/8; D-major

The work is scored for string quartet with two flutes and trumpet, and the music effectively captures the spirit of eighteenth-century French suites.<sup>338</sup>

### **Programmatic suites for orchestra**

By far the largest category of orchestral suites is the program, or characteristic suite. The following list of the repertory I have examined shows the general nature of these works. I have placed works in this category if they have more than the word "suite" in the title, or if individual movements have programmatic titles. In every case, these suites begin and end in the same key, so were conceived of as tonally unified multi-movement symphonic works, just like a symphony, or non-programmatic suite; I therefore indicate only the titles of each movement in the following list.

Charpentier, Gustave (1860-1956, French), *Impressions d'Italie. Suite pour Orchestre*. Paris: Heugel & Cie., 1892 (composed 1888).

1. *Sérénade*

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<sup>338</sup>For a brief analytical discussion of the work see Léon Vallas, *Vincent d'Indy*, 2 vols. (Paris: Albin Michel, 1950), vol. 2, p. 226-28.

2. *A la fontaine*
3. *A mules*
4. *Sur les Cimes*
5. *Napoli*

Cui, César (1835-1918, Russian), *In modo populari. Petite Suite (No. 3) pour Orchestre*, op. 43. Leipzig: M.P. Belaieff, 1892 (composed 1890).

[the 6 movements have no titles other than their tempo indications]

Delius, Frederick (1862-1934, English), *Florida Suite*. 1887.

1. *Daybreak*
2. *By the River*
3. *Sunset*
4. *At Night*

Dubois, Théodore (1837-1924, French), *Suite Villageoise*. Paris: Heugel & Cie., 1894 (composed 1877).

1. *Paysage*
2. *Intermède*
3. *Fête*

Dvořák, Antonín (1841-1904, Czech), *Česka suita*, op. 39. Berlin: Schlesinger, 1881 (composed 1879).

1. *Preludium (Pastorale)*
2. *Polka*
3. *Sousedská (Minuetto)*
4. *Romance (Romanza)*
5. *Finale (Furiant)*

Gade, Niels (1817-1890, Danish), *Holbergiana Suite für Orchester*, op. 61. Leipzig: Breitkopf & Härtel, 1884.

1. *Henrik und Pernille*
2. *Der Geschwätzige - Jacob von Thybo*
3. *Die vielgelaunte Dame*
4. *Finale - Der Maskenball*

Glazunov, Alexander (1865-1936, Russian), *Suite caractéristique pour grande Orchestre*, op. 9. Leipzig: M.P. Belaieff, 1887.

1. *Introduction et Danse rustique*
2. *Intermezzo scherzando*
3. *Carnaval*
4. *Pastorale*
5. *Danse Orientale*
6. *Elégie et Cortège*

Hamerik, Asger (1843-1923, Danish), [5 works entitled *Nordische Suite*, opp. 22, 23, 24, 25, 26. Composed while residing in America (Baltimore) between 1872 and 1877.] Leipzig: Breitkopf & Härtel (opp. 22 and 25); Offenbach: Joh. André (opp. 23, 24, 26). As one example, *Vierte Nordische Suite*, op. 25, has the following movements:

1. *På havet (Auf dem Meere)*
2. *Folketone (Im Volkston)*
3. *Havfrudans (Meermaidstanz)*
4. *Elskovssang (Liebeslied)*
5. *Mod Kysten (Zur Küste!)*

Hofmann, Heinrich (1842-1902, German), *Ungarische Suite Mit Benutzung ungarischer Nationalmelodien*, op. 16. Berlin: Ries & Erler, 1873.

1. *Im Krönungssaal*
2. *Romanze*
3. *In der Puszta*

Lachner, Franz (German), *Ball-Suite*, op. 170. Leipzig: Kistner, 1875.

1. *Introduktion und Polonaise*
2. *Mazurka*
3. *Walzer*
4. *Intermezzo*
5. *Dreher*
6. *Lance*

Lacombe, Paul (1837-1927, French), *Suite Pastorale pour orchestre*, op. 31. Paris: Heugel et Cie., 1882 (composed 1875).

1. *Matinée dans les bois*
2. *Aubade*
3. *Idylle*

#### 4. *Marche rustique*

Lange-Müller, Peter (1850-1926, Danish), *Alhambra Suite for Orkester*, op. 3. Copenhagen: Eiendom, 1881 (composed 1875).

1. *I Myrthegaarden (Im Myrtenhofe)*
2. *I Gesandternes Hal (In der Halle der Gestandten)*
3. *I Abencerragernes Hal (In der Halle der Abencerragen)*
4. *I Løvegaarden (Im Löwenhof)*
5. *I Lindarajas (Im Garten Lindarajas)*

Massenet, Jules (French), *Scènes dramatiques, 3e suite d'Orchestre*. Paris: Heugel, 1876.

1. *La Tempête, Ariel et les esprits*
2. *Le Sommeil de Desdémone*
3. *Macbeth: les Sorcières, le Festin, Apparition, Fanfares*

\_\_\_\_\_. *Scènes Pittoresques, 4me Suite d'Orchestre*. Paris: G. Hartmann, 1877.

1. *Marche*
2. *Air de Ballet*
3. *Angelus*
4. *Fête Bohème*

\_\_\_\_\_. *Scènes napolitaines, 5e Suite d'Orchestre*. Paris: G. Hartmann, 1905 (composed 1876)

1. *La Danse*
2. *La Procession et l'Improvisateur*
3. *La Fête*

\_\_\_\_\_. *Scènes de Féerie, 6me Suite*. Paris: Heugel, 1879.

1. *Cortège*
2. *Ballet*
3. *Apparition*
4. *Bacchanale*

\_\_\_\_\_. *Scènes Alsaciennes, 7e suite d'Orchestre*. Paris: Heugel, 1881.

1. *Dimanche matin*
2. *Au cabaret*
3. *Sous les Tilleuls*
4. *Dimanche soir*

Popper, David (1843-1913, German), *„Im Walde“ Suite für Orchester mit obligatem Solo-Violoncell*, op. 50. Leipzig: Kistner, 1883.

1. *Eintritt*
2. *Gnomentanz*
3. *Andacht*
4. *Reigen*
5. *Herbstblume*
6. *Heimkehr*

Raff, Joachim (German), *Italienische Suite für grosses Orchester*. Berlin: Ries & Erler, 1884 (composed 1871).

1. *Ouverture*
2. *Barcarole*
3. *Intermezzo (Pulcinella)*
4. *Notturmo*
5. *Tarantelle*

\_\_\_\_\_. *Suite No. 2 in F in ungarischer Weise für das Orchester*, op. 194. Berlin: M. Bahn, 1876.

1. *An der Gränze - Ouverture*
2. *Auf der Puszta - Träumerei*
3. *Bei einem Aufzug der Honvéd - Marsch*
4. *Volkslied mit Variationen*
5. *Vor der Csárda - Finale*

\_\_\_\_\_. *Aus Thüringen Suite für grosses Orchester*. Berlin: Ries & Erler, 1893 (composed 1875).

1. *Salus intrantribus*
2. *Elisabethenhymne*
3. *Reigen der Gnomen und Sylphen*
4. *Variationen über das Volkslied*
5. *Ländliches Fest*

Reber, Henri (1807-1880). *Suite de morceaux pour orchestre*. Paris: Simon Richault, 1875.

1. *Pastorale*
2. *Danse de Pirates et de Jeunes filles*
3. *Hymne*
4. *Valse du ballet le Diable amoureux*

5. *Marche du ménétrier de la Cour*
6. *Pas de deux du ballet le Diable amoureux*
7. *Menuet*

Saint-Saëns, Camille (1835-1921, French), *Suite Algérienne*, op. 60. Paris: Durand et Fils, 1880.

1. *Prélude*
2. *Rhapsodie Mauresque*
3. *Rêverie du Soir*
4. *Marche Militaire Française*

Scharwenka, Philipp (1847-1917, German), *Arkadische Suite für Orchester*, op. 76. Leipzig: Breitkopf & Härtel, 1887.

1. *Frühlingsfeier. Ländliches Fest*
2. *Damon und Daphne. Menuett*
3. *Schäfers Liebesklage und Ständchen*
4. *Brautzug und Hochzeitsfeier*

Tchaikovsky, Peter (Russian), *Suite caractéristique (Suite no. 2)*, op. 53. Moscow: Jurgenson, 1883.

1. *Jeu de sons*
2. *Valse*
3. *Scherzo burlesque*
4. *Rêves d'enfant*
5. *Danse baroque, "Style Dargomijsky"*

As before, the composition of Tchaikovsky's second suite is documented in his correspondence:

Letter to Modeste Tchaikovsky "Podoushkino, July 3 (15), 1883"



“ . . . instead of resting from composition, I have taken it into my head to write a Suite. Inspiration will not come. . . ”<sup>339</sup>

Letter to Modeste Tchaikovsky “Verbovka, September 26 (October 8), 1883”

“My Suite progresses slowly; but it seems likely to be successful. I am almost sure the Scherzo (with the Harmonica<sup>340</sup>) and the Andante (‘Children’s Dreams’) will please.”<sup>341</sup>

Letter to N.F. von Meck “Kamenka, October 11 (23), 1883”

“My work is nearly finished. . . . My Suite has five movements: (1) Jeux de sons, (2) Valse, (3) Scherzo burlesque, (4) Rêves d’enfants, (5) Danse baroque.”<sup>342</sup>

An interesting feature of this work is the orchestration of the third movement: it calls for four accordions. Also, the “style” of the last movement, for which the title translates as “Vulgar dance,” references Alexander Dargomyzhsky (1813-1869), whom Tchaikovsky did not admire. The suite as a whole does not convey a program, but the individual movements are characterized by their titles. This is also a feature of the other work on this list, by Glazunov, entitled *Suite caractéristique*

Dvořák’s *Czech Suite* is a characteristic suite because three of its movements, nos. 2, 3, and 5 are specific Czech folk dances. Other central, or northern-European composers have not, for the most part, set specific folk dances, but have rather depicted

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<sup>339</sup>*Life & Letters*, p. 441.

<sup>340</sup>The score calls for 4 *accordéons* (this should be translated as “accordions”).

<sup>341</sup>*Life & Letters*, p. 444.

<sup>342</sup>*Life & Letters*, p. 446.

programmatic elements of their home countries. Gade's *Holbergiana*, like the suite for strings by Grieg, was composed for the 200<sup>th</sup> anniversary of Holberg's birth and the movements are settings from various Holberg writings.

Massenet's suites are either musical depictions of various locales (*Scènes napolitaines*, and *Scènes Alsaciennes*), settings with a specific literary content (*Scènes dramatiques* - after Shakespeare), or colourful ballet scores for the concert hall (*Scènes Pittoresques*, and *Scènes de Féerie*). Other composers who depicted foreign locales in their suites are Charpentier, Saint-Saëns, the Germans Hofmann and Raff, and the Dane Lange-Müller. Other examples of "ballets for the concert hall" are by Dubois, Lacombe, and Scharwenka.

In 1875, Lachner, then seventy-two years old, produced a set of orchestral dances in a popular style that he named *Ball-Suite*, but did not assign a number (chronologically it is the 7<sup>th</sup> suite) to infer that it belonged among the set of suites he had composed up until then. Lachner's *Ball-Suite* drew much attention in the German periodicals. Initially, the *Allgemeine Musikalische Zeitung* offered an apology for the work:

Did not all great masters of music: Bach and Handel, Haydn and Mozart, Beethoven and Schubert in addition to the greatest music write easier works that were only for entertainment and amusement? Lachner, after his requiem, similarly offered us his "ball suite," youthful, fresh, fiery and full of life.<sup>343</sup>

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<sup>343</sup>"Haben nicht alle Grossmeister der Tonkunst: Bach und Händel, Haydn und Mozart, Beethoven und Schubert neben den grössten Werken auch Musik leichteren Schlages geschrieben, welche lediglich zu geistiger Unterhaltung und Erheiterung bestimmt war? Aehnlich hat uns Lachner nach seinem Requiem seine 'Ballsuite' geboten, jugendfrisch, feurig und lebensvoll." *Allgemeine Musikalische Zeitung* (1875), p. 73.

A few months later, the work's shortcomings were acknowledged:

The suite of Lachner is not the equal of its predecessors, in addition to the usual motives and their often knowledgeable development even sometimes some trivialities occur, which are not worthy of a master like Franz Lachner.<sup>344</sup>

The *Neue Zeitschrift für Musik* was first to recognize that the Ball-Suite was a different kind of popular work for Lachner, but still handled with all of his formidable skills:

Everyone will definitely recognize in this that Lachner's main strength is the working through of older and newer dance forms, and no author of the present day undertook a reanimation of the suite, whose main subject was the combining of old dances, so successfully. . .<sup>345</sup>

Lachner wrote one more numbered suite a few years later.

### **The extract suite for orchestra**

The following are works that are made up of movements extracted from longer works, arranged and published as suites by the composer:

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<sup>344</sup>Die Suite von Lachner ist ihren Vorgängerinnen nicht ebenbürtig, neben den gewöhnlichen Motiven und ihrer oft dagewesenen Art der Ausarbeitung kommen sogar manche Trivialitäten vor, die eines Meisters wie Franz Lachner nicht würdig sind." *Allgemeine Musikalische Zeitung* (1876), p. 157.

<sup>345</sup>In diesem Sinne wird gewiß Jedermann anerkennen, daß Lachner's Hauptstärke in der seinen Durcharbeitung älterer und neuerer Tanzformen besteht, daß

Bizet, Georges (1838-1875), *L'Arlésienne, Suite d'Orchestre*. Paris: Choudens, 1874.

1. *Prélude*, Allegro deciso (Tempo di marcia); 4/4; C-minor  
-Andante molto; 4/4; G-major
2. *Minuetto*, Allegro giocoso; 3/4; C-minor
3. *Adagietto*, Adagio; 3/4; F-major
4. *Carillon*, Allegretto moderato; E-major

Brüll, Iganx (1846-1907), *Tanz-Suite aus der Balletmusik: Ein Märchen aus der Champagne*, op. 54. Berlin: Bote & Bock, 1887.

1. *Grande Valse*, Vivace; 3/4; A-major
2. *Introduction und Tarantella*, Allegretto; 6/8; C-major  
- Presto; 6/8; C-major
3. *Menuet*, Molto moderato; 3/4; C-major
4. *La Vendange (Valse)*, Allegro moderato; 2/4; G-major

Dubois, Théodore (1837-1924), "*La farandole*" *Ballet de'Opéra. Suite d'Orchestre, No.1*. Paris: Heugel, 1883.

1. *Les Tambourinaires*; G-minor
2. *Les Âmes infidèles*; D-major
3. *La Provençale*; G-minor
4. *Sylvine*; G $\flat$ -major
5. *Farandole, Fantastique*; D-major

Grieg, Edvard (1843-1907), *Peer Gynt - Suite I*, op. 46, 1875.

1. *Morgenstimmung*, Allegretto pastorale; 6/8; E-major
2. *Åses Tod*, Andante doloroso; 4/4; B-minor
3. *Anitras Tanz*, Tempo di Mazurka; 3/4; A-minor
4. *In der Halle des Bergkönigs*, Alla marcia e molto marcato; 4/4; B-minor

The distinguishing feature of each of these works is the ordering and keys of each movement. In each case, the suite closes with a movement in a different key than the first, and often with an unrelated key. The composers make no attempt to follow established procedures for at least beginning and ending a suite in the same key.

The following are suites extracted or arranged from other media and published by the arranger as suites for orchestra:

Bizet, Georges, *Petite Suite d'Orchestre. Jeux d'Enfants*, op. 22. Paris: Durand & Schœnewerk, 1882 (composed 1871).

1. *Marche (Trompette et Tambour)*; C-minor
2. *Berceuse (La poupée)*; B-major
3. *Impromptu (La toupie)*; A-minor
4. *Duo (Petit Mari, petite femme)*; B $\flat$ -major
5. *Galop (Le bal)*; A-major

Cui, Caesar (1835-1918), *Suite-Miniature (Tiré des 12 Morceaux pour Piano)*, op. 20. Berlin: Adolphe Fürstner, 1895 (composed 1882).

1. *Petite march*; A-major
2. *Impromptu à la Schumann*; F-major
3. *Cantabile*; B $\flat$ -major
4. *Souvenir douloureux*; G-minor
5. *Berceuse*; E $\flat$ -major
6. *Scherzo rustique*; C-major

Tchaikovsky, *Mozartiana (Suite no. 4)*, op. 61. Moscow: Jurgenson, 1887.

1. *Gigue, Allegro*; 6/8; G-major - (original: *Gigue* in G-major, K. 574)
2. *Menuet, Moderato*; 3/4; D-major - (original: *Minuet* in D-major, K. 355)
3. *Preghiera "D'après une transcription de F. Liszt"*; B $\flat$ -major - (original: *Ave verum corpus*, K. 618)
4. *Theme et variations*; G-major - (original: from K. 455, based on a theme by Gluck)

The suites by Bizet and Cui are arrangements of piano pieces by those composers.

Again, they made no attempt to end the suite in the key it began. The composition of Tchaikovsky's *Mozartiana*, as before, can be traced through his correspondence:

Diary entry (while working on the third Suite) May 17 (19), 1884:

**“Played Mozart, and enjoyed it immensely. An idea for a Suite from Mozart.”<sup>346</sup>**

In a letter to P. Jurgenson, his publisher, Tchaikovsky listed the sources of the music:

**“Aix, July 29 (August 10), 1887”**

**“To-day I am sending you my Mozart Suite, registered. Three of the borrowed numbers in the Suite are pianoforte pieces (Nos. 1, 2, 4); one (No. 3) is the chorus ‘Ave Verum’. Of course, I should be glad if the Suite could be played next season.”<sup>347</sup>**

Tchaikovsky conducted the first performance in Moscow on November 14 (26), 1887. In a preface to the score, Tchaikovsky wrote the following:

**A large number of the most beautiful of Mozart’s smaller works are, for some reason, little known, not only to the public, but to musicians. The composer’s object in arranging this Suite was to bring more frequently before the public works which, however modest in form, are gems of musical literature.**

The extract, or arrangement suite offered composers the opportunity to have music performed that perhaps would be heard in the concert hall only rarely, or not at all. Since the composers of these suites did not originally conceive of the components as forming a separate work, their keys do not go together in logical, related sequences as in a true suite.

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<sup>346</sup>*Life and Letters*, p. 458.

<sup>347</sup>*Life and Letters*, p. 534.

In all of the suite categories examined thus far, the non-programmatic orchestral and chamber suites remain true to the original ideals that rejuvenated the suite around mid century. The stream of neo-classicism has remained constant. A sub category that could be argued to be programmatic is the several suites written “in olden style.” This type of composition would soon become a significant portion of the repertory in the following decades.

Originally offering composers an alternative to programmatic music, the orchestral suite soon incorporated such elements, especially in France. The programmatic suite breaks down into at least three categories: the travelogue suite (composers evoking foreign locales), the nationalist suite (composers evoking their own nation), and “concert-ballets” in which a programmatic narrative unfolds throughout the suite. A very broad categorization finds the French preferring the programmatic suite, and the Germans preferring the non-programmatic. Other European composers composed in either type, and only two, Dvořák and Hamerik, composed suites representative of music from their own countries.

Proceeding to an examination of the serenade repertory from 1871-89, there are only three categories: the orchestral serenade modelled after Brahms, the serenade for strings which originated with Volkmann, and a third category that includes everything else.

### **Serenades for orchestra**

Brahms’s first serenade was the prototype for a number of multi-movement works for full orchestra exclusively cultivated by German composers. The following

repertory list shows serenades comprised of three to six movements, often employing sonata forms:

Brüll, Ignaz (1846-1907), *Serenade E dur Für grosses Orchester*, op. 36. Mainz: B. Schott's Söhne, 1879.

1. *Allegro vivace*; 3/4; E-major; Sonata
2. *Marcia*, *Allegro ma non troppo*; 4/4; A-major; ABA
3. *Allegro moderato*; 2/4; E-major; Sonata

\_\_\_\_\_. *Dritte Serenade für Orchester*, op. 67. Leipzig: Max Brockhaus, 1893 (composed 1881).

1. *Allegro moderato*; 3/4; F-major; ABA
2. *Andante sostenuto*; 2/4; C-major; ABA
3. *Alla Marcia*, *Allegro vivace*; F-major; ABA

Draeseke, Felix (1835-1913), *Serenade (D-dur) für Orchester*, op. 49. Leipzig: Kistner, 1888.

1. *Marsch*, *Allegretto leggiero* (Tempo di Marcia); 4/4; D-major; ABA -trio - ABA
2. *Ständchen*, *Andantino*; 6/8; F#-minor; ABA
3. *Liebesscene*, *Andante con espressione*; 6/8; A-major; ABA
4. *Polonaise*, *Allegretto con brio*; 3/4; D-major; AB -trio - A
5. *Finale*, *Prestissimo leggiero*; 4/4; D-major

Huber, Hans (1852-1921), *Sommernächte. Serenade in vier Sätzen für grosses Orchester*, op. 86. Breslau: Julius Hainauer, 1886.

1. *Allegro molto moderato*; *alla breve*; E-major; Sonata
2. *Scherzo*, *Prestissimo*; 2/4; E-major; ABA
3. *Adagio (Nocturno)*, *Con molto espressione*; 6/8; C-major; ABA
4. *Finale*, *Allegro vivace*; *alla breve*; E-major; Sonata

Jadassohn, Salomon (1831-1902), *Serenade in 4 Canons für Orchester*, op. 42. Leipzig: C.F. Peters, 1879.

1. *Introduzione*, *Tempo moderato*; 3/4; G-minor  
- *Allegretto Marcia giocoso*; 4/4; G-major; ABCA
2. *Menuetto*; 3/4; B-minor; ABA - trio -D.C.
3. *Adagietto*; 4/4; G-major



4. *Intermezzo, Allegretto scherzando un poco vivo*; 4/4; C-major; ABA
5. *Finale, Molto Allegro e con brio; alla breve*; G-major; ABA

\_\_\_\_\_. *Serenade (No. 2, D dur) für Orchester*, op. 46. Leipzig: Kistner, 1875.

1. *Intrada, Allegro con brio; alla breve*; D-major; AB  
- *Notturmo, Andante*; 4/4; D-major
2. *Menuetto, Vivace*; 3/4; G-minor; ABA - trio - ABA
3. *Finale, Allegro molto e vivace*; 3/4; D-major; ABA

\_\_\_\_\_. *Serenade (No. 3 A dur) für Orchestra*, op. 47. Leipzig: Kistner, 1876.

1. *Introduction, In tempo di Marcia ma tranquillo; alla greve*; A-major; Sonata
2. *Cavatina, Andante non troppo*; 9/8; F-major; ABA  
- *Intermezzo, Allegro giocoso; alla breve*; F-major; AB
3. *Scherzo a capriccio, Allegro vivo*; 12/8; D-minor; Sonata-rondo
4. *Finale, Allegro con brio*; 3/4; A-major; Sonata

\_\_\_\_\_. *Serenade (No. 4 F dur) für grosses Orchester*, op. 73. Leipzig: Kistner, 1884.

1. *Allegro con brio*; 3/4; F-major; Sonata
2. *Scherzo, Allegro non troppo vivo*; 4/4; F-major; ABA
3. *Notturmo, Andante sostenuto*; 6/4; B $\flat$ -major
4. *Finale, Vivace, alla breve*; alla breve; F-major; Rondo

Rudorff, Ernst (1840-1916), *Serenade für Orchester*, op. 20. Berlin: Simrock, 1875.

1. *Alla marcia, Moderato Assai*; 4/4; A-major; ABA
2. *Ländler, Allegretto moderato*; 3/4; D-major
3. *Presto*; 6/8; A-major
4. *Andantino con moto quasi un poco Allegretto*; 6/4; F-major
5. *Allegro energico*; 2/4; A-minor; Rondo
6. *Larghetto*; 4/4; A-major

Scharwenka, Philipp (1847-1917), *Serenade für Orchester*, op. 19. Bremen: Praeger & Meier, 1881.

1. *Marcia, Allegro maestoso*; 4/4; E $\flat$ -major; ABA - trio - ABA
2. *Andante con moto*; 4/4; B $\flat$ -major; ABA
3. *Tempo di Menuetto*; 3/4; G-minor; AB - trio - D.C.
4. *Rondo Pastorale, Allegro animato*; 2/4; E $\flat$ -major; Rondo

Wüerst, Richard (1824-1881), *Serenade für Orchester*, op. 55. Berlin: Bote & Bock, 1871.

1. *Marcia*, Maestoso; 4/4; E $\flat$ -major; Rondo
2. *Notturmo*, Andante; 9/8; F-major; ABA
3. *Ländler*, Allegro ma non troppo; 3/4; B $\flat$ -major
4. *Finale*, Allegro con moto; 6/8; E $\flat$ -major; ABAB (1<sup>st</sup> movement *Marcia* returns)

Wüerst was born in Berlin and in the 1840s studied with Mendelssohn in Leipzig. Established in Berlin as a teacher, he was a member of the Berlin Royal Academy from 1856, and became a professor at, and then director of, Kullak's *Neue Akademie der Tonkunst* during the 1870s. Wüerst was admired as an academic rather than as a composer, and an obituary in the *Monthly Musical Record* emphasized that his compositions "excel less in originality than in good scholarship and good form."<sup>348</sup> Only Brahms, Brüll and Grill had produced orchestral serenades before 1870, and Wüerst's serenade was composed in Berlin during that year. At least for one critic, Wüerst went too far in capturing the style or spirit of earlier music:

The rococo-simplicity of this theme suggests that it was meant to be humorous. . . the last movement, in a jolly 6/8 beat, seems in its pre-classic gaiety to tease us as to whether it is supposed to be a joke or serious.<sup>349</sup>

The two three-movement serenades by Brüll are quite different in form from the six-movement serenade he had composed in the 1860s. The earlier work had been

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<sup>348</sup> *Monthly Musical Record* (1881), p. 210.

<sup>349</sup> "Die rococomässige Simplizität diese Themas bringt uns auf die Vermuthung, dass es humoristisch gemeint ist. . . der letzte Satz, ein munterer 6/8 Takt, uns durch seine noch vorclassische Heiterkeit wieder irre macht, ob es Spass oder Ernst ist." *Musikalisches Wochenblatt* 2 (1871) p. 131.

modelled after Brahms's op. 11 and was symphonic in its length and proportions. In the decades after his op. 29, Brüll attained a greater simplicity in the two serenades opp. 36 and 67 using only three movements, leaner orchestration, and the use of a march movement in each.

The eminent theorist Solomon Jadassohn was the most prolific composer of orchestral serenades. Perhaps influenced by Grimm and his suites in canon form, Jadassohn's first serenade features canons in a number of movements. The second serenade is a simply structured work, while the third and fourth serenades are expanded, symphony-like works with movements in sonata form.

In most cases, reviews of orchestral serenades emphasized the simplicity of works that tried to present easily understandable music to the public. Successful compositions of this kind were the ones that did not descend into triviality.

### **Serenades for string orchestra**

The Serenade for Strings is a prominent genre of this time and the works in this form by Tchaikovsky and Dvořák are perhaps the most well known. French composers appear to have avoided this genre, as almost all of the following were published in Germany:

Dvořák, Antonín, *Serenade*, op. 22. Berlin: Bote & Bock, 1879 (composed 1875).

1. Moderato; 4/4; E-major; ABA
2. Tempo di Valse; 3/4; F#-minor; ABA - trio -D.C.
3. Scherzo, Vivace; 2/4; F-major; Rondo
4. Larghetto; 2/4; A-major; ABA
5. *Finale*, Allegro vivace; 2/4; E-major; Rondo (1st movement theme returns)

Fuchs, Robert (1847-1927), *Serenade (D-dur) für Streichorchester*, op. 9. Leipzig: Kistner, 1874.

1. Andante; 4/4; D-major; ABA
2. Tempo di menuetto; 3/4; G-minor; AB - trio - D.C.
3. Allegro scherzando; 2/4; Bb-major; AB - trio - D.C.
4. Adagio con molto espressione; 4/4; D-major; AA
5. *Finale*, Allegro; 3/8; D-minor (ends in D-major)

\_\_\_\_\_. *Serenade (No. 2 C-dur) für Streichorchester*, op. 14. Leipzig: Kistner, 1876.

1. Allegretto; 2/4; C-major; ABAB
2. Larghetto; 3/8; E-minor; ABA
3. Allegro risoluto; 2/4; C-minor; AB
4. *Finale*, Presto; 6/8; C-major

\_\_\_\_\_. *Serenade No. 3 (E-moll) für Streichorchester*, op. 21. Leipzig: Kistner, 1878.

1. *Romanze*, Andante sostenuto; 4/4; E-minor; ABA
2. Menuetto; 3/4; G-major; AB - trio - D.C.
3. Allegretto grazioso; 4/4; E-major; AB - trio - D.C.
4. *Finale alla Zingarese*, Allegro con fuoco; 2/4; E-minor; ABA

Götze, Heinrich (1836-1887), *Serenade (No. 1 in D-moll) für Streichorchester*, op. 22. Leipzig: Breitkopf & Härtel, 1883.

1. Maestoso alla Marcia; 3/4; D-minor; ABA
2. Adagio non molto; 2/4; Bb-major; ABA
3. Prestissimo; 9/8 (3/4); G-minor
4. Maestoso alla Marcia (repeat of 1st movement — ends in D-major)

\_\_\_\_\_. *Serenade (No. 2 in G-dur) für Streichorchester*, op. 23. Leipzig: Breitkopf & Härtel, 1883.

1. Andante con moto; 9/8; G-major; Sonata
2. Allegro energico; 2/4; E-minor; AB
3. Tempo di Valse; 3/8; C-major; ABA (ends on the dominant)
4. *Marsch*, Allegro maestoso; 4/4; G-major; ABA

Gerlach, Theodore (1861-1940), *Eine Serenade-Sechs Sätze für Streichorchester*, op. 3. Leipzig: Breitkopf & Härtel, 1886.

1. Tempo di Marcia; 4/4; Bb-major; ABA

2. *Andante leggiero*; 4/4; Bb-major
3. *Poco Adagio*; 6/4; Eb-major
4. *Duetto*, *Andante con moto*; 4/4; Bb-major; ABAB
5. *Intermezzo*, *Allegro con spirito molto vivace*; 2/4; G-minor; ABA
6. *Finale*, *Moderato molto*. *Tempo di Marcia*; 4/4; Bb-major; ABA

Henschel, Georg (1850-1934), *Serenade in Kanonform*, op. 23. Leipzig: Breitkopf & Härtel, 1874.

1. *Marcia*
2. *Andante*
3. *Scherzo*
4. *Finale*

Hofmann, Heinrich (1842-1902), *Serenade für Streichorchester*, op. 72. Leipzig: Breitkopf & Härtel, 1884.

1. *Allegro*; 3/4; D-major; Sonata
2. *Gavotte*, *Allegro non troppo*; 4/4; A-major; AB - trio - D.C.
3. *Schlummerlied*, *Moderato*; 6/8; G-major; ABA
4. *Humoreske*, *Allegro*; 2/4; D-major; Rondo

Klengel, Julius (1859-1933), *Serenade (in F-dur) für Streichorchester*, op. 24. Leipzig: Breitkopf & Härtel, 1890.

1. *Allegro con spirito*; 3/4; F-major; Sonata
2. *Arioso*, *Largo*; 4/4; C-major; ABA
3. *Scherzo*, *Vivace*; 9/8; D-minor
4. *Finale*, *Allegro non troppo*; 3/4; F-major; Rondo

Moór, Emanuel (1863-1931), *Serenade für Streich-Orchester*, op. 16. Mainz: B. Schott's Sohne, 1888.

1. *Moderato*; 3/4; F-major; ABA
2. *Allegro con brio*; 3/4; A-minor; ABA
3. *Andante religioso*; 4/4; C-major; AB
4. *Allegro energico*; 4/4; F-major; ABA

Sandré, Gustav, *Serenade für Streichorchester*, op. 24. Leipzig: Breitkopf & Härtel, 1884.

1. *Preludio*, *Molto moderato quasi andante*; 4/4; D-major; ABA

2. *Scherzo*, Vivace ma non troppo; 3/4; A-major; ABA
3. *Romanza*, Andante con moto; 3/4; A-minor; ABA
4. *Intermezzo*, Allegretto con grazia; 4/4; F-major; ABA
5. *Finale*, Allegro molto Animato; 6/8; D-major; ABA -coda

Schütt, Edward (1856-1933), *Serenade in D-dur für Streich-Orchester*, op. 6.  
Offenbach: Johann Andre, 1879.

1. Allegro vivace; alla breve; D-major; Sonata
2. Poco allegretto; 2/4; B-minor; ABA
3. Andante con moto; 3/4; G-major; ABA
4. Allegro vivace (movement missing from score)

Schwalm, Robert (1845-1912), *Serenade (G-dur) für Streichorchester*, op.50. Leipzig:  
C.F.W. Siegel, 1883.

1. Allegro; 4/4; G-major; AB
2. *Scherzo*, Sehr lebhaft; 2/4; A-minor; ABA (ends on A-major)
3. Andante; 4/4; E-minor (ends in E-major)
4. *Walzer*, Tempo giusto; 3/4; D-major; AB - trio - AB
5. *Finale*, Vivace ma non troppo; 6/8; G-major; Rondo

Tchaikovsky, Pyotr, *Serenade*, op. 48. Moscow: Jurgenson, 1880.

1. *Pezzo in forma di Sonatina*, Andante non troppo; 6/8; C-major; Sonata with slow intro.
2. *Walzer*, Moderato. Tempo di Valse; 3/4; G-major; ABAB
3. *Élégie*, Larghetto elegiaco; 3/4; D-major; ABA
4. *Finale (Tema Russo)*, Andante; 2/4; G-major  
- Allegro con spirito; 2/4; C-major; Rondo (slow intro of 1st movement returns)

Thierot, Ferdinand (1838-1919), *Serenade für Streichorchester*, op. 44. Leipzig: Alfred  
Dörffel, 1889.

1. Tempo moderato; 4/4; F-major; Sonata
2. Poco adagio; 4/4; A-major
3. *Intermezzo*, Allegro molto vivace; 3/4; D-minor; ABA
4. *Finale*, Andante; 2/4; F-major; Rondo

The Serenades for Strings by Volkmann were popular works in Germany and Eastern Europe, and had set a precedent for such compositions. Reviews of some of the above listed works inevitably compare them with those of Volkmann. For example, a review of the Fuchs *Serenade*, op. 9 stated:

Indeed it makes no claim to higher ideal validity; but a fresh intellectual life pulsates in it and is characterized by subtle harmonious and thematic weaving. . . Its whole character, coming closely after the famous serenades for string orchestra of Robert Volkmann, is however perhaps more thoroughly aristocratic than the latter.<sup>350</sup>

Volkmann is again mentioned in a later review of Fuchs's second serenade. The reviewer notes that Fuchs should be deservedly praised for his work, but only "if one does not draw parallels between his and similar creations of Robert Volkmann. . ." <sup>351</sup> Fuchs's serenades are richly scored string compositions: at times each staff divides into several parts and the score expands to twelve staves. Like Volkmann, he employs only simple two and three-part forms in short works of four or five movements. Most well known for these string serenades, Fuchs is often referred to in contemporary literature as "Serenaden-Fuchs". <sup>352</sup>

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<sup>350</sup>"Zwar macht dieselbe keinen Anspruch auf höhere ideale Geltung; wohl aber pulsirt in derselben ein frisches geistiges Leben und zeichnet sich dieselbe durch feinsinnige harmonische und thematische Webung aus. . . . Ihrem Gesamtcharakter nach kommt sie den bekannten Serenaden für Streichorchester von Rob. Volkmann nahe, ist aber vielleicht durchgängig aristokratischer als letztere." *Allgemeine Musikalische Zeitung* (1875), p. 156.

<sup>351</sup>" . . . wenn man nicht Parallelen zieht zwischen ihr und ähnlichen Gebilden von Robert Volkmann. . ." *Neue Zeitschrift für Musik* 73 (1877), p. 72.

<sup>352</sup> See Schipperges for much more detail on Robert Fuchs.

Dvořák's op. 22, often paired with Tchaikovsky's op. 48 on modern recordings, is a work that employs much use of canonic writing in three of its movements (movement 1, *Scherzo*, and *Finale*). This compositional technique relates it to the suites and serenades "in canon form" that have appeared previously, and would continue to appear. There is no explicit "Czechness" in this composition as he would later incorporate into the *Suite*, op. 39, so perhaps this nationalistic element was a deciding factor in labeling compositions suites or serenades. Dvořák also composed a serenade for wind instruments that I will discuss shortly.

The composition of Tchaikovsky's serenade is again mentioned in his correspondence:

Letter to N.F. von Meck "Kamenka, October 10 (22), 1880"

"... I have written two long works very rapidly: a Festival Overture [the 1812 overture, op. 49] for the [Moscow] Exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities."<sup>353</sup>

Upon examination, this serenade is a far more substantial work than any other composition for strings up to that time. Even though the first movement is called a *Sonatina*, it is in full sonata form with a slow introduction. The *Finale*, as well, is a rondo with a slow introduction, and to cyclically close the work, the slow introduction of the first movement returns at the very end. The two inner movements, a waltz and a slow "elegy", contribute to the symphonic proportions of the composition as a whole.

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<sup>353</sup>*Life & Letters*, p. 390.



The influence of Volkmann is particularly strong in the two serenades of Heinrich Götze. Both compositions copy the format of Volkmann's serenades: short movements separated by only thin double bar lines meant to be played without pause. Götze's op. 22 even concludes with a repeat of the first movement march, just as Volkmann's first serenade had done.

Other works in this category range in style from symphony-like compositions with first-movement sonata forms (Klengel, Hofmann, Schütt, Thierot), suite-like compositions (the serenade by Sandré opens with a *Preludio*), and true serenades (four to six unpretentious movements, usually in ternary form).

### Other serenades

A number of serenades that appeared in these decades were relatively short works in only one movement. The following are for orchestra:

Glazunov, Alexander (1865-1936), *Sérénade pour l'Orchestre*, op. 7. Leipzig: M.P. Belaieff, 1886. (Allegretto; A-major)

\_\_\_\_\_. *2me Sérénade pour petit Orchestre*, op. 11. Leipzig: M.P. Belaieff, 1888. (Allegro scherzando; F-major)

Lefebvre, Charles (1843-1917), *Une Sérénade. Scène pour Orchestre*, op. 65. Paris: Mackar, 1884. (Andante; D-minor)

Perhaps the most well known single movement serenade for string quartet is:

Wolf, Hugo (1860-1903), *Italienische Serenade für Streichquartett*, 1887. (Molto vivo; G-major; Rondo)

Richard Strauss composed an early single-movement serenade for winds:

Strauss, Richard (1864-1949), *Serenade (Es-dur. Andante) für 2 Flöten, Oboen, Clarinetten, 4 Hörner, 2 Fagotte und Contrafagott oder Basstuba (Contrabass)*, op. 7. Munich: Aibl, 1881.

Multi-movement serenades for unusual instrumental combinations appeared as well. To compliment his serenade for strings, Dvořák composed a serenade for winds, scored for 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 3 horns, cellos, and double basses:

Dvořák, Antonin, *Serenade für Blasinstrumente (D-moll)*, op. 44. Berlin: Simrock, 1879.

1. Moderato, quasi marcia; D-minor; ABA
2. *Minuetto*, Tempo di minuetto; F-major; ABA
3. Andante con moto; A-major
4. *Finale*, Allegro molto; D-minor; Rondo (ends in D-major)

This work, with its opening march, is clearly modelled on the late eighteenth-century wind serenades. A review of the printed score appeared in the *Allgemeine Musikalische Zeitung* and explains this character of the serenade:

The first march-like movement returns us to the time of the true serenades; it gives us the scenery of the late Rococo. . .<sup>354</sup>

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<sup>354</sup>“Der erste marschartige Satz führt uns in die Zeit der wirklichen Serenaden; er giebt uns die Scenerie der Zopfzeit. . .” Julius Spengel, “Anton Dvorak's Serenade” *Allgemeine Musikalische Zeitung* (1880), p. 232-33.

The work's neo-classicism was an important element contributing to its enduring popularity.

An interesting hybrid work is:

Paul Schumacher (1848-1891). *Symphonie (Serenade) in D-moll für grosses Orchester*, op. 8. Leipzig: Breitkopf und Härtel, 1879.

1. *Winter; bange Erwartung*
2. *Frühling; Serenade*
3. *Entführung (Scherzo)*
4. *Einleitung: Hochzeitsmorgen und Finale: Hochzeitsfest*

This “symphony” is a suite of four one-movement serenades. Each programmatic movement prominently features a solo instrument (cello, violin, or clarinet) in the manner of a French *sérénade*, and are collected together under the title *Symphonie*.

### **Further reception to the “idea” of suites and serenades**

During the two decades of the 1870s and 1880s, the suite and serenade became established genres, and critics and writers of the time continued to discuss their features. The *Neue Zeitschrift für Musik*, for example, often described the faults of the genres:

Every age has its peculiarity; in recent years the field of music has shown a great preference, in the case of some composers, for a soon forgotten easy and convenient form, and this fruitfulness was so gratifying that each year several “suites” saw the light of day. Lachner alone wrote seven of them. It will not be

investigated here how it came to this, to resort to a form in which, contrary to the sonata, the intelligent connection of the individual movements is not necessary.<sup>355</sup>

In 1884, Ferdinand Peter Laurencin (1819-1890), a Viennese music critic and essayist, contributed an article to the *Neue Zeitschrift für Musik* entitled “The suite in its formal and fundamental place in the present and the future.”<sup>356</sup> Laurencin argued that the true spirit of the age of Bach had evolved into the symphonic poems composed by Franz Liszt. Therefore, composers of suites who merely wrote counterpoint and used the forms of old dances, were doing a disservice to the music of Bach and the music of the future. He rejected suite composers as mere imitators and not creators of musical art.

With a contrary opinion, in one of a series of articles entitled “In which style should we compose?”, Richard Pohl (1826-1896) mentioned the early serenades of Brahms and said:

This gave the signal for a flood of serenades and a rage for suites with which we are now blessed. Those small forms, which we believed were long in the past and buried with wigs and powder, came suddenly into fashion again. It was also a ‘renaissance,’ . . . Therefore, we had ball suites (from Franz Lachner), pastoral suites (the Rustic Wedding by Goldmark is nothing else), even canonic suites (by J.O. Grimm); Volkmann gave us dearest serenades, Raff naturally was not far behind. . . . as a result, young composers, such as Fuchs, first made a name for

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<sup>355</sup>“Jede Zeit hat ihre Eigenheit; auf musikalischen Gebiete zeigte sich in den letzten Jahren bei einigen Componisten große Vorliebe für eine fast vergessene sehr billig-bequeme Form und die Fruchtbarkeit war eine so erfreuliche, daß jedes Jahr mehrere “Suiten” das Licht der Welt erblickten. Lachner allein hat deren sieben geschrieben. Es soll hier nicht untersucht werden, wie man wohl dazu gekommen, auf eine Form zurückzugreifen, bei der, entgegen der Sonate, geistiger Zusammenhang der einzelnen Sätze nicht nöthig ist.” *Neue Zeitschrift für Musik* 71 (1875) p. 58.

<sup>356</sup>“Die Suite in ihrer formellen und wesentlichen Stellung zur Gegenwart und Zukunft,” *Neue Zeitschrift für Musik* (1884): 373-75.

themselves and the public was quite thankful for it. Not much appertains to the understanding of these works, for they are melodic, pleasing, clear, rhythmically lively — and classical. What more does one want?<sup>357</sup>

A number of writers attempted to define the suite and serenade based on the modern examples they were familiar with. H. Marcello, writing in *La Chronique Musicale*, knew the suites of Massenet, Guiraud, and Dubois, and attempted a modern definition:

This new form of instrumental composition is decidedly in favour among the musicians of our young school. . . . The orchestral suite, as understood by Massenet, Guiraud, etc., is a suite of *tableaux de genre* and descriptive scenes; its form rather recalls the arrangement of old instrumental pieces, comprised of popular themes, varied songs, dances, and sometimes fugues or fugal pieces. . . . I believe that the orchestral suite must be reconnected to the categories of ballet and melodrama, that is to say the genre of instrumental compositions that have the goal of painting for our minds a scenic action that a pantomime or drama explains to our eyes. . . . the purely instrumental orchestral suite has more affinity with dramatic music than with the symphony.<sup>358</sup>

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<sup>357</sup>“Dies gab das Signal zu jener Serenadenfluth und Suitenwuth, mit der wir jetzt gesegnet sind. Jene kleinen Formen, welche wir längst für überwunden und mit Zopf und Puder begraben glauben, kamen plötzlich wieder in die Mode. Es war auch eine "Renaissance," . . . Wir erhielten also Ball-Suiten (von Franz Lachner), Pastoral-Suiten (denn die "Ländliche Hochzeit" von Goldmark ist nichts Anderes), sogar kanonische Suiten (von J.O. Grimm); Volkmann gab uns allerliebste Serenaden, Raff blieb natürlich nicht zurück. . . . junge Componisten, wie Fuchs, machten sich dadurch zuerst einen gewissen Namen, und das Publicum war recht dankbar dafür. Denn zum Verständniss dieser Werke gehört nicht eben Viel. Sie sind melodisch, gefällig, übersichtlich, rhythmisch belebt — und "classisch" dazu. Was wollte man mehr?" Richard Pohl, "In welchem Stile sollen wir componiren?" part V, *Musikalisches Wochenblatt* 11 (1880), pp. 37-38.

<sup>358</sup>“Cette nouvelle forme de composition instrumentale est décidément en faveur auprès des musiciens de notre jeune école. . . . La suite d'orchestre, telle que la comprennent MM. Massenet, Guiraud, etc., est une suite de tableaux de genre et de scènes descriptives; sa forme rappelle assez la disposition de ces vieilles pièces instrumentales, composées de motifs populaires, de chansons variées, d'airs de danse et

This perception of the suite as dramatic, or program music is a strictly French one, because in Germany the suite and serenade remained alternatives to the programmatic symphonic poem.

In Mendel's *Musikalisches Conversations-Lexicon*, published in 1878, the following definitions of the suite and serenade appeared:

**Suite:** The modern era revived the suite again, with a necessarily new spirit. It had for the most part lost its original character as a succession of dance pieces; it is now understood more as a succession of light pieces like the individual movements of symphonies. It would seem too daring to resurrect dances that have disappeared, like the Gigue, Courante, Sarabande, etc., so it is only natural that the Minuet, Polonaise, Waltz, Mazurka, etc. have taken their place, and the Scherzo, Romance, Adagio, and Variation form now appear between the Prelude and the Finale to form the suite.<sup>359</sup>

**Serenade:** It might only be mentioned here that through the experiments of the present time, the serenade was made to live again, drawing on the older view of the form. It is again treated as night music, and march and dance again formed essential parts of it even though it was never intended for practical use. The ideas

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quelquefois de fugues ou de morceaux fugués . . . je crois qu'il faut rattacher la suite d'orchestre à la catégorie du ballet et du mélodrame, c'est-à-dire à ce genre de compositions instrumentales qui ont pour but de peindre à notre esprit une action scénique que la pantomime ou le drame expliquent à nos yeux. . . la suite d'orchestre, bien que purement instrumentale, présente plus d'affinité avec la musique dramatique qu'avec la symphonie." H. Marcello, "Concert National" *La Chronique Musicale* 3 (1874), p. 38.

<sup>359</sup>"Erst die Neuzeit hat die Suite wieder lebendig gemacht, in nothwendiger Neugestaltung. Sie hat dabei ihren ursprünglichen Charakter als Folge von Tanzstücken zumeist eingebüsst, man fasst sie jetzt mehr als Folge von innerlich verbundenen Tonstücken von leichterem Gehalt als die einzelnen Sätze der Sinfonie. Es erscheint allerdings immerhin gewagt, Tänze, deren Eigenart uns fast ganz verschwunden ist, wie Gigue, Courante, Sarabande u.s.w. wieder lebendig machen zu wollen, und so ist es ganz natürlich, dass an Stelle derselben neben die Menuette, die Polonaise, der Walzer, die Mazurka u.s.w. treten und dass Scherzo, Romanze, Adagio und die Form der Variation neben dem Präludium und dem Finale jetzt die Formen der Suite bilden." Hermann Mendel, ed., *Musikalisches Conversations-Lexikon* (Berlin: Robert Oppenheim, 1878), Vol. 10, p. 25-27.

of composers, when not producing great symphonies can always produce rich, formal works as the younger composers, in particular Volkmann, have proved in their serenades.<sup>360</sup>

These definitions serve to reinforce the notion of neo-classicism: these are revivals of the spirit and forms of older genres, given new life in the present age.

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<sup>360</sup>“Hier sei nur noch erwähnt, dass bei den Versuchen neuerer Zeit, die Serenade wieder lebendig zu machen, wieder mehr die ältere Anschauung von der Form leitend wurde. Sie wird wieder als Nachtmusik behandelt und Marsch und Tanz bilden wieder wesentliche Theile darin, ohne dass dabei beabsichtigt wäre, sie wirklich wieder für den praktischen Gebrauch zu schreiben. In der Idee des Componisten nur baut sich der ganze Vorgang auf, und dass er, wenn auch kein grosses sinfonisches, doch immerhin ein gestaltenreiches Bild zu geben vermag, das hat unter den jüngern namentlich Volkmann in seinen Serenaden bewiesen.” Mendel, Vol. 9, p. 231.

## Suites and Serenades 1890-1914

The years 1890-1914 encompass what Dahlhaus has described as a self-enclosed era of “modernism.”<sup>361</sup> The major composers of this era have been variously labeled as post-romantic (Mahler, Strauss), impressionistic (Debussy), expressionistic (Schoenberg), or folkloristic (Bartok, Stravinsky)—but all somehow related under the banner of modernism. Modernism is quite a strong term for this era. Described as a pursuit of the “seemingly absolute necessity of innovation [that] becomes a primary fact of life, work and thought,”<sup>362</sup> it seems that there was little room in society for the perpetuation of classicism. Carl Schorske defined modern art, philosophy and science as defining themselves “not out of the past, indeed scarcely against the past, but in independence of the past”<sup>363</sup> emphasizing the “spirit of the new” with an apparent disregard of the past.

Dahlhaus emphasizes an important event within the time period that occurred during the first decade of the twentieth century:

Like Schönberg when he abandoned modernism in the direction of contemporary music, Strauss and Reger were forced by their historical predicament to choose between one path or the other. . . . a few years later there was a seemingly unbridgeable gap separating the Strauss of *Der Rosenkavalier* (1911) and the

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<sup>361</sup>Dahlhaus, *Nineteenth-Century Music*, p. 330.

<sup>362</sup>Terry Smith, “Modernity,” *The Dictionary of Art*, Jane Turner, ed. (London Macmillan, 1996), Vol 21, p. 777.

<sup>363</sup>Carl E. Schorske, *Fin-de Siècle Vienna: Politics and Culture* (New York, Alfred A. Knopf, 1980), p. xvii.



Reger of the *Mozart Variations* (1914) from the Schönberg of *Pierrot lunaire* (1912). In a word, modernism had split into modern music and classicism.<sup>364</sup>

In discussing serenades of the *fin-de-siècle*, Schipperges does not divide the nineteenth century into different periods of activity, as this dissertation has done, but rather traces the development of different types of serenades. After the serenades of Volkmann appeared around 1870, Schipperges characterizes the serenade for orchestra and the serenade for strings as two broad categories.

Schipperges argues that there is enough repertory to speak of the serenade for strings as an independent tradition, and within this tradition he distinguishes two formal schemes adopted by composers. One scheme follows the movement disposition of the symphony: Allegro (sonata form)—Andante—Dance movement—Andante (rondo or sonata). Tchaikovsky's serenade is an example of this type. The other formal plan Schipperges describes resembles the French overture, or the suite tradition, with a general movement sequence of slow—fast—slow—fast. In this type, sonata and rondo forms are avoided as most movements are in a simple ABA form. The *Serenade*, op. 16 of Moór is an example of this type.

While some examples of the repertory fit into these broad categories, most do not. For example, Schipperges includes the *Serenade*, op. 23 of Götze and Thierot's *Serenade*, op. 44 in the latter category above, even though each contains movements in sonata or rondo form, and other serenades that avoid these forms do not follow the slow—fast—slow—fast scheme.

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<sup>364</sup>Dahlhaus, pp. 335-36.

I provide a complete list of serenades for strings from the years 1890-1914 in Appendix A, but for now, a few notable serenades for strings from around the turn of the twentieth century may be singled out:

Edward Elgar (1857-1934, English). *Serenade in E-minor*, op. 20. Leipzig: Breitkopf & Härtel, 1892.

1. Allegro piacevole; 6/8; E-minor; ABA
2. Larghetto; 2/4; C-major; ABA
3. Allegretto; 12/8; G-major; AB (ends in E-major; first movement material returns)

Suk, Josef (1874-1935, Czech). *Serenade*, op. 6. Berlin: Simrock, 1898.

1. Andante con moto; Common time; E $\flat$ -major; ABA
2. Allegro ma non troppo e grazioso; 3/4; B $\flat$ -major; ABA
3. Adagio; Common time; G-major
4. Allegro giocoso ma non troppo presto; Alla breve; E $\flat$ -major (opening of first movement returns near the end)

Reinecke, Carl (1824-1910, German). *Serenade (G moll) für Streich-Orchester*, op. 242. Leipzig: Zimmerman, 1898.

1. *Marcia*, Molto moderato; Common time; G-minor; ABA
2. *Arioso*, Andante sostenuto; 2/4; D-major; ABA
3. *Scherzo*, Allegretto; 6/8; G-major; ABA
4. *Cavatine*, Adagio; 5/4; B-minor; ABA
5. *Fughetta giojosa*, Vivace; 6/8; D-major
6. *Finale*, Allegretto; 2/4; G-major; ABA

There was no standard format for the string serenade, as works contained from three to six movements, and may or may not have included marches and dance movements. The works by both Suk and Elgar are notable for the way they each repeat

significant portions of the first movement in the last, just as Tchaikovsky had done in his *Serenade*, op. 44, and Dvořák in his *Serenade*, op. 22.<sup>365</sup>

During this time, composers began to shun the serenade for orchestra, as this genre became relatively rare compared to the serenade for strings or the suite for orchestra. There are examples of such works by Brüll and Fuchs from the 1890s, and there is an early, unfinished serenade for orchestra by Arnold Schoenberg dating from 1896.<sup>366</sup> Appendix A contains a list of serenades for orchestra from the years 1890-1914.

By far, the most common suites from the years 1890-1914 are for orchestra, still falling under the categories I distinguished in the previous chapter. I include a complete list of the suite repertory in Appendix B, but for now I will list some selected examples from these categories:

Non-programmatic suites with eighteenth-century dance forms:

Gustav Blasser (1860-?, German). *Suite für Orchester*, op. 76. Offenbach: Johann André, 1893.

1. *Präludium*, Allegro; 2/4; D-major; ABA
2. *Ballade*, Andante; 6/8; Bb-major; ABA
3. *Tambourin*, Allegro; 2/4; G-minor; ABA
4. *Intermezzo*, Allegretto; Common time; Eb-major
5. *Gavotte*, Moderato; Common time; G-major; ABA
6. *Finale*, Allegretto grazioso un poco vivo; 2/4; D-major; ABA

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<sup>365</sup>Recall that Volkmann's first serenade concludes with a repeat of the entire first movement.

<sup>366</sup>See Ulrich Thieme, *Studien zum Jugendwerk Arnold Schönbergs* (Regensburg: Bosse, 1979) for a discussion and a reproduction of the facsimile manuscript.

Alfredo Casella (1883-1947, Italian). *Suite*, op. 13. 1909.

1. *Ouverture*, Lento-Allegro non troppo; 4/4; C-major; ABA
2. *Sarabande*, Gravement; 3/4; C-minor; ABA
3. *Bourrée*, Molto vivace con brio e spirito; 2/4; C-major; ABA

Non-programmatic suite with modern dance forms:

Mily Balakirev (1837-1910, Russian). *Suite in B-minor*. 1908.

1. *Préambule*, Allegretto marciale; 12/8; B-minor
2. *Quasi-valse*, Moderato; 3/8; Db-major; ABA
3. *Tarantella*, Allegro vivo; 6/8; B-minor; Rondo

Non-programmatic suites without dance movements:

Ernst von Dohnányi (1877-1960, Hungarian). *Suite für Orchester in vier Sätzen*, op. 19. Berlin: Boblinger, 1910.

1. *Andante con variazioni*, Andante con moto; 2/4; F#-minor
2. *Scherzo*, Allegretto vivace; 3/8; A-minor
3. *Romanza*, Andante poco moto; 3/4; F-major; ABA
4. *Rondo*, Allegro vivace; Alla breve; F#-minor (ends in A-major)

George Whitefield Chadwick (1854-1931, American). *Suite Symphonique in E $\flat$  for Orchestra*. 1911.

1. Allegro molto animato; Alla breve; E $\flat$ -major
2. *Romanza*, Andante espressivo; 4/4; B $\flat$ -major
3. *Intermezzo e Humoreske*, Poco allegretto; 2/4; G-minor; ABA
4. *Finale*, Allegro molto ed energico; 6/4; E $\flat$ -major; ABA

A suite for string orchestra:

Ernst Edward Taubert (1838-1934). *Suite D dur in fünf Sätzen für Streichorchester*, op. 67. Leipzig: C.F. Kahnt, 1903.

1. *Praeludium*, Moderato; Common time; D-major
2. *Allegretto grazioso*; 3/4; G-major; Rondo
3. *Larghetto*; Common time; D-major; ABA
4. *Gavotte*; Common time; G-minor; AB-Trio (D.C.)
5. *Finale*, Allegro animato; 12/8; D-major; ABA

French composers mainly composed programmatic suites, and at least one author writing in 1891 pointed out that they preferred such works over the symphony:

But despite the real value of the symphony, it is not towards such works that our musicians apply their genius; they wish for instrumental music of more variety, I would almost say more fantasy; without words, they at least use a subject. It has been almost thirty years since a genre of pure instrumental composition began that would come close to the symphony, without subjecting itself to the severe rules, and was given the name *Suites d'orchestre*.<sup>367</sup>

Composers of other nationalities also composed programmatic suites, for example:

Ferruccio Busoni (1866-1924, German-Italian). *Geharnischte Suite*, op. 34a. 1895.

1. *Vorspiel*, Allegro moderato e deciso; Alla breve; C#-minor; "An Jean Sibelius"
2. *Kriegstanz*, Allegro risoluto; Alla breve; B $\flat$ -major; "An Adolf Paul"
3. *Grabdenkmal*, Andante grave; 4/4; E-minor; "An Armas Jaernefelt"
4. *Ansturm*, Allegro impetuoso; 6/4; D-minor; "An Eero Jaernefelt"

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<sup>367</sup>"Mais, nous l'avons dit, malgré la réelle valeur de ces œuvres, ce n'est point vers la symphonie pure que se porte le génie de nos musiciens; ils veulent pour la musique instrumentale plus de variété, je dirais presque, plus de fantaisie; il leur faut, sinon des paroles, du moins un sujet. Il y a une trentaine d'années à peu près, on inaugura un genre de composition purement instrumentale qui se rapprochait de la symphonie, sans s'astreindre à ses règles sévères et auxquelles on donna le nom Suites d'orchestre." H. Lavoix, fils. *La Musique Française* (Paris: Ancienne Maison Quantin, 1891), p. 229.

Again, as for the genre of the serenade, there appeared to be few rules for the composition of a suite. Some examples contain only three movements, but the most common have four or five; some rely on dance forms, while some do not; some are made up of short, light movements, while others have longer movements of large, symphonic proportions. The original thread of neo-classicism that had emerged in the revival of the suite form by Lachner, however, was still discernable in many works, especially those of Max Reger.

### **Max Reger (1873-1916)**

In addition to the earlier important composers of suites and serenades, like Lachner, Volkmann, Tchaikovsky, and Dvořák, Max Reger must also be included. Schipperges attaches much importance to his *Serenade* op. 77a for rounding out and closing off the history of the nineteenth-century serenade, but Reger also composed notable suites that are important examples of neo-classicism.

A local church organist had guided Reger's early musical education, and in 1890 he became a pupil of Hugo Riemann (1849-1919) in Wiesbaden. At this time, the first works of Reger's prolific career came out, and one of the earliest was a suite for organ:

*Erste Suite e-moll (Den Manen Johann Sebastian Bachs)*, op. 16. Mainz: B. Schott's Söhne, 1911 (composed 1896).

1. *Introduktion und Fuge*, Grave; 3/4; E-minor  
- Allegro ma non troppo; 6/4; E-minor
2. *Adagio assai*; Common time; B-major
3. *Intermezzo*, *Un poco allegro*; 3/8; A-minor; ABA-Trio (D.C.)
4. *Passacaglia*, Andante; 3/4; E-minor

Reger was very pleased with this work, composed in the spirit of J.S. Bach, and Brahms was known to have praised it. The suite resembles examples seen previously by Raff: at least two movements (the first and fourth) are eighteenth-century contrapuntal forms, while the other movements add stylistic variety. The third movement *Intermezzo*, in particular, in form and style has little to do with the spirit of Bach.

In 1901, Reger settled in Munich and composed productively for six years. A second organ suite, and a suite for violin and piano date from these years:

*Zweite Suite g-moll, op. 92 (Suite für die Orgel)*. Leipzig: Forberg, 1906.

1. *Präludium*, Andante con moto; 3/4; G-minor
2. *Fuge*, Moderato; 3/4; G-minor
3. *Intermezzo*, Andante; 6/8; B-minor; ABA
4. *Basso ostinato*, Andante; Common time; G-minor
5. *Romanze*, Larghetto; 4/8; A<sup>b</sup>-major
6. *Tokkata*, Allegro moderato; 3/4; G-minor
7. *Fuge*, Andante con moto; 3/4; G-minor

Each movement of this suite is short and concise. The first two movements are a prelude and fugue, while the last two are a toccata and fugue. The fourth movement features a repeated one-measure bass figure with contrapuntal writing in the upper voices. The other two movements, *Intermezzo* and *Romanze*, are again nineteenth-century character pieces.

*Suite im alten Stil (F-dur) für Violine und Klavier, op. 93*. Leipzig: Lauterbach & Kuhn, 1906.

1. *Präludium*, Allegro comodo; Common time; F-major
2. *Largo*, Largo; 3/4; D-major; ABA
3. *Fuge*, Allegro con spirito; 3/4; F-major

In contrast to the previous suite of seven short movements, this work is in three longer movements. The entire suite, however, retains the “old style” in that there is little modern chromaticism and expression.

Two serenades date from Reger's Munich years:

*Serenade für Flöte, Violine und Viola in D-dur*, op. 77a. Leipzig: Lauterbach & Kuhn, 1904.

1. Allegro; 2/4; D-major
2. Andante semplice con variazioni; 4/8; A-major
3. Presto; 6/8; D-major

Schipperges singles out this work as closing out a cycle on the genre of the nineteenth-century serenade from Beethoven through to Reger. Beethoven's *Serenade*, op. 25 (1805) had employed the same instrumental forces and initiated a genre of light, chamber serenades that would be popular up to the middle of the century. Schipperges argues that Reger, at the time of a great popularity for string and orchestral serenades, was trying to re-establish the light, chamber serenade. An observation made at the time of the work's publication supports this:

The light and graceful conversational tone absolutely necessary for such a genre has been captured by Reger in an exemplary way.<sup>368</sup>

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<sup>368</sup>“Den für ein derartiges Genre unbedingt erforderlichen leichten und graziösen Plauderton hat auch Reger ausgezeichnet zu treffen gewußt.” Karl Thiessen, *Neue Musik-Zeitung* (1905), p. 487.



With op. 77a, Reger composed a serenade after the model of early nineteenth-century chamber works, but his other serenade from the same year is a four-movement orchestral work of symphonic proportions after the model of Brahms:

*Serenade (G-dur)*, op. 95. Leipzig: Lauterbach & Kuhn, 1906.

1. Allegro moderato; Common time; G-major; Sonata
2. Vivace a Burlesca; 6/8; B-minor
3. Andante semplice; 3/4; A-major
4. Allegro con spirito; Common time; G-major

An interesting feature of this work is its orchestration. In addition to a normal complement of doubled winds, four horns, timpani and harp, are two string orchestras, one of which is *con sordino* throughout. One double bass part rounds out the scoring. The first movement in particular is pastoral in quality, and the fourth movement ends quietly. Perhaps the unusual orchestration and the pastoral nature of the first movement is why the work was not designated a symphony.

In 1907, Reger was appointed to Leipzig University as professor of composition where he received an honorary doctorate in 1908. During these years he toured internationally as a conductor and performer. One new suite dates from these years:

*Suite a-moll (Sechs Vortragsstücke) für Violine und Klavier*, op. 103a. Leipzig: Lauterbach & Kuhn, 1908.

1. *Präludium*, Grave; Common time; A-minor
2. *Gavotte*, Allegretto; Alla breve; F-major; AB-Trio (D.C.)
3. *Aria*, Adagissimo; Common time; A-major
4. *Burleske*, Allegro; 3/4; B $\flat$ -major; ABA
5. *Menuett*, Moderato; 3/4; F-major; AB-Trio (D.C.)
6. *Gigue*, Allegro; 6/8; A-minor; AB

As fitting with his university posting at the time, this suite seems more closely modelled on older examples of the form with an academic tone.

In 1911, Reger was appointed conductor of the court orchestra in Meiningen—a prestigious post formerly held by such conductors as Hans von Bülow and Richard Strauss. The repertory of the orchestra consisted mainly of works by Beethoven, Brahms, Bruckner, Strauss, and Debussy. In 1912 Reger composed two programmatic suites for the Meiningen orchestra:

*Eine romantische Suite nach Gedichten von Joseph von Eichendorff für Orchester*, op. 125. Berlin: Bote & Bock, 1912.

1. *Notturmo*, Molto sostenuto; Common time; E-major
2. *Scherzo*, Vivace; 3/4; D-minor
3. *Finale*, Molto sostenuto; Common time; E-major (Opens with the same material as the first movement)

*Eine Ballettsuite für Orchester*, op. 130. Leipzig: C.F. Peters, 1913.

1. *Entrée*, Tempo di marcia; Common time; D-major; ABA
2. *Columbine*, Adagietto; 3/4; B $\flat$ -major; ABA
3. *Harlequin*, Vivace; 6/8; B-minor; ABA
4. *Pierrot und Pierrette*, Larghetto; 4/8; F-major
5. *Valse d'amour*, Sostenuto; 3/4; E-major; ABA
6. *Finale*, Presto; 6/8; D-major; Rondo

Such works are uncharacteristic of Reger, as he was not known to be a composer of program music. In these works, Reger had composed a “romantic suite” as a collection of pieces inspired by the poetry of Eichendorff (the score reprints the poetic passages that inspired the music), and the “ballet suite,” perhaps inspired by similar French works by Massenet, was intended to be a ballet for the concert hall.

The final stage of Reger's career began in 1915 when he resigned his conducting post at Meiningen and settled in Jena. During the last year of his life, he composed a number of suites for solo cello and solo viola (opp. 131c and 131d) directly modelled on the solo suites and sonatas of Bach. He also orchestrated his suite for violin and piano, op. 93 and published it as:

*Suite im alten Stil für Orchester gesetzt vom Komponisten*, op. 93. Berlin: Bote & Bock, 1916.

The orchestra is of moderate size—doubled winds, two trumpets, four horns, timpani and strings—and none of the original music, composed ten years earlier, was changed.

Returning to the success he had with the format of his op. 77a serenade from 1904, he composed another such work for the same instrumental combination:

*Serenade für Flöte, Violine und Viola in G-dur*, op. 141a. Leipzig: Eulenburg, 1916.

1. Vivace; 2/4; G-major
2. Larghetto; 4/8; E-major
3. Presto; 6/8; G-major

There are many contemporary reviews of performances of Reger's works,<sup>369</sup> and commentators almost always mention Reger's indebtedness to Bach, Mozart, and Beethoven for his contrapuntal abilities and for the formal schemes he used. After his death in 1916, a number of published tributes and assessments identified particular works as representatives of a lightness of style not often seen in Reger's more serious

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<sup>369</sup>See William E. Grim, *Max Reger: A Bio-Bibliography* (New York: Greenwood Press, 1988) for an annotated list of citations.

sonatas: “. . . as in the orchestral suites immersed in radiant tone colours, also the delightful chamber suites, or with the exquisite trio serenades and solo sonatas.”<sup>370</sup>

Reger stands as a nineteenth-century culmination of many of the trends and types of suites and serenades surveyed thus far. As Schipperges noted, the type of serenades composed by Beethoven appeared again with Reger, but Reger also composed a significant orchestral serenade—a genre originating in the nineteenth century with Brahms. The suites he composed, some modelled after old forms, some modern with programmatic content, some for chamber ensembles, some for orchestra, also represent the trends in these genres that had been revived around the mid-point of the nineteenth century.

### **Suites and serenades as neo-classic genres**

The importance of orchestral suites and serenades during this era is shown in Kretzschmar's guide to the repertory of concert music.<sup>371</sup> In his discussion, Kretzschmar includes serenades within a chapter dealing with modern suites and outlines the recent history of both genres.

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<sup>370</sup> “. . . wie mit den in die glänzendsten Tonfarben getauchten Orchestersuiten (Böcklin-, Ballet- und Romantische Suite), als auch mit den über alle Maßen entzückenden Kammersuiten (Suite im alten Stil oder a moll-Suite op. 103) oder gar mit den köstlichen Trioseraden und Solosonaten.” Joseph Haas, "Etwas über Max Reger und die Instrumentalform," *Neue Musik-Zeitung* (1916), p. 280.

<sup>371</sup> Hermann Kretzschmar, *Führer durch den Konzertsaal, I. Abteilung: Sinfonie und Suite* (Leipzig: Breitkopf & Härtel, 1913).

Kretzschmar begins with Lachner who, he says, was the first to write a suite in a hundred years. In a list of Lachner's suites, the last one is designated *Suite Nr. 7* "Ballsuite" which confuses the numbering and title of Lachner's opp. 170 and 190. The models for Lachner, according to Kretzschmar, were the orchestral suites of Bach, and other composers who followed Lachner, such as Raff, Esser, Bargiel, and Grimm were inspired to compose Bach-like orchestral suites.<sup>372</sup> As a token "foreign" suite, Kretzschmar also describes the *Suite*, op. 60 of Saint-Saëns.

Kretzschmar then makes an important distinction between works inspired by Bach and works inspired by Mozart. He argues that the models of Mozart's divertimentos motivated composers, such as Brahms and Volkmann, to compose serenades. Kretzschmar still refers to such works as modern suites, and lists further serenades by Fuchs, Klughardt, Brüll, Reinhold, Stanford, and Bird as being Mozart-inspired "garden music."

Kretzschmar then briefly describes a short list of modern suites that came after the time of Lachner, Brahms, and Volkmann:

Robert Fuchs, *Serenades* nos. 1, 2, and 3  
 Moritz Moszkowski, *Suite*, op. 39  
 Felix Draeseke, *Serenade*, op. 49  
 Emil Nikolaus von Reznicek, *Sinfonische Suite*  
 Leopold Carl Wolf, *Serenade*, op. 7  
 Walter Braunfels, *Serenade für kleines Orchester*, op. 20  
 Max Reger, *Serenade*, op. 95  
 Anton Beer-Walbrunn, "Deutscher Suite," op. 22  
 Bernhard Sekles, *Suite*, op. 25  
 Erno von Dohnányi, *Suite*, op. 19

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<sup>372</sup>Kretzschmar may only have been familiar with piano 4-hand versions of many of these works, as he includes Bargiel's *Suite*, op. 7, a work originally for piano 4-hands and not for orchestra, in the list of Bach-like suites.

Henri Marteau, *Suite*, op. 5  
 Elizabeth Kuyper, *Serenade*, op. 8  
 Richard Strauß, *Serenade für Bläser*

All of the above are non-programmatic suites and serenades continuing after the original models of Lachner and Brahms. Kretzschmar is careful to distinguish programmatic works from absolute music, and preferred to discuss the suites of Massenet and Raff, for example, under the category of “Programmatic Symphonies.” Kretzschmar clearly divines a stream of neo-classicism within the genre of the modern suite: he points out the inspirational forms of Bach and Mozart from the eighteenth century, and separates works of absolute music from characteristic, or programmatic, suites and serenades.

A definition of neo-classicism can also be discerned in Hubert Parry’s article “Suite” in the 1900 edition of *Grove’s Dictionary*. After briefly describing the history and format of eighteenth-century suites, Parry’s discussion moves to the modern suite:

. . . the combination of short lyrical movements such as are characteristic of modern times has strong points of analogy with [the eighteenth-century suite]. Moreover, since it is obviously possible to introduce modifications of some of the details which were too rigid in the early scheme without destroying the general principles of the form, it seems that genuine and valuable musical results may still be obtained by grafting characteristics of modern treatment and expression upon the old stock.<sup>373</sup>

Parry then goes on to mention “experiments” in this form by Lachner, Raff, Bargiel, Saint-Saëns, and Tchaikovsky. In 1900, then, *Grove’s Dictionary* authoritatively described a significant trend of neo-classicism in the genre of the suite: modern

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<sup>373</sup>Hubert Parry, “Suite,” *Grove’s Dictionary of Music and Musicians* (London: Macmillan and Co., 1900), Vol. 3, p. 761.

composers maintained the spirit of an older eighteenth-century form while applying modern treatment and expression.

By the end of the time frame covered by this dissertation, however, the groundbreaking, and highly esteemed suites of Lachner in particular were being forgotten. During the war years, after which twentieth-century neo-classicism would officially begin, an article in *The Art of Music* pointed out the importance of Lachner and nineteenth-century neo-classicism:

Lachner was the pioneer of a movement which, if it is characteristic of the Romantic Movement and its striving for looser structure and its fancy for miniature forms, was to bear more significant fruit in the future: the revival of the classic suite and its adaption to the orchestral idiom of the romantic period. . . This Lachner did with some success, and he produced . . . seven symphonic suites, which have, however, not maintained themselves in the repertoire.<sup>374</sup>

Even though the term is not applied, neo-classicism is the “movement” in which composers revived “classic” forms and adapted them for modern times.

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<sup>374</sup>Daniel Gregory Mason, ed. *The Art of Music. Vol. 8: The Orchestra and Orchestral Music*, Benjamin Lambord, ed. (New York: The National Society of Music, 1916), p. 250.

## A Glance at the Twentieth Century

Beyond the time frame covered in this dissertation, a few suites and serenades which became important in the twentieth century may be mentioned. Arnold Schoenberg (1874-1951) and Igor Stravinsky (1882-1971), the two dominant European composers in the early twentieth century, produced several examples of these genres after the war.

Schoenberg's *Serenade*, op. 24 (1920-23)—for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and baritone solo—employs some serial techniques over the course of its seven movements and evokes the light, chamber divertimento tradition of the early nineteenth century. The first work in which Schoenberg utilized the twelve tone method throughout, however, was the *Suite für Klavier*, op. 25 (1921-23) made up of dance forms from eighteenth-century suites. He returned to the early nineteenth-century divertimento/serenade format in the *Suite*, op. 29 (1925-26), for two clarinets, violin, viola, cello and piano. A later tonal work, the *Suite for String Orchestra*, dates from 1935.

Stravinsky, of course, is indelibly associated with twentieth-century neo-classicism, and following the examples of composers who arranged suites from preexisting compositions, he produced the *Suites Nos. 1 and 2* for orchestra (1921-25) that were orchestrations of the *Piano Duets* from 1914 and 1916. Later, he arranged a set of pieces from the neo-classical ballet *Pulcinella* (1920)—which was already based on preexisting eighteenth-century works—as a *Suite italienne* (1932) for violin or cello and piano. An important work for solo piano was the four movement *Serenade in A* (1925), which Stravinsky claimed was inspired by the genre of eighteenth-century *Nachtmusik*.



Other notable twentieth-century composers produced suites: Béla Bartók (1881-1945), *Dance Suite for Orchestra* (1923); Alban Berg (1885-1935), *Lyrische Suite* (1926); Ernest Bloch (1880-1959), *Suite symphonique* (1945), *Suite hébraïque* (1953); Ferde Grofé (1892-1972), *Grand Canyon Suite* (1943); Lou Harrison (b. 1917), *Suite for Symphonic Strings* (1961); Paul Hindemith (1895-1963), *Suite "1922" für Klavier*, op. 26 (1922); Arthur Honegger (1892-1955), *Suite archaïque* (1951); Andre Jolivet (1905-1974), *Suite delphique* (1948), *Suite transocéane* (1955); Bohuslav Martinů (1890-1959), *Suite on the Frescoes of Peiro della Francesca* (1960); Darius Milhaud (1892-1974), *Suite Provençal* (1937), *Suite for Violin and Orchestra* (1945); Walter Piston (1894-1976), *Suite for Orchestra* (1930); Albert Roussel (1869-1937) *Suite in F-major*, op. 33 (1927); Dmitri Shostakovich (1906-1974), *Suite for Jazz Orchestra* (1934); Alexander Tcherepnin (1899-1977), *Suite Georgienne* (1940); Virgil Thomson (1896-1989), *Suite for Orchestra* (1948); Ralph Vaughan Williams (1872-1958), *Suite for Viola and Orchestra* (1934).

Moving slightly outside the tradition of Western European art music, Duke Ellington (1899-1974) composed five suites for his orchestra: *Deep South Suite* (1946), *Liberian Suite* (1947), *Suite Thursday* (1960), *Far East Suite* (1964), and *Latin American Suite* (1968). Oscar Peterson (b. 1925) has composed four suites: *Canadiana Suite*, *African Suite*, *Easter Suite*, and *Royal Wedding Suite*.

The serenade genre has not been as prominent in the twentieth century as the suite, and composers have employed a great variety of forms and instrumentation. Serenades produced in this century have included: Leonard Bernstein (1918-1990), *Serenade* for solo violin, string orchestra, harp and percussion (1954); Benjamin Britten (1913-1976), *Serenade* for Tenor, Horn and Strings, op. 31 (1943); Vincent Persichetti

(1915-1987), 14 works called *Serenade* for various instruments and ensembles including *Serenade No. 5 for Orchestra* (1950); Alexander Tcherepnin (1899-1977), *Serenade for Strings* (1964); Ralph Vaughan Williams (1872-1958), *Serenade to Music* for 16 voices and orchestra (1938).

## SUMMARY AND CONCLUSIONS

The aim of this dissertation has been to trace a stream of neo-classicism through the latter half of the nineteenth century evident in the little-studied repertory of suites and serenades. Although operas, symphonies, concertos, tone poems and overtures from this era provide much of today's concert repertory, only a few suites and serenades originating from the late-nineteenth century are ever heard in concert or on recordings. Beyond the orchestral serenades of Brahms, the orchestral suites of Tchaikovsky, or the serenades for strings by Tchaikovsky and Dvořák, many are not aware of this large body of nineteenth-century repertory.

Since the term *neo-classicism* has come to signify a particularly twentieth-century phenomenon, the influence of eighteenth-century classicism on musical composition in the latter half of the nineteenth century up to the First World War has gone largely unnoticed. As seen in the writings of nineteenth-century musicians, critics, and biographers, however, there was an awareness of this influence, and even though the term only appeared in a musical context early in this century, they often described modern suites and serenades as embodying the principles of neo-classicism.

Initially, I explored the ideals of neo-classicism in a nineteenth-century musical context. Scott Messing had described the origins of the term as a derogatory label affixed to music that copied older forms of the eighteenth century, often merely filling these shells with trite, unoriginal content. But, as defined by Eugène d'Harcourt in 1906 (see page 38, neo-classicism was a spirit presiding over compositions that took forms of the "ancient masters" as models and applied modern procedures to them. Bach,

Handel, Haydn, and Mozart were the ancient masters whose works exemplified classicism, and composers of the nineteenth century revived their spirit in genres that had long been dormant, embracing the ideals of neo-classicism.

The suite and the serenade were well-established genres in the eighteenth century that had fallen out of favour in the nineteenth. By the mid-eighteenth century, suites had become highly developed, ordered successions of predetermined dance types that followed specific rules of tonality and form. Apart from one example by Mozart, the genre had disappeared after the time of Bach. The orchestral serenade, cultivated in only a few centres in southern Germany, reached a high point in the works of Mozart. These were light entertainments intended for specific social occasions and performance settings. By the end of the eighteenth century, the occasions for such works had declined and composers abandoned the genre.

In the first half of the nineteenth century, the terms *suite* and *serenade* had not disappeared, but their meanings had changed when used as titles. Works titled *Serenade* had become light chamber works, often featuring the guitar, intended for the home use of a large, music consuming public. Beethoven produced two serenades of this type early in his career, and others such as Leonard van Call, Joseph Küffner, Anton Diabelli, and Nicolo Paganini produced dozens of them. Often the word *suite* merely referred to a multi-volume musical publication, but as a title, the word appeared in phrases such as *Suite de pièces*, *Suite de morceaux*, or *Suite de compositions*. Such works were collections of etudes, or salon pieces related through a program. On a few occasions, however, Robert Schumann believed that any use of the word *suite* implied a return to older, simpler forms.

Perhaps the publications of the *Bach-Gesellschaft* inspired the attempts to revive the form, content and spirit of the eighteenth-century suite during the 1850s. This revival originally offered composers a new alternative to the composition of sonatas, and by the 1860s the modern suite was favored by many composers over the sonata. Different types of suites emerged: those that closely imitated the eighteenth-century models, and those that updated the genre to include new formal ideas. Examples of the former are the suites of Alexandre Boëly, and the most prolific composers of the latter were Woldemar Bargiel and Joachim Raff. Since there was a reverence for the forms of eighteenth-century masters, reviewers, when confronted with performances or publications of newly composed suites, were often compelled to explain what a historical suite was and how the new work lived up to the expectations of the genre. Nineteenth-century critics often described modern suites as original and creative works that captured the spirit of the older forms.

Just before 1860, Brahms composed the first two orchestral serenades of the nineteenth century. As a court musician in Detmold, he created these works for a patron who especially admired the music of Mozart. Immediate reactions to the Brahms serenades saw them as reflections of the orchestral music of Mozart and Haydn: they were a light form of concert entertainment distinguished by clarity, beauty, and simplicity. In most cases, reviewers praised Brahms for his originality and his handling of modern ideas in the context of the older forms. Following the precedent set by Brahms, Ignaz Brüll and Leo Grill soon composed orchestral serenades in much the same style.

After 1860, Franz Lachner composed the first orchestral suites of the nineteenth century. After composing eight symphonies, he abandoned that genre and began to

compose multi-movement works for large orchestra that he called *Suites*. The reception of these suites in contemporary sources shows that Lachner was indeed exploring new compositional possibilities with this genre. In these suites he could avoid the great length and compositional procedures of the symphony; he could include shorter, concise sonata, ternary, and contrapuntal forms employing archaic procedures like fugues and canons; and he could also avoid the influence of the New German school, preferring to maintain a tradition of non-programmatic music. Following the form established by Lachner, orchestral suites were then composed by Julius Otto Grimm, Joachim Raff, Heinrich Esser, Carl Heinrich Döring, Camille Saint-Saëns, and Jules Massenet.

Anton Schindler, speaking out against Liszt and the New German school in 1862, hoped that the revival of the suite would point to a rejuvenation of the symphonic tradition. He felt that symphony-like suites, as composed by Lachner, were alternatives to the symphonic poem. Such works were not dramatic and programmatic, but rather drew upon the contrapuntal arts of the past and applied them to the preferred musical forms of the present. The point of view Schindler expresses is one of neo-classicism: the perpetuation of a tradition by adding updated elements from past traditions. Many other journalists of the time echoed his sentiments.

Important divisions within both genres of the suite and serenade occurred around 1870. After 1850, composers and critics saw these genres as a revivification of the spirit of the previous century. The suite represented a return to a simpler, concise form that could include archaic and modern elements. It stood beside the genre of the symphony in conservative tradition, and was an alternative to the new, programmatic genre of the symphonic poem. The serenade represented a return to Haydn and Mozart-like clarity. With the serenades for string orchestra of Robert Volkmann and the

orchestral suites of Massenet, however, the characters of each genre begin to change. Volkmann conceived of his serenades as suite-like collections of short character pieces, while Massenet conceived of the suite as an ordering of scenes relating a program.

In the decades after 1870, Lachner's suites remained popular and influential. One prominent indication of this is that in 1880, after he had composed three symphonies, Tchaikovsky composed his first suite "in the style of Lachner." Tchaikovsky's second suite contained programmatic elements, and his third suite, another non-programmatic work, is perhaps the most popular orchestral suite from the nineteenth century.

French composers produced a large number of non-programmatic orchestral suites. Jules Padeloup performed the suites of Jules ten Brink, C.H. Coster, Théodore Dubois and Ernest Guiraud for the *Concerts classiques* in order to promote the careers of these young composers. The most common type of suites, however, were programmatic, often containing music with exotic foreign elements. Jules Massenet and Camille Saint-Saëns produced prominent examples of such "travelogue" suites, as did the prolific German composer, Joachim Raff.

The serenade for orchestra, of the type composed by Brahms, remained fashionable, and there are examples of such works by Ignaz Brüll, Felix Draeseke, Alexander Glazunov, Solomon Jadassohn, and Philipp Scharwenka. The serenade for strings, inspired by the works of Robert Volkmann, became extremely popular, and many were substantial works of symphonic proportions. Robert Fuchs composed prolifically in this genre, but the most important works, remaining favorites to this day, are the serenades for strings by Tchaikovsky and Dvořák.

Critical writing from the 1870s and 1880s indicates the national differences that had arisen within the genres of the suite and serenade. The French, who for the most part did not compose serenades, insisted that orchestral suites were preferred new forms of instrumental compositions with affinities to dramatic music rather than to the symphony. German writers, however, still talked of the modern suites and serenades as revivals of eighteenth-century genres that ranked alongside symphonies as alternatives to programmatic music.

The stream of neo-classicism seen in suites and serenades continued in Germany past the turn of the century in the works of Max Reger. He represents a climax to the many types of suites and serenades surveyed thus far. Reger composed examples of the early nineteenth-century chamber serenade, as well as the later nineteenth-century orchestral serenade. He composed various suites for chamber ensemble and orchestra, some modelled after old forms and some with programmatic content, representing the major trends in these genres that had taken place after the mid-point of the nineteenth century.

This study has shown that until the First World War, before a pervasive neo-classical style materialized in composers better remembered today, the influence of eighteenth-century classicism had thrived in the context of post-romanticism. The many composers mentioned within this dissertation, by giving new life to the genres of the suite and serenade, had rejuvenated and perpetuated music's classical tradition. The repertory fulfilled two social needs of the middle class concert-going public: a craving for works of classicism, and a desire for light musical entertainments.

The revitalized suites and serenades of the latter half of the nineteenth century represent the wellsprings of twentieth-century neo-classicism in music. Not only can



one reach this conclusion through a retrospective contemplation of the repertory, but studying the reactions in journals of the time yields the same result: musicians and critics were aware of an undercurrent of neo-classicism, and recognized it in newly composed suites and serenades. Some nineteenth-century sources, with sentiments contrary to the progressiveness of the New German school, expressed a preference for creative processes inspired by a reverence for the past.

Within the limitations I imposed, this dissertation has taken the general form of an annotated catalogue of the repertory of nineteenth-century suites and serenades. For the most part, the annotations have consisted of a presentation and discussion of the immediate reactions to these works that appeared in nineteenth-century sources. One obvious way to further enrich the topic, that I have avoided, would be to study and describe the musical language of the repertory. An analysis of the textures, melodies, harmonies, rhythms, and phrase structures, including a more detailed examination of formal constructions and procedures, would evaluate how deeply neo-classical mannerisms are embedded in these works. Such a study would consist of analytical discussions with musical examples, and would include observations and conclusions based on comparisons of the musical language to eighteenth-century, and earlier, models.

Similar studies could also be undertaken to trace the stream of nineteenth-century neo-classicism in other genres, particularly the symphony. Such a study could perhaps culminate with Prokofiev's *Classical Symphony*. The vast and largely unstudied repertory of nineteenth-century symphonies contains many works by the composers of suites and serenades mentioned in this dissertation. Considering only the Germanic composers, for example, from the second half of the century, in addition to

the popular works of Brahms, Bruckner and Mahler, there are numerous symphonies by Draeseke, Fuchs, Gernsheim, Huber, Jadassohn, Klughardt, Raff, Reinecke, Rudorff, Scharwenka, Weingartner, and Wüerst. I am quite sure that a study of the reception given to these symphonies would show that critics and the public perceived neo-classicism in much of the repertory.

Another topic for further research would be a closer examination of some of the astounding things nineteenth-century writers and critics said about music. For example, in a quotation dating from 1863 on page 119, Schrottenbach describes how Brahms, in the second serenade, “unsteadily changes colours back and forth between antique, medieval, and Schumann-like modernism.” This begs the question as to what would have been the understanding of antique and medieval qualities for the reviewer, and what specifically in the music of Brahms would have prompted this comment. The notion too, that in the decade after his death, Schumann somehow represented modernism contrasts with other contemporary quotations that describe “Schumann’s classical vein” (see page 79) and “Schumann-like romanticism” (see page 142).

In current musicology, most studies of the nineteenth-century concentrate on the exceptional artistry of a few individuals. We usually view the works of the primary innovators of the era, such as Wagner, Liszt, Verdi, Brahms, and others, as timeless, autonomous entities that exist independent of the social context in which they were created. My arguments have sought to justify that much musical production was socially determined because of the emulation of and respect shown to the classicism of the eighteenth century. Through a mutual appreciation of the past and things “classical,” nineteenth-century composers produced suites and serenades to satisfy the demands and cravings of the bourgeois music-consuming public. The immediate

reactions to these works, in reviews of publications and concert performances, often saw them as part of an ongoing historical process. The neo-classicism evident in nineteenth-century suites and serenades was inspired by the revered past, belonged firmly in the present, and, for many, represented a hope for the future.

## APPENDICES

### APPENDIX A — SERENADES 1890-1914

#### Serenades for orchestra:

- Bell, W.H. (1873-1946, English), *Epithalamion*, Serenade, 1904  
Braunfels, Walter (1882-1954, German), *Serenade in E $\flat$ -major*, op. 20, 1909  
Elgar, Edward (1857-1934, English), *Sérénade lyrique*, 1899  
Fuchs, Robert (1847-1927, Austrian), *Serenade no. 5 in D-major*, op. 52, 1895  
Golestan, Stan (1875-1956, Romanian), *Little Serenade*, 1909  
Kahn, Robert (1865-1951, German), *Aus der Jugendzeit*, Serenade, 1890  
Novák, Vitezslav (1870-1949, Czech), *Serenade in F-major*, op. 9, 1894  
\_\_\_\_\_. *Serenade in D-major*, op. 36, 1905  
Reger, Max (1873-1916, German), *Serenade in G-major*, op. 96, 1905  
Schoeck, Othmar (1886-1957, Swiss), *Serenade*, op. 1, 1906  
Schoenberg, Arnold (1874-1951, Austrian), *Serenade*, 1896  
Schumann, Georg (1866-1952, German), *Serenade in F-major*, op. 34, 1904  
Sibelius, Jean (1865-1957, Finnish), *Cassazione*, op. 6, 1895  
Smyth, Ethel (1858-1944, English), *Serenade in D-major*, 1890  
Stenhammar, Wilhelm (1871-1927, Swedish), *Serenade in F-major*, op. 31, 1911  
Vaughan Williams, Ralph (1872-1958, English), *Serenade*, 1901  
Weinberger, Josef (1855-1928, Austrian), *Serenade no. 4*, op. 51, 1892  
Weiner, Leó (1885-1960, Hungarian), *Serenade in F-minor*, op. 3, 1906  
Wolf, Hugo (1860-1903, Austrian), *Italienische Serenade*, arr., 1892

#### Serenades for string orchestra:

- Affrossimov, Julius von Seldeneck (German), *Serenade in D-major*, op. 4, 1891  
Bantock, Granville (1868-1946, English), *"From the Far West" Serenade*, 1912  
Blasser, Gustav (German), *Kleine Serenade in D-major*, op. 76, 1893  
Chadwick, George Whitefield (1854-1931, American), *Serenade in F-major*, 1890  
Dippe, Gustav, *Serenade for Strings*, op. 10, 1890  
Elgar, Edward (1857-1934, English), *Serenade in E-minor*, op. 20, 1892  
Farkas, Ödön (1851-1912, Hungarian), *Serenade*, 1904  
Foote, Arthur (1853-1937, American), *Serenade*, op. 25, 1892  
Fuchs, Robert (1847-1927, Austrian), *Serenade no. 4 in G-minor*, op. 51, 1895  
Gouvy, Louis, Théodore (1819-1898, French), *Sérénade in F-minor*, op. 84, 1891  
Ipavec, Benjamin (1829-1909, Slovene), *Serenade*, 1898  
Jensen, Gustav (1843-1895, German), *Ländliche Serenade in C-major*, op. 37, 1895

Kalinnikov, Vasily Sergeyevich (1866-1901, Russian), *Serenade*, 1891  
 Karłowicz, Mieczysław (1876-1909, Polish), *Serenade in C-major*, op. 2, 1897  
 Klengel, Julius (1859-1933, German), *Serenade in F-major*, op. 24, 1890  
 Kuyper, Elizabeth (1877-1953, Dutch), *Serenade in D-major*, op. 8  
 Major, Gyula (1858-1925, Hungarian), *Serenade in G-major*, op. 24, 1895  
 Nesvera, Josef (1842-1914, Czech), *Serenade*, 1891  
 Reinecke, Carl (1824-1910, German), *Serenade in G-minor*, op. 242, 1898  
 Rohde, Friedrich Wilhelm (1856-1928, German), *Serenade in A-major*, op. 14, 1897  
 Straus, Oscar (1870-1954, Austrian), *Serenade in G-minor*, op. 35, 1899  
 Suk, Josef (1874-1935, Czech), *Serenade no. 2 in E<sup>b</sup>-major*, op. 6, 1892  
 Wolf, Leopold Carl, *Serenade in F-major*, op. 30, 1898  
 Wolf-Ferrari, Ermanno (1876-1948, Italian), *Serenade in E<sup>b</sup>-major*, 1893  
 Zedtwitz, K., *Serenade in A-major*, op. 6, 1894

### Other Serenades

Alfven, Hugo (1872-1960, Swedish), *Serenad* (vn, pf), 1902  
 \_\_\_\_\_. *Serenade on mother's birthday* (fl, cl, vn, pf), 1902  
 Bantock, Granville (1868-1946, English), *Serenade* (horns), 1903  
 Bausnern, Waldemar von (1866-1931, German), *Serenade* (cl, vn, pf), 1898  
 Bird, Arthur H. (1856-1923, American), *Serenade*, op. 40 (10 wind inst), 1901  
 Bruch, Max (1838-1920, German), *Serenade in A-minor*, op. 75 (vn, orch), 1900  
 Dohnanyi, Ernst (1877-1960, Hungarian), *Serenade in C-major*, op. 10 (str trio), 1902  
 Drdla, František (1869-1944, Czech), *Serenade no. 1 in A-major* (vn, pf), 1901  
 \_\_\_\_\_. *Serenade no. 2* (vn, pf), 1903  
 Duvernoy, Victor Alphonse (1842-1907, French), *Sérénade*, op. 24 (septet), 1906  
 Fauré, Gabriel (1845-1924, French), *Sérénade*, op. 98 (vc, pf), 1908  
 Fibich, Zdenek (1850-1900, Czech), *Serenade in G-major* (pf), 1890  
 Fuchs, Robert (1847-1927, Austrian), *Serenade no. 4*, op. 51 (str orch, hn), 1895  
 Gouvy, Louis, Théodore (1819-1898, French), *Sérénade*, op. 84 (str orch, fl), 1891  
 Grondahl, Agathe (1847-1907, Norwegian), *Serenade in F<sup>#</sup>-major*, op. 37 (pf), 1896  
 Hakanson, Knut (1887-1929, Swedish), *Sérénade dramatique*, op. 2 (vn, orch), 1914  
 Karłowicz, Mieczysław (1876-1909, Polish), *Serenade in G-major* (vc, pf), 1896  
 Kelly, Frederick (1881-1916, Austrian), *Serenade*, op. 7 (fl/vn, str, hn, harp), 1911  
 Lacombe, Paul (1837-1927, French), *Sérénade humoristique*, op. 93 (pf, vn, vc), 1898  
 Lysenko, Mykola Vytal'yevych (1842-1912, Ukranian), *Serenade* (pf), 1894  
 Nielsen, Carl (1865-1931, Danish), *Serenata in vano* (cl, bn, hn, vc, db), 1914  
 Novák, Vitezslav (1870-1949, Czech), *Serenády*, op. 9 (arr.) (pf), 1895  
 Peterson-Berger, Wilhelm (1867-1940, Swedish), *Serenad* (vn, pf), 1909  
 Ravel, Maurice (1875-1937, French), *Sérénade grotesque* (pf), 1893  
 Reger, Max (1873-1916, German), *Serenade in G-major*, op. 141a (fl, vn, va), 1915  
 Rimsky-Korsakov, Nikolay (1844-1908, Russian), *Serenade*, op. 37 (vc, orch), 1903  
 Rózycki, Ludomir (1884-1953, Polish), *Serenada* (pf), 1904  
 Sarasate, Pablo de (1844-1908, Spanish), *Nocturne-Sérénade*, op. 45 (vn, orch), 1901  
 Sibelius, Jean (1865-1957, Finnish), *Two Serenades in D and g* (vn, orch), 1912

- Sinding, Christian (1856-1941, Norwegian), *Serenade in G*, op. 56 (2vn, pf), 1903  
\_\_\_\_\_. *Serenade in A*, op. 92 (2vn, pf), 1909  
Stanford, Charles Villiers (1852-1924, English), *Serenade in F*, op. 95 (nonet), 1906  
Stenhammar, Wilhelm (1871-1927, Swedish), *Serenade in C*, op. 29 (str qt), 1910  
Suk, Josef (1874-1935, Czech), *Village Serenade* (pf), 1897  
\_\_\_\_\_. *Serenade in A*, op. 3 no. 2 (vc, pf), 1898  
Toch, Ernst (1887-1964, Austrian), *Serenade*, op. 20 (3vn), 1911  
Zandonai, Riccardo (1883-1944, Italian), *Serenata medioevale* (vc, hp, 2hn, str), 1909

## APPENDIX B – SUITES 1890-1914

### Suites for orchestra:

- Albéniz, Isaac (1860-1909, Spanish), *Catalonia, suite populaire*, 1899  
Alfano, Franco (1875-1954, Italian), *Suite romantica (Eliana)*, 1909  
Atterberg, Kurt (1887-1974, Swedish), *Suite no. 1 (Orientalisk suit)*, 1913  
Balakirev, Mily Alexeyevich (1837-1910, Russian), *Suite in B-minor*, 1901  
\_\_\_\_\_, *Suite on pieces by Chopin*, 1909  
Bantock, Granville (1868-1946, English), *“Russian Scenes” Suite*, 1899  
\_\_\_\_\_, *“English Scenes” Suite*, 1900  
\_\_\_\_\_, *“Old English Suite”*, 1909  
Bartók, Béla (1881-1945, Hungarian), *Suite No. 1, op. 3*, 1905  
\_\_\_\_\_. *Suite No. 2, op. 4*, 1907  
Bedford, Herbert (1867-1945, English), *Queen Mab, suite, after Shakespeare*, 1900  
Bell, W.H. (1873-1946, English), *Arcadian Suite*, 1908  
Blockx, Jan (1851-1912, Belgian), *Suite in den ouden vorm*, 1907  
Bossi, Marco Enrico (1861-1925, Italian), *Suite, op. 126*, 1904  
Brian, Havergal (1876-1972, English), *English Suite no. 1, op. 12*, 1899  
\_\_\_\_\_, *English Suite no. 2*, 1914  
Bridge, Frank (1879-1941, English), *The Sea, suite*, 1910  
Brockway, Howard (1870-1951, American), *Sylvan Suite, op. 19*, 1900  
Bruch, Max (1838-1920, German), *Suite nach russischen Volksmelodien*, 1905  
\_\_\_\_\_, *Nordland-Suite, No. 2*, 1906  
Busoni, Ferruccio (1866-1924, German), *Geharnischte Suite, op. 34a*, 1895  
\_\_\_\_\_, *Turandot, suite, op. 41*, 1904  
Büsser, Henri (1872-1973, French), *Petit Suite, divertissement Watteau*, 1899  
\_\_\_\_\_, *Suite funambulesque*, 1900  
\_\_\_\_\_, *Suite brève*, 1901  
Cadman, Charles Wakefield (1881-1946, American), *Thunderbird Suite*, 1914  
Carpenter, John Alden (1876-1951, American), *Adventures in a Perambulator*, 1914  
Casella, Alfredo (1883-1947, Italian), *Suite, op. 13*, 1909  
Castillo, Jesús (1877-1946, Guatemalan), *Suite indigenas*, 1912  
Cellier, Alexandre (1883-1968, French), *Paysages cérenols, suite of 10 pieces*, 1912  
\_\_\_\_\_, *Sur la colline d’Uzès, suite of 7 pieces*, 1913  
Chadwick, George Whitefield (1854-1931, American), *Symphonic Sketches suite*, 1895  
\_\_\_\_\_, *Suite symphonique*, 1911  
Coates, Eric (1886-1957, English), *Miniature Suite*, 1911  
Coleridge-Taylor, Samuel (1875-1912, English), *Petite suite de concert, op. 77*, 1910  
\_\_\_\_\_, *Scenes from an everyday romance, suite op. 41*, 1900  
Coquard, Arthur (1846-1910, French), *En Norvège, suite*, 1907  
Cowen, Frederic Hymen (1852-1935, English), *Suite no. 2*, 1914  
\_\_\_\_\_, *In Fairyland, suite de ballet*, 1896  
Cui, César (1835-1918, Russian), *In modo populari, suite no. 3, op. 43*, 1890  
Delius, Frederick (1862-1934, English), *Suite*, 1890  
Dohnányi, Ernst von (1877-1960, Hungarian), *Suite in F#-minor, op. 19*, 1908  
Doret, Gustave (1866-1943, Swiss), *Suite tessinoise*, 1896

- Dubois, Théodore (1837-1924, French), *Suite miniature*, 1897
- Dvořák, Antonín (1841-1904, Czech), *Suite in A*, op. 98b, 1895
- Elgar, Edward (1857-1934, English), *Wand of Youth*, suite no. 1, op. 1a, 1907
- \_\_\_\_\_, *Wand of Youth*, suite no. 2, op. 1b, 1908
- \_\_\_\_\_, *Crown of India*, suite, 1912
- Enescu, George (1881-1955, Romanian), *2 suites roumaines*, 1896
- \_\_\_\_\_, *Suite no. 1 in C-major*, op. 9, 1903
- \_\_\_\_\_, *Suite châtelaine*, 1911
- \_\_\_\_\_, *Suite no. 2 in C-major*, op. 20, 1915
- Erlanger, Frédéric d' (1868-1943, English), *Suite symphonique*, 1895
- Esplá, Oscar (1886-1976, Spanish), *Suite levantina*, 1911
- Farkas, Ödön (1851-1912, Hungarian), *Suite*, 1903
- Fauré, Gabriel (1845-1924, French), *Shylock*, suite, 1890
- \_\_\_\_\_, *Pelléas et Mélisande*, suite, op. 80, 1898
- Fibich, Zdeněk (1850-1900, Czech), *Impressions from the country*, suite, op. 54, 1897
- Foerster, Josef Bohuslav (1859-1951, Czech), *Cyrano de Bergerac*, suite, 1903
- \_\_\_\_\_, *From Shakespeare*, suite, 1908
- Foote, Arthur (1853-1937, American), *Suite in D-minor*, op. 36, 1894
- Gallon, Noël (1891-1966, French), *Suite in D-major*, 1909
- German, Edward (1862-1936, English), *Gypsy Suite*, 1892
- \_\_\_\_\_, *Symphonic Suite in D-minor*, 1895
- \_\_\_\_\_, *The Seasons, symphonic suite*, 1899
- Glazunov, Alexander (1865-1936, Russian), *Scènes de ballet, suite in A-major*, op. 52, 1894
- \_\_\_\_\_, *Oriental Suite*, 1895
- \_\_\_\_\_, *Raymonda*, suite, op. 57a, 1898
- \_\_\_\_\_, *From the middle ages, suite in E-major*, op. 79, 1902
- \_\_\_\_\_, *Petite suite de ballet*, 1910
- Granados, Enrique (1867-1916, Spanish), *Elisenda*, suite (pf, orch), 1910
- Grieg, Edvard (1843-1907, Norwegian), *Lyrische Suite*, op. 54, 1891
- Hadley, Henry (1871-1937, American), *Ballet Suite*, op. 16, 1895
- \_\_\_\_\_, *Oriental Suite*, op. 32, 1903
- Hallén, Andreas (1846-1925, Swedish), *Ur Waldemarssagen*, suite, op. 42, 1891
- \_\_\_\_\_, *Ur Gustaf Wasas saga*, suite, 1897
- Halvorsen, Johan (1864-1935, Norwegian), *Suite ancienne*, op. 31, 1911
- Herbert, Victor (1859-1924, Irish), *Suite romantique*, op. 31, 1901
- \_\_\_\_\_, *Columbus*, suite, op. 35, 1903
- Hillemacher, Paul-Lucien (French), *La cinquantaine*, suite, 1895
- Holbrooke, Joseph (1878-1958, English), *Les Hommages*, grand suite, op. 40, 1905
- Holmès, Augusta (1847-1903, French), *Au pays bleu*, suite, 1892
- Holst, Gustav (1874-1934, English), *Suite de ballet in E b-major*, op. 10, 1899
- \_\_\_\_\_, *Beni Mora*, oriental suite, op. 29/1, 1909
- \_\_\_\_\_, *Phantastes*, suite in F-major, 1911
- Hurlstone, William (1876-1906, English), *The magic mirror*, suite, 1896
- Janáček, Leoš (1854-1928, Czech), *Suite*, op. 3, 1891
- Jordan, Sverre (1889-1972, Norwegian), *Suite i gammel stil*, in A-major, op. 4, 1911
- Juon, Paul (1872-1940, German), *Aus einem Tadebuch*, suite, op. 35, 1906



- Kalinnikov, Vasily Sergeyevich (1866-1901, Russian), *Suite*, 1891
- Kalomiris, Manolis (1883-1962, Greek), *Romeiki*, suite, 1907
- Kapp, Arthur (1878-1952, Estonian), *Suite*, 1906
- Karg-Elert, Sigfrid (1877-1933, German), *Suite after Bizet's Jeux d'enfants*, 1902
- Kelley, Edgar Stillman (1857-1944, American), *Aladdin*, suite, op. 10, 1894
- Khristov, Dobri (1875-1941, Bulgarian), *Balkan Suite no. 1*, 1903  
 \_\_\_\_\_, *Balkan Suite no. 2*, 1914
- Klughardt, August (1847-1902, German), *Auf der Wanderschaft*, op. 67, 1896
- Koechlin, Charles (1867-1950, French), *L'automne*, suite, op. 30, 1896  
 \_\_\_\_\_, *Suite légendaire (La nuit féerique)*, op. 54, 1901  
 \_\_\_\_\_, *Etudes antiques (suite païenne, Poèmes antiques)*, op. 46, 1908  
 \_\_\_\_\_, *Suite javanaise* (transcriptions of gamelan music), 1910
- Konyus, Georgy Eduardovich (1862-1933, Russian), *Suite*, op. 1 (chorus, orch), 1891
- Kornauth, Egon (1891-1957, Austrian), *Aus der Jugendzeit*, suite, op. 7, 1913
- Kuula, Toivo (1883-1918, Finnish), *South Ostrobothnian suite no. 1*, 1906  
 \_\_\_\_\_, *South Ostrobothnian suite no. 2*, 1912
- Ladmirault, Paul (1877-1944, French), *Suite bretonne* (from opera *Myrddin*), 1902
- Lange-Müller, Peter Erasmus (1850-1926, Danish), *Weyerburg*, suite, op. 47, 1894
- Lekeu, Guillaume (1870-1894, Belgian), *Suite* (vc, orch), 1892
- MacCunn, Hamish (1868-1916, Scottish), *Highland Memories*, suite, op. 30, 1897
- MacDowell, Edward (1860-1908, American), *Suite in A-minor*, op. 42, 1893  
 \_\_\_\_\_, *Suite no. 2, "Indian"*, op. 48, 1891
- Mackenzie, Alexander (1847-1935, Scottish), *London Day by Day*, suite, op. 64, 1902
- Madetoja, Leevi (1887-1947, Finnish), *Symphonic Suite*, op. 4, 1910
- Malipiero, Gian Francesco (1882-1973, Italian), *Dalle Alpi*, suite, 1904
- Mancinelli, Luigi (1848-1921, Italian), *Riflessi e paesaggi di G. Rinaldi*, suite, 1902
- Marteau, Henri (1874-1934, French), *Suite in A*, op. 15 (vn, orch), 1911
- Martin, Frank (1890-1974, Swiss), *Suite*, 1913
- McEwen, John (1863-1948, Scottish), *Suite in E-major*, 1893
- Miguez, Leopoldo (1850-1902, Brazilian), *Suite à l'antique*, 1890
- Milhaud, Darius (1892-1974, French), *Suite no. 1*, op. 12, 1914
- Nápravník, Eduard (1839-1916, Czech), *Suite*, op. 60 (vn, orch), 1898
- Novák, Vítězslav (1870-1949, Czech), *Slovak Suite*, op. 32, 1903
- Oakeley, Herbert (1830-1903, English), *Suite in Olden Style*, op. 27, 1893
- Ostrcil, Otakar (1879-1935, Czech), *Suite in G-major*, op. 2, 1898  
 \_\_\_\_\_, *Suite in C-minor*, op. 14, 1912
- Peterson-Berger, Wilhelm (1867-1940, Swedish), *Last summer*, suite (pf, orch), 1903
- Rakhmaninov, Sergey (1873-1943, Russian), *Suite* (lost), 1891
- Ravel, Maurice (1875-1937, French), *Daphnis et Chloé*, suite. no. 1, 1911  
 \_\_\_\_\_, *Daphnis et Chloé*, suite. no. 2, 1913
- Reger, Max (1873-1916, German), *Eine romantische Suite*, op. 125, 1912  
 \_\_\_\_\_, *Eine Ballettsuite in D-major*, op. 130, 1913  
 \_\_\_\_\_, *Suite im alten Stil in F (arr)*, op. 93, 1916
- Rimsky-Korsakov, Nikolay (1844-1908, Russian), *"Antar," Symphonic Suite*, op. 9, 1897  
 \_\_\_\_\_, *4 suites*, op. 57, 59, and others, 1903
- Rolón, José (1883-1945, Mexican), *Zapolitán*, symphonic suite, 1895
- Rubinstein, Anton (1829-1894, Russian), *Suite in Eb*, op. 119, 1894

Samuel-Rousseau, Marcel (1882-1955, French), *Noël berrichon*, suite, 1905  
 Schjelderup, Gerhard (1859-1933, Norwegian), *Chistirose*, suite, 1898  
 Schreker, Franz (1878-1934, Austrian), *Romantische Suite*, 1902  
 Schäfer, Dirk (1873-1931, Dutch), *Suite pastorale*, op. 8, 1903  
 Shapleigh, Bertram (1871-1940, American), *Gur Amir*, suite, op. 51, 1908  
 \_\_\_\_\_, *Ramayana*, suite, op. 45, 1908  
 Shaposhnikov, Adrian (1888-1967, Russian), *Baletnaya syuita*, 1914  
 Sibelius, Jean (1865-1957, Finnish), *Lemminkäinen suite*, op. 22, 1895  
 \_\_\_\_\_, *Scènes historiques I*, suite, op. 25, 1899  
 \_\_\_\_\_, *Scènes historiques II*, suite, op. 66, 1912  
 Siklós, Albert (1878-1942, Hungarian), *Suite no. 4 in D-minor*, 1913  
 Smareglia, Antonio (1854-1929, Italian), *Oceàna Suite*, 1902  
 Stanford, Charles Villiers (1852-1924, English), *Suite of Ancient Dances*, op. 58, 1895  
 Stravinsky, Igor (1882-1971, Russian), *Song suite*, op. 2 (sop, orch), 1906  
 \_\_\_\_\_, *Suite from The Firebird*, 1911  
 Suk, Josef (1874-1935, Czech), *Fairy Tale*, suite, op. 16, 1899  
 Séverac, Déodat de (1872-1921, French), *Didon et Enée*, symphonic suite, 1903  
 Taneyev, Sergey (1856-1915, Russian), *Suite de concert*, op. 28 (vn, orch), 1909  
 Tchaikovsky, Pyotr Il'yich (1840-1893, Russian), *Nutcracker Suite*, op. 71a 1892  
 Tommasini, Vincenzo (1878-1950, Italian), *Suite*, 1912  
 Usandizaga, José Maria (1887-1915, Spanish), *Suite in A-major*, 1904  
 Vaughan Williams, Ralph (1872-1958, English), *Bucolic Suite*, 1900  
 Vidal, Paul Antonin (1863-1931, French), *Petite suite espagnole*, 1902  
 Villa-Lobos, Heitor (1887-1959, Brazilian), *Suite* (pf, orch), 1913  
 Villar, Rogelio del (1875-1937, Spanish), *Suite romántica*, 1907  
 Wellesz, Egon (1885-1974, Austrian), *Suite*, op. 16, 1914  
 Zandonai, Riccardo (1883-1944, Italian), *Terra nativa: Primavera in Val di Sole*, 1914  
 Zarzycki, Aleksander (1834-1895, Polish), *Suite polonaise in A*, op. 37, 1893  
 Zemlinsky, Alexander von (1871-1942, Austrian), *Das gläserne Herz*, suite, 1903

### **Suites for string orchestra:**

Arkwright, Marian (1863-1922, English), *Suite "Winds of the World"*, 1907  
 Bantock, Granville (1868-1946, English), *Scenes from the Scottish Highlands*, 1913  
 Bridge, Frank (1879-1941, English), *Suite*, 1908  
 Finke, Fidelio Friedrich (1891-1968, German), *Suite no. 1*, 1911  
 Foote, Arthur (1853-1937, American), *Suite in E-major*, op. 63, 1907  
 Gilson, Paul (1865-1942, Belgian), *Suite à la manière ancienne*, 1913  
 Grimm, Julius Otto (1827-1903, German), *Suite in Kanonform*, op. 25, 1894  
 Holst, Gustav (1874-1934, English), *St. Paul's Suite*, op. 29/2, 1912  
 O'Neill, Norman (1875-1934, English), *Suite*, op. 3, 1893  
 Parry, Hubert (1848-1918, English), *Suite in E-minor, after Boyce*, 1892  
 \_\_\_\_\_, *Lady Radnor's Suite*, 1894  
 Rzepko, Władysław (1854-1932, Polish), *Suite no. 1 in C-major*, 1896  
 \_\_\_\_\_, *Suite no. 2 in F-major*, 1903  
 Siklós, Albert (1878-1942, Hungarian), *Suite antique*, 1898

**Suites for solo instruments or chamber ensemble:**

- Achron, Joseph (1886-1943, Lithuanian), *Suite en style ancien*, op. 21 (vn, pf), 1914  
 Albéniz, Isaac (1860-1909, Spanish), *Suite Iberia* (pf), 1906  
 Arensky, Anton Stepanovich (1861-1906, Russian), *Suite No. 2* (pf), 1892  
 Aulin, Tor (1866-1914, Swedish), *Kleine Suite* (pf), 1903  
 \_\_\_\_\_, *4 Stuck in Form einer Suite*, op. 15 (vn, pf), 1914  
 Balakirev, Mily Alexeyevich (1837-1910, Russian), *Suite* (pf 4-hands), 1909  
 Beach, Amy (1867-1944, American), *Suite française*, op. 65 (pf), 1905  
 Berger, Wilhelm (1861-1911, German), *Kleine Suite*, op. 56 (harmonium), 1894  
 Bliss, Arthur, (1891-1975, English), *Suite* (pf), 1912  
 Boëllmann, Léon (1862-1897, French), *Suite*, op. 6 (vc, pf), 1890  
 \_\_\_\_\_, *Suite gothique*, op. 25 (organ), 1895  
 \_\_\_\_\_, *Deuxième suite*, op. 27 (organ), 1896  
 Bossi, Marco Enrico (1861-1925, Italian), *Pezzi in forma di Suite* (vn, pf), 1890  
 Bréville, Pierre (1861-1949, French), *Suite brève* (organ), 1896  
 Brockway, Howard (1870-1951, American), *Suite*, op. 35 (vc, pf), 1908  
 Canteloube, Joseph (1879-1957, French), *Dans la montagne, suite* (vn, pf), 1904  
 Catalani, Alfredo (1854-1893, Italian), *Suite* (str qt), 1890  
 Cellier, Alexandre (1883-1968, French), *Suite symphonique* (organ), 1906  
 Coleridge-Taylor, Samuel (1875-1912, English), *Gipsy Suite*, op. 20 (vn, pf), 1897  
 \_\_\_\_\_, *African Suite*, op. 35 (pf), 1898  
 \_\_\_\_\_, *Valse suite*, op. 71 (pf), 1909  
 Debussy, Claude (1862-1918, French), *Suite bergamasque* (pf), 1890  
 \_\_\_\_\_, *Pour le piano, suite* (pf), 1894  
 Dohnányi, Ernst von (1877-1960, Hungarian), *Humoresken in Form einer Suite*, op. 17 (pf), 1907  
 \_\_\_\_\_, *Suite im alten Stil*, op. 24 (pf), 1913  
 Draeseke, Felix (1835-1913, German), *Suite*, op. 86 (2vn), 1910  
 \_\_\_\_\_, *Kleine Suite*, op. 87 (eng hn/ob, pf), 1911  
 Dresden, Sem (1881-1957, Dutch), *Suite no. 1* (wind qnt, pf), 1911  
 \_\_\_\_\_, *Suite no. 2* (wind qnt, pf), 1913  
 Dubois, Théodore (1837-1924, French), *2 Suites for winds* (winds), 1898  
 \_\_\_\_\_, *Suite* (fl, pf), 1906  
 Dvořák, Antonín (1841-1904, Czech), *Suite in A-major*, op. 98 (pf), 1894  
 Emmanuel, Maurice (1862-1938, French), *Suite sur des airs grecs* (vn, pf), 1907  
 Enescu, George (1881-1955, Romanian), *3 suites dans le style ancien*, op. 3 (pf), 1897  
 Esposito, Michele (1855-1929, Italian), *Roseen Dhu, suite*, op. 49 (pf, voice), 1901  
 Falla, Manuel de (1876-1946, Spanish), *Suite fantástica* (pf), 1901  
 Farrar, Ernest Bristow (1885-1918, English), *Miniature Suite*, op. 16 (pf), 1913  
 German, Edward (1862-1936, English), *Suite* (pf 4-hands), 1890  
 Gilson, Paul (1865-1942, Belgian), *Suite* (7fl), 1895  
 \_\_\_\_\_, *Suite nocturne* (pf), 1896  
 \_\_\_\_\_, *Suite* (harp), 1901  
 \_\_\_\_\_, *Petite suite rustique* (pf), 1902  
 \_\_\_\_\_, *Deuxième petite suite* (vn, pf), 1907  
 \_\_\_\_\_, *Deuxième suite* (pf), 1908

- \_\_\_\_\_, *Suite* (4vc), 1910
- Godard, Benjamin (1849-1895, French), *En plein air*, suite (vn, pf), 1893
- Goldmark, Karl (1830-1915, Hungarian), *Suite*, op. 43 (vn, pf), 1893
- Gouvy, Louis, Théodore (1819-1898, French), *Suite gauloise* (winds), 1898
- Grondahl, Agathe (1847-1907, Norwegian), *Blue Mountain*, suite, op. 44 (pf), 1897
- Gruenberg, Louis (1884-1964, Russian), *Suite*, op. 3 (vn, pf), 1914
- Hofmann, Heinrich (1842-1902, German), *Romantische Suite* (pf 4-hands), 1896
- Holbrooke, Joseph (1878-1958, English), *Miniature suite*, op. 33b (wind qnt), 1897
- Holst, Gustav (1874-1934, English), *Suite no. 1 in E b-major*, op. 28/1 (band), 1909
- \_\_\_\_\_, *Suite no. 2 in F-major*, op. 28/2 (band), 1911
- Humperdinck, Engelbert (1854-1921, German), *Tonbilder*, suite (pf), 1897
- Huré, Jean (1877-1930, French), *Suite sur des chants bretons* (pf), 1913
- Inghelbrecht, D-E (1880-1965, French), *Petite russe*, suite (pf), 1908
- Jeremiáš, Jaroslav (1889-1919, Czech), *Suite* (vn, pf), 1908
- Jeremiáš, Otakar (1892-1962, Czech), *Suite in the old style*, op. 6 (str qt), 1910
- Juon, Paul (1872-1940, German), *Little Suite*, op. 20 (pf), 1902
- Kálik, Václav (1891-1951, Czech), *Suite* (pf), 1914
- Koechlin, Charles (1867-1950, French), *Suite*, op. 6 (2pf), 1896
- \_\_\_\_\_, *Suite*, op. 19 (2pf), 1898
- \_\_\_\_\_, *Suite en quatuor*, op. 55 (fl, vn, va, pf), 1911
- Lloyd, Charles Harford (1849-1919, English), *Suite* (cl/vn, pf), 1914
- Milhaud, Darius (1892-1974, French), *Suite*, op. 8 (pf), 1913
- Nešvera, Josef (1842-1914, Czech), *Suite*, op. 53 (vn, pf), 1890
- Nielsen, Carl (1865-1931, Danish), *Symphonic Suite*, op. 8 (pf), 1894
- Novák, Vitezslav (1870-1949, Czech), *Exoticon*, suite, op. 45 (pf), 1911
- Olsen, Ole (1850-1927, Norwegian), *Petite suite* (pf, str orch), 1902
- Otaño, Nemesio (1880-1956, Spanish), *Suite vasca* (6 voices), 1912
- Parker, Horatio (1863-1919, American), *Suite*, op. 35 (pf, vn, vc), 1893
- \_\_\_\_\_, *Suite in E-minor*, op. 41 (pf, vn), 1894
- Parry, Hubert (1848-1918, English), *Suite in F-major* (vn, pf), 1907
- \_\_\_\_\_, *Suite in D-major* (vn, pf), 1907
- Peterson-Berger, Wilhelm (1867-1940, Swedish), *Suite*, op. 15 (vn, pf), 1896
- Powell, John (1882-1963, American), *In the South*, suite (pf), 1906
- \_\_\_\_\_, *At the Fair*, suite (pf), 1907
- Rakhmaninov, Sergey (1873-1943, Russian), *Suite no. 1*, op. 5 (2pf), 1893
- \_\_\_\_\_, *Suite no. 2*, op. 17 (2pf), 1900
- Reger, Max (1873-1916, German), *Suite "Den Manen J.S. Bachs,"* op. 16 (organ), 1894
- \_\_\_\_\_, *Suite in G-minor*, op. 92 (organ), 1905
- \_\_\_\_\_, *Suite im Alten Stil*, op. 93 (vn, pf), 1906
- \_\_\_\_\_, *Suite in A-minor*, 6 *Vortragsstücke*, op. 103a (vn, pf), 1908
- \_\_\_\_\_, 3 *Suites*, op. 131c (vc), 1915
- \_\_\_\_\_, 3 *Suites*, op. 131d (va), 1915
- Respighi, Ottorino (1879-1936, Italian), *Suite in G-major* (org, str orch), 1902
- Roussel, Albert (1869-1937, French), *Suite in F#-minor*, op. 14 (pf), 1909
- Rzepko, Wladyslaw (1854-1932, Polish), *Polska suita in D-major* (vn, pf), 1899
- Saint-Saëns, Camille (1835-1921, French), *Suite in F-major*, op. 90 (pf), 1891
- Samazeuilh, Gustave (1877-1967, French), *Suite in G-minor* (pf), 1902

- Séverac, Déodat de (1872-1921, French), *Little suite in E-minor* (pf), 1895  
 \_\_\_\_\_, *Suite in E-minor* (organ), 1901  
 \_\_\_\_\_, *Les muses sylvestres*, suite (5ww, str qt, pf), 1908  
 \_\_\_\_\_, *Petite suite scholastique* (organ), 1913  
 Shcherbachov, Vladimir (1889-1952, Russian), *Unexpected Joy*, suite (pf), 1912  
 Sinding, Christian (1856-1941, Norwegian), *Suite*, op. 14 (vn, pf), 1891  
 \_\_\_\_\_, *Suite*, op. 35a (pf 4-hands), 1896  
 \_\_\_\_\_, *Suite*, op. 96 (vn, pf), 1909  
 Suk, Josef (1874-1935, Czech), *Suite*, op. 21 (pf), 1900  
 Tournemire, Charles (1870-1939, French), *Suite*, op. 11 (va, pf), 1897  
 \_\_\_\_\_, *Suite de morceaux*, op. 19 (organ), 1901  
 \_\_\_\_\_, *Suite de morceaux*, op. 24 (organ), 1902  
 Turina, Joaquin (1882-1949, Spanish), *Sevilla*, suite, op. 2 (pf), 1909  
 Varvoglis, Mario (1885-1967, Greek), *Pastoral Suite* (str qt), 1912  
 Vaughan Williams, Ralph (1872-1958, English), *Suite de ballet* (fl, pf), 1913  
 Vierne, Louis (1870-1937, French), *Suite bourguignonne* (pf), 1900  
 Villa-Lobos, Heitor (1887-1959, Brazilian), *Suite populaire brésilienne* (guitar), 1908  
 \_\_\_\_\_, *Suite infantil no. 1 and 2* (pf), 1912  
 \_\_\_\_\_, *Pequena suite* (vc, pf), 1913  
 Widor, Charles-Marie (1844-1937, French), *Suite*, op. 34 (fl, pf), 1898  
 \_\_\_\_\_, *Suite écossaise*, op. 78 (pf), 1905  
 \_\_\_\_\_, *Suite* (vc, pf), 1912  
 Zemlinsky, Alexander von (1871-1942, Austrian), *Suite in A-major* (vn, pf), 1895  
 Zolotaryov, Vasily (1872-1964, Russian), *Suite en forme de variations* (vn, pf), 1909

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