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Influences of classical idioms in the symphonies and string quartets of Antonin Dvorak

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Thesis
INFLUENCES OF CLASSICAL IDIOMS IN THE
SYMPHONIES AND STRING QUARTETS
OF ANTONIN DVORAK
by

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TABLE OF CONTENTS

CHAPTER	PAGE
I. STATEMENT OF THE PROBLEM AND SELECTION OF MATERIAL TO BE EXAMINED	1
Statement of the Problem	1
Selection of Material to be Examined . .	4
II. THEMATIC AND RHYTHMIC MATERIAL	9
III. SONATA-FORM	25
IV. RONDO FORM	48
V. SCHERZO AND TRIO	54
VI. SLOW MOVEMENTS	62
VII. BALANCE IN THE STRING QUARTETS AND INSTRUMENTATION IN THE SYMPHONIES	71
Balance in the String Quartets	71
Instrumentation in the Symphonies . . .	76
VIII. CONCLUSION	79
BIBLIOGRAPHY	82

CHAPTER I

I. STATEMENT OF THE PROBLEM

The purpose of this study is to show how Dvorak in his instrumental works was influenced by Classical idioms. The most obvious of his instrumental works in which this is true are the chamber works (the string quartets specifically) and the symphonies. That Dvorak used Classical idioms has been well established, but how he used these idioms and to what extent he was influenced in his individual style by them has never been investigated to any great extent. Therefore, this paper will discuss how certain Classical idioms influenced him in his chamber works and symphonies. In discussing Classical idioms, the author will consider the structure of themes, the usage of classical forms of which the chief are the sonata-allegro form, the rondo, and the scherzo, and the basic conceptions of instrumentation. In some cases it will be possible to point to definite facts which in themselves give clear indications that Dvorak, in a particular instance, was directly influenced by a certain traditional idiom. In other cases it will be impossible actually to prove exactly how a specific Classical idiom influenced his work. In both cases he will have used certain idioms found in the common practice of the Classical Period. Classical is taken to mean the techniques and style used by the great masters of the late 18th and early 19th centuries, such as Haydn, Mozart, Beethoven, and Schubert.

Furthermore, this discussion will point out with specific examples how Dvorak continued to use the out-moded Classical forms (and with very few modifications) in the late 19th century. However, the author will not attempt to answer the moot question of why Dvorak followed the Classical models in these string quartets and symphonies.

Dvorak, except for Brahms, was the only well-known composer of the late-Romantic period who continued to employ the old Classical idioms in his chamber and symphonic works. It cannot be proven definitely why Dvorak did this, but there are two important influences in his musical life which may help to answer this question. In the first place, Dvorak had always studied the works of the great Classical masters, both as a student and as a teacher. As a teacher he felt that they (the Classical masters) had better than any other composers achieved a perfect balance between form and spontaneous musical ideas and expression. However, he also studied thoroughly the works of his contemporaries. Second, Dvorak had great artistic respect for his friend Brahms and set him up as his contemporary model trying often to follow in Brahms' footsteps.¹

This discussion will not include an investigation of

¹In many instances Dvorak consciously copied the musical style of Brahms. His "Slavonic Dances" are the most outstanding example of this.

Dvorak's harmonic style, for this is a different topic entirely and would involve a separate study in itself. However, it should be mentioned that Dvorak uses the wide harmonic range found in many of the late 19th century composers works, and specifically in Brahms' works.

Dvorak did not compose in the style of the Classical periods; rather he was influenced in his works by that style. Actually his works (those set forth above) show a counter-balance of the influence of Classical idioms against his own individualistic style applied to Classical idioms. This very fact is what gives these works the charm of expression so typical of Dvorak. This discussion then will show this balance between the two.

Finally, it is hoped that through this discussion the great genius of Dvorak's compositional art will be brought to light, for the author has found in this study that Dvorak deserves to rank among the greatest composers of orchestral music of the 19th century.

II. SELECTION OF MATERIAL TO BE EXAMINED

Dvorak composed fourteen string quartets and nine symphonies during his creative career. Every work in these two idioms has Classical outlines as its general formal structure.¹ In these works certain definite influences of Classical techniques (form, melodic material and its treatment, key relationships, etc.) can be seen very clearly. In some cases they are extremely obvious. At the same time, however, within these Classical idioms, Dvorak contributes his own individual style and musical mannerisms to the works. Oftentimes, as will be seen, he substitutes his own idioms in place of a particular Classical one. But he always follows the general Classical model when he makes any substitutions.

Since all of his string quartets and symphonies hold to the broad classical structure, it will not be necessary to investigate each of these works. Therefore, the author has chosen certain representative works for this study. In order to find representative works of Dvorak in which the influence of certain Classical idioms are seen, his creative life should be understood.

For clarity we shall divide Dvorak's creative career into seven basic periods.² 1) 1857-1865, "Student Years"; During

¹Classical outlines is taken to mean the four movement form used by the great Classical masters.

²These periods are generally accepted by scholars. Otakar Sourek who has done the biography of Dvorak breaks it down this way.

this period he was a student in the Organ School at Prague where he studied the works of the two great masters, Beethoven and Schubert. At the same time, he studied for himself the works of Wagner and Liszt. At the concerts that he attended while in Prague, he was saturated with the chamber and symphonic works of Mozart, Beethoven, and Schubert. 2) The late 1860's-1873, "Romantic Period"; Here he produced works which show great influence of the two great late Romantics, Liszt and Wagner. In the works of this period there appear techniques which were typical of the late-Romantics--mono-thematicism, new techniques in scoring, etc. 3) 1874-1875, "Classical Beethoven Period"; In works of this period there are clear indications that Dvorak used Beethoven as a model--especially in thematic treatment and developmental techniques. 4) 1876-1880, "Slavonic Period"; During this time he incorporated in his works many folk idioms, songs and dances. It was during these years that he developed his close friendship with Brahms. 5) 1880-1892, "Maturity"; The artistic mastery of Dvorak is manifested in these years through works which show ingenious compositional and orchestral techniques combined in perfect balance with his own individual style. 6) 1892-1895, "American Period"; The works of this period contain material which shows his impressions of his new surroundings and his longing for Bohemia. 7) 1895-1904, "Last Years"; During this final period of his life, except for two string quartets and a cello concerto, he turned

exclusively to operas and symphonic poems.¹

This study shall include works from practically every period of Dvorak's creative career. These works are representative of Dvorak's use of Classical idioms, in particular the string quartet and symphony. The works chosen for study and discussion are:

- Q. 1 String Quartet in A major, Op. 2, Composed in 1862. Hudebni Matice Umelecke Besedy edition.
- Q. 2 String Quartet in D minor, Op. 34, Composed in 1877. Eulenburg edition.
- Q. 3 String Quartet in E-flat major, Op. 51, Composed in 1879. Eulenburg edition.
- Q. 4 String Quartet in C major, Op. 61, Composed in 1881. Eulenburg edition.
- Q. 5 String Quartet in F major, Op. 96, Composed in 1893. Eulenburg edition.
- Q. 6 String Quartet in A-flat major, Op. 105, Composed in 1895. Eulenburg edition.
- Q. 7 String Quartet in G major, Op. 106, Composed in 1895. Artia, Complete edition.

- S. 1 Symphony in B-flat major, Op. 4, Composed in 1865. Artia, Complete edition.
- S. 2 Symphony in D major, Op. 60, Composed in 1880. Artia, Complete edition.
- S. 3 Symphony in D minor, Op. 70, Composed in 1885. Associated Music Publishers edition.
- S. 4 Symphony in G major, Op. 88, Composed in 1889. Eulenburg edition.
- S. 5. Symphony in E minor, Op. 95, Composed in 1993. Kalmus edition.²

In each of these works there are clear indications of influences of Classical styles and idioms.

There are, however, two periods which are not represented.

¹Alec Robertson in his book on Dvorak takes issue with the method of approaching Dvorak's works as a revelation of a natural artistic maturity. He feels rather that all through his life Dvorak was struggling to find an individual style.

²Although the author has chosen several different editions of these works for study, all of the works cited appear in the Complete Edition published by Artia.

by any of these works, the "Romantic Period", and the "Classical Beethoven Period". The chamber and symphonic works produced during the "Romantic Period" show great influences of Wagner and Liszt. They employ such non-Classical techniques as cyclical movements, unconventional key relationships, and mono-thematicism. However, the first and last movements of the works (string quartets and symphonies) do employ the Classical forms but with the above non-Classical techniques. These works, therefore, can be eliminated from the discussion. In his "Classical Beethoven Period" Dvorak returned to the use of Classical idioms, but not without some struggle for the mastery of its techniques. Since a quartet in which he has achieved a mastery of the Beethoven technique (of his "Maturity") is included, it will not be necessary to discuss the works of his "Classical Beethoven Period".

If it seems to the reader that there is a lack of balance in including too few works of the early and middle periods and too many works from the last periods, he must immediately realize that the mature composer is remembered and the works produced during his artistically mature years form the synthesis of his entire creative output. Although Dvorak produced works of artistic value in his early periods, they do not by any measure come up to the artistry and creativity of the works in his last periods.

While all of the sources listed in the Bibliography

were consulted in preparation of this study, the author owes the most help to two books by Otakar Sourek, author of the definitive biography of Dvorak and editor of the Complete Works, The Chamber Music of Antonin Dvorak and The Orchestral Works of Antonin Dvorak.

CHAPTER II

THEMATIC AND RHYTHMIC MATERIAL

The typical theme used in the string quartet and symphony of the Classical Period was as a rule most often developed out of a small melodic or rhythmic motive. In every one of Dvorak's works under discussion here, there are examples of themes which are built or rather developed from a small melodic or rhythmic motive. While creating this type of theme, he gives them his own individual style and flavor. This then is one of the idioms of the Classical style which influenced Dvorak in his string quartets and symphonies.

There are many examples of themes which grow out of a small melodic motive. It will be possible here to illustrate only a few of the numerous examples of this type of thematic writing. Actually Dvorak uses two methods in developing a theme: a) only one interval; b) a group of notes. A few examples will serve to illustrate these two kinds.

In the string quartet, Op. 2 (Q. 1), two examples of his early use of the interval development are found. The first is Theme 1 from Movement II which develops from the interval of a fifth. The second is Theme 3 from Movement IV which develops from the interval of a fourth. The following illustration is the former theme:



The small interval of a major second is the germ from which the melody is developed in Movement I of Quartet, Op. 61 (Q. 4):



A careful look at the first theme of the Quartet, Op. 96 (Q. 5), will show how it grew from the first interval:

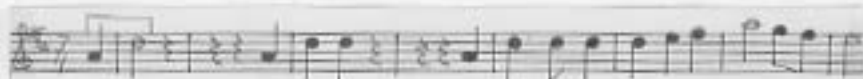


In Quartet, Op. 106 (Q. 7), the mood and rhythm of the first theme are set by the first notes:



A very interesting use of the interval is found in Symphony, Op. 60 (S. 2). Here the interval of a fourth plays an

important role in themes from all four movements. In each case the interval is important in the growth of the theme. Only the main themes from the first two movements are shown here:



A final example is quoted from Symphony, Op. 88 (3, 4), the first theme. Here the interval of a major third plays an important role in the theme:

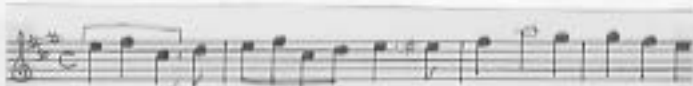


Those above quoted themes are merely a very select few of the numerous examples of Dvorak's use of this device of building a theme from one single interval.

Even more common is the device of developing a theme out of a certain melodic motive. Again there are numerous examples of the technique in Dvorak's string quartets and symphonies. For economy the author will give only one example

of this method from any one particular work. Through noting these themes, it will be realized that this is another one of the idioms in which Dvorak followed closely the Classical style.

In the two early works chosen, this device is already obvious. For example, in the Quartet, Op. 2 (Q. 1), Movement IV, the first theme is organized by the use of a melodic motive:



Two examples of sequential development of a theme are found in Symphony, Op. 4 (S. 1), first in Theme 1 of Movement III, and again in Theme 2 of Movement IV. The former is illustrated here:



Use of the sequential pattern is found in the first theme of Movement IV, Quartet, Op. 34 (Q. 2). The result is a little tripping melodic line:



The repetition of a three note motive is the unifying element in the third theme of Movement II, Quartet, Op. 51 (Q. 3). In the first Movement of this work is another three note motive, this time the theme is developed with the sequential device:



One of the most obvious examples of Dvorak's use of the motive in producing a theme is Theme 2 of Movement II, Symphony, Op. 60 (S. 2). Perhaps this could be called one of Dvorak's most classic themes in structure:



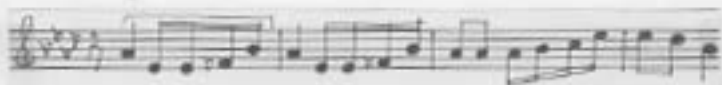
There is an example in the first symphony of his "Maturity" period which again illustrates his use of a three note motive in writing the theme. This is the third theme of Movement I, Symphony, Op. 70 (S. 3):



The very lyrical theme of Movement III, Symphony, Op. 88 (S. 4), is constructed with another of these three note motives:



The famous theme from Movement II, Symphony, Op. 95 (S. 5), develops from a three note motive. The entire work is full of themes which develop from small motives. The last example to be cited is another one showing the use of the sequential pattern in building the theme. This theme is the first theme in Movement IV, Quartet, Op. 105 (Q. 6):



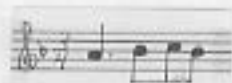
In the handling of thematic material in the course of the development of the theme or even the entire length of a movement, Dvorak is certainly influenced by the Classical style of thematic treatment. Practically all of the above quoted themes are handled during the course of the movement with the Classical motive-type treatment. Dvorak seems to be very fond of taking a single (occasionally two) motive and building the whole development or entire movement from it. In his early works this was probably the influence of Beethoven. But in his later works, this definitely was an

influence of Brahms. A few illustrations will serve to make this point clear.

In the two early works included in this discussion there are two examples of this treatment which should be quoted. The melodic motive from Theme I of Quartet, Op. 2 (Q. 1), is used to build the entire development section of the first movement:



The second motive quoted above is from the first theme of Symphony, Op. 4 (S. 1). It is important not only in this theme, but also in the structure of the other themes of the movement, as well as being used during the course of the movement. Again in Quartet, Op. 34 (Q. 3), there is found the use of one motive in all of the main themes. As in the symphony just mentioned, this motive is important both in the three main themes and in the course of the movement:



In Quartet, Op. 51 (Q. 3), is found a perfect example of Dvorak's use of one single motive to carry through the movement. This little motive after its initial appearance in

the second movement is found in nearly every phrase, if not measure, of the movement:



The motive from Movement I, Symphony, Op. 88 (S. 4), is not only the fragment from which the theme evolves, but also the entire development section of the movement is based on this little motive:



There are so many examples of this type treatment of the motive in every movement of Symphony, Op. 95 (S. 5), that the mere mention of their existence is sufficient. In the quartet closely akin to this symphony (Quartet, Op. 96 (Q. 5)) there appears a fine example of a melodic motive permeating a whole movement. This motive is found in Theme 1 of Movement III:



Mention should be made of another type theme which Dvorak used in these works. It must be understood that not all of the themes used in these string quartet and symphonies are of the motive-type structure. Many of them are through-composed; however, these are at the same time usually Classical in character. The illustration is Theme 1 of Movement II, Quartet, Op. 96 (Q. 5):



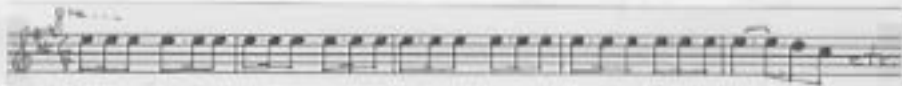
With very few exceptions these themes are, on the whole, of diatonic structure. Although chromaticism is used in some themes, the basic melodic structure is diatonic. Here again Dvorak is following Classical models.

To conclude this section of the discussion on melodic material, one final feature of Dvorak's thematic material should be mentioned. This is his use of Slavonic themes or themes which he wrote in a Slavonic style. There are, of course, numerous themes in which such musical characteristics are found. Many examples of the characteristics such as the lowered seventh, alternating of major and minor in one theme, Slavonic dance rhythms, etc. are found in these works. Any discussion of the Slavonic characteristics in his works is, because of its scope, beyond the limits of this study.

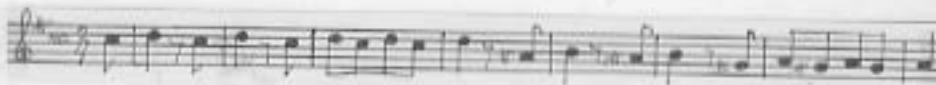
Finally it should be noted that all of the above illustrations are themes based on very simple melodic patterns. In many cases themes grow out of these simple little motives, just as the majority of the themes invented and used by the Classical masters in the string quartets and symphonies.

There is a definite Classical influence in Dvorak's rhythmic material used in the string quartets and symphonies, discussed here. This is seen first of all in his use of rhythmic motives in building themes. A quick glance at typical themes of the Classical period will reveal that this is one of the most common ways in which the composers built their themes. Mention of two of these themes will serve to illustrate this:

Beethoven, Symphony No. 1, Movement I, Theme 1:



Haydn, Quartet in D major, Op. 76, No. 5, Movement I,
Theme 1:



Second, it is evident in the use of a certain rhythmic motive

in developing a theme throughout a movement. This is again evident in the Classical period. Probably the most outstanding example of this technique is found in the first movement of Beethoven's "Fifth Symphony" where practically the entire movement is permeated with the opening rhythmic figure:

There are three rhythmic patterns that Dvorak uses over and over, and which appear as important elements in every work under discussion. These patterns are:

- (1) 
- (2) 
- (3) 

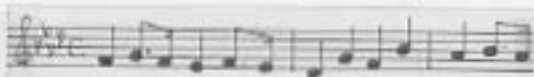
These are often important as organizing elements in the individual themes. It will be noted that these rhythmic motives are usually used with a certain melodic motive when they appear as thematic material. A few examples of these rhythmic patterns used as organizing elements will illustrate their function.

Only a few outstanding examples can be quoted here to illustrate Dvorak's use of rhythmic pattern (1) as the organizing element of a theme:

Symphony, Op. 4 (S. 1), Movement III, Theme 3:



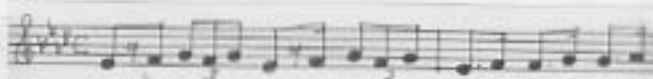
Quartet, Op. 61 (Q. 4), Movement II, Theme 2:



Symphony, Op. 95 (S. 5), Movement I, Theme 3:



Quartet, Op. 105 (Q. 6), Movement I, Theme 2:



In each of these themes it is seen that the entire theme has been built by the use of this little rhythmic motive.

The second rhythmic pattern appears as an important rhythmic element in many of the themes, but as an organizing factor it usually appears in conjunction with some other rhythmic figure. However, there are themes which grow out of this motive used alone. Only one example is quoted here, from *Symphony, Op. 88 (S. 4), Movement I, Theme 1b*:



The third rhythmic figure could be called Dvorak's favorite rhythmic motive. It is important in the organizing of many themes. A few examples are:

Symphony, Op. 4 (S. 1), Movement IV, Theme 2:



Symphony, Op. 95 (S. 5), Movement II, Theme 2:



Quartet, Op. 106 (Q. 7), Movement I, Theme 2:



During the course of a section in a movement Dvorak often employs a certain rhythmic pattern which remains

constant throughout the section. These rhythmic motives are numerous and varied, and they appear in every work discussed here. However, they can be broken down into three general rhythmic figures as was done on page 19. In this discussion again for economy only a very few illustrations of each motive can be included. These are merely some typical examples of Dvorak's use of a rhythmic motive in the course of a movement.

The use of the second rhythmic motive is important in the development section of Movement I, Quartet, Op. 51 (Q. 3); and it appears in many different melodic patterns throughout the course of the movement. It is also found in most of the other themes in the quartet. This same pattern appears in nearly all of the themes of Symphony, Op. 60 (S. 2). It is seen first in Theme 1 of the first movement and then is used extensively in the development section of the movement. In Symphony, Op. 70 (S. 3), this motive is prevalent in the last movement. Here it appears in the first two major themes and in one of the secondary themes, as well as being important in the Development. This motive is basic to the rhythmic content of the first and last movements of Symphony, Op. 88 (S. 4), both in the themes and in the development sections.

The use of rhythmic motive (1) is also employed frequently in the course of a movement. A few important examples are included here. It is found in the two main

themes of the first movement of Quartet, Op. 34 (Q. 2), and then plays an important part in the development section of the movement. This rhythmic motive is the central idea of Movement III, Quartet, Op. 51 (Q. 3). Practically every measure of the movement has this little rhythmic figure which appears in the main theme. In the last movement of Quartet, Op. 96 (Q. 5), there is an interesting usage of the figure in the rondo form. Here the motive is found in only the first theme, but it also appears during the presentation and development of the other themes of the movement.

Turning to rhythmic motive (3), we find that it is without question the most frequently used motive in these works, not only in the thematic structure, but also especially in the handling of a theme during its development. This motive is used extensively in works from all periods of his career. In his first quartet this motive plays an important role in the last movement. The motive dominates the fourth movement of Symphony, Op. 60 (S. 2), from its first appearance in the second main theme through nearly the entire development section. There are some cases where this motive is important in a movement but does not appear in any of the themes. This happens in both the first and third movements of Symphony, Op. 88 (S. 4). Mere mention of this motive need be made for its recognition in Symphony, Op. 95 (S. 5). The reader will recall that practically the whole work is

filled with it. The main themes of Movement I, Quartet, Op. 106 (Q. 7), use this rhythmic motive, and thus the entire movement is based on the figure.

As has been explained, Dvorak uses basic rhythms which were also the basic duple and triple rhythms of the Classical period. This then is still another influence of Classical idioms in Dvorak's string quartets and symphonies. He also uses the basic duples and triple meter of the Classical period. His only variations of these meters come from his use of some of the compound rhythms within the meters. A quick glance at Dvorak's tempo markings will show that here again he uses those basic ones found in general use in the Classical period.

In conclusion, it can be said in light of specific evidence presented here that Dvorak was certainly under the influence of the great Classical masters when he is viewed from the structural aspects of his thematic material. This has been illustrated in both the melodic and rhythmic elements of the thematic material which he used in the string quartets and symphonies cited in this discussion.

CHAPTER III

SONATA-FORM

In a discussion of Dvorak's use of sonata-form it is important to view his works in light of the period in his career during which they were produced, as he handled the form differently during the course of his life.

The technique which most obviously stamps Dvorak as a composer who followed in the Classical tradition or who was directly influenced by this tradition is his use of the Classical styled sonata-form; not only his use of the form, but more specifically his almost strick adherence in many cases to the internal structure of the Classical sonata-form.

Some of the works under discussion vary somewhat from a strick usage of the form, but even in these cases the basic idea of the Classical sonata-form is still his model.

The works of Dvorak's "Student Years" have very definite indications that he was consciously following the examples of the great Classical masters in their use of the sonata-form. At the same time, in this period of his life he was also influenced to some extent by the Neo-Romantics. Included here is a work which shows the former influence and a work which shows the influence of the latter.

Dvorak's first quartet, in A-major, Op. 2, 1862 (Q. 1), is a product of his "Student Years". It shows not only the

influence of the Classical masters who were his models, but also some Neo-Romantic tendencies. Both the first and last movements are in sonata-form; however, in the internal formal structure there is an unbalance between the length of the sections, especially the length of the Expositions. This problem of balance was corrected in two revisions Dvorak made later.¹ Because this discussion is concerned with the quartet as a product of his early career, only the original version will be examined.

The first movement opens with a fairly long slow Introduction (thirty-nine measures)² in which the melodic idea is presented in the beginning and developed briefly before the main theme of the Exposition appears. The use of a long introduction is more a Romantic device than a typical Classical one. In the Exposition the three themes are presented in the traditional tonic-dominant relationship, but before the third theme appears, the second theme is restated--almost as if this were its first appearance in the movement. At the end of this section there is the traditional repeat sign, after which a bridge passage leads on to a short Development (measure 219). This section opens in the minor mediant (C major) which was Schubert's technique of key relationship.

¹Antonin Dvorak, Quartet, Opus 2 (Praha: Hudebni Matice Umelecke Besedy, 1948), Introduction.

²In the first revision, 1887, it was reduced to eight.

Both the first and third themes appear in the Development, and are given a motive-type treatment. The second theme does not appear, because its structure does not lend itself to this motive-type handling. In the section the key relationships are fairly close--C major, E major, D major. The Recapitulation (measure 229) is quite regular in its adherence to the Classical form except for two minor changes.

1) The first theme is returned and then given another small development before the other themes appear. 2) The third theme is restated (measure 410) (in C-sharp, the major mediant) before the second theme enters. Here, then, is found a quite typical Classical style sonata-form movement.

A careful examination of Movement IV would reveal the same kind of Classical handling of the sonata-form. Although, mention should be made of two interesting features of the movement which show again the same Romantic influences in the work. First, in the Development the second theme is presented (measure 118) before the first theme. Second, the Coda begins (measure 428) with a quotation of the theme from the Introduction of Movement I. This is not actually so far out of place here, for the Introduction theme and the first theme of this movement begin in a similar manner.

Classical influences can be seen all through both of these movements in the broad structure and small detail. For example, the transition from one theme to another or from one key to another is always done smoothly through bridge passages

which show a great economy of material. Never are there abrupt changes of style, ideas, or keys; and the musical ideas seem to grow from the preceding material just as in the traditional Classical sonata-form.

Symphony in B-flat major, Op. 4 (S. 1), another product of Dvorak's "Student Years" shows many influences of the Neo-Romantics--Liszt and Wagner. This work is particularly interesting in our study because it shows Dvorak in the first and last movements using the basic Classical sonata-form structure, but at the same time including within the form certain Neo-Romantic techniques. In spite of these techniques, during the entire course of the sonata-form in these two movements, there is always the basic idea of the Classical idiom, no matter how far the music may have strayed from the particular details of the form.

In both of these movements the Classical sonata-form is the broad skeleton. The main themes are presented in the traditional tonalities with the only exception to this being the appearance of the third main theme of Movement I in the foreign key of G-sharp major. Both Development sections begin traditionally, but as the themes are being handled, the key relationships employed are extremely foreign in comparison to a traditional Classical sonata-form--this is no doubt an influence of the Neo-Romantics. An obvious influence of the Neo-Romantic is the over abundance of thematic material. For instance, in the Development section of Movement I, two

new themes appear and are handled as if they were equal to the main themes, but they do not reappear in the Recapitulation. The same abundance of themes is found again in the fourth movement. However, in both cases the themes have a symphonic nature. Actually, the majority of the themes are symphonic in character with the exception of two. The third main theme of the first movement has a chromatic character, and therefore, does not appear in the Development:



The second main theme of Movement IV also has a chromatic character, but structurally it is still in the Classical idiom:



There are other Neo-Romantic influences which should be noted, especially the harmonic range and the thick instrumental texture found at times. Finally, a very noticeable Neo-Romantic trait is seen in Movement I. Here is an extremely long Introduction in the same tempo as the Exposition which presents a variation of the first theme. It takes sixty-three measures of introduction before the first theme

enters in its proper form.

The influence of two great Classical symphonic writers can be seen in these two movements. In the key relationships of the themes and sections of the movements, there is a definite influence of the Schubert technique of shifting keys in thirds. Certainly Beethoven was the model for the Development sections, for here is a musical texture of themes woven together, inverted, and fragmented just as in development sections of the Beethoven sonata-form style.

With the Classical idioms employed as guide posts and the Neo-Romantic techniques fitted into the basic Classical framework, Dvorak created in these two movements a style which has the true character of the Classical sonata-form, both in outlook and detail.¹

By 1877 Dvorak had gone through three stages of his artistic career and had achieved a mastery of composition. Now he no longer used the great Classical masters as models, for the Classical sonata-form outlook was a part of his own technique. Neither was he influenced in his symphonies and string quartets by the Neo-Romantics. Quartet, Op. 34, 1877, (Q. 2), is the first of the works in which Dvorak shows that he had become a master in the art of composition. In the "Classical Beethoven Period" he had made conscious efforts

¹As with the quartet, most of the problematic sections of the symphony were eliminated in his revision in 1888.

to follow the models of Beethoven. The quartets Op. 16 and Op. 17 are full of techniques which indicate these conscious efforts. Now in Op. 34, which was written actually at the very beginning of his "Slavonic Period", there are clear indications that Dvorak himself has now become a master and no longer relies upon any specific composer for a model. Rather, he now takes the basic Classical outlook and employs his own individual ideas in the composition. For this reason Op. 34 is of particular interest in our discussion.

Both the first and last movements of the Quartet (Q. 2) are in sonata-form. The themes have a Classical nature in their rhythmic and melodic structure and their presentation is in the Classical tradition; also the Exposition runs a normal course and then is repeated. The interesting feature of the two movements which shows the individual Dvorak is seen in the very short and brief Development sections (Movement I, 67 measures; Movement IV, 35 measures). However, because of the motive-type treatment of the themes, these two sections seem to serve their purpose in the sonata-form. In the development sections the key relationships remain very close, and short bridge passages provide the smooth modulations between the different keys.

The Recapitulations furnish the necessary balance to round out the movements, first by bringing back all of the themes (not all of them are used in the Developments), and

second by providing further means of expression and variation for the themes. This is apparent only in the first movement, for here the themes are developed further as they are returned in this final section. The instrumentation and harmonization remain basically the same as in the Expositions when the themes were first presented. Both movements end with Codas, but of particular interest is the Coda of Movement IV. Here it is almost as long (34 measures) as the short Development section (35 measures), but includes only a variation of Theme 1 and a small melodic motive from Theme 2.

All of these various devices show that Dvorak was using his own genius and inspiration in creating movements, but at the same time following closely the style of expression found in the Classical sonata-form. This is especially true in his sense of formal balance and his handling of thematic material.

Approaching the sonata-form in Dvorak's "Slavonic Period" reveals the interesting way in which he employed some of the flavor of the Czech folk music within the Classical sonata-form. It was during this period in Dvorak's career that he developed his close friendship with Brahms, a friendship which later led him to model some of his works after Brahms. To illustrate the use of Czech folk idioms in the sonata-form a single movement from each of two works which clearly show these features will be discussed: Quartet in E-flat major, Op. 51, 1879 (Q. 3); and Symphony in D major, Op. 60, 1880 (S.

2).

Sourek calls the last movement of Quartet, Op. 51 (Q. 3), a "pure Czech 'Skocna'"¹ in sonata-form.² It is in sonata-form with only minor variations in the basic outlines. The only striking change in form is in the Development where the second theme enters (measure 131) and is developed extensively before the first theme appears (measure 192). A close look at the first "skocna" theme shows that it has a certain motive-type character, and therefore, lends itself to the traditional style development. Both themes of the movement have a basic "symphonic" character, and are so treated in the course of the movement. To give variety to the first theme in the Exposition, Dvorak adds two variations (measure 41, measure 59) of it as well as a countermelody (measure 26) which appears with the theme. The variations do not over crowd the movement; rather they help to give to the main themes more emphasis. They are not used in the Development nor in the Recapitulation, but the first variation of Theme 1 is used as melodic material in the short Coda (measure 390). Key relationships found in the Development stray somewhat from

¹A reel.

²Otakar Sourek, The Chamber Works of Antonin Dvorak, English ver. Roberta Finlayson Samsour (Prague: Artia, 19__), p. 87.

the normally expected keys, but never is there a sharp contrast in tonality, and a bridge passage using normal modulations is used to arrive at the new keys. The Recapitulation (measure 249) brings back the themes in traditional order and keys and then is ended with a short Coda.

This movement shows how Dvorak used elements which are not normally found in sonata-form and produced with them a concise, balanced movement, both in form and expression--all of this is done without deviating from the basic principal of Classical sonata-form.

The Symphony in D major, Op. 60 (S. 2), is considered to be the symphony in which Dvorak's great symphonic and orchestral mastery come to light. This mastery of the symphonic technique is seen clearly in the first movement of the work. It shows the early mature Dvorak applying his own individual style and technique within the traditional Classical sonata-form. In short, the mood and expression are the individual Dvorak while the form and style are Classical in outlook. For instance, the themes have an apparent Dvorak stamp in their expression, while in style they are Classical. The Exposition section has the basic Classical balance, but at the same time Dvorak expresses himself freely within that framework. Here the first theme is given two full presentations (measure 3, measure 50) and a short development before the two remaining themes (measure 108, measure 120) are

introduced (a Schubert technique). In the Development (measure 205), rather than using all of the themes, Dvorak works with only the first one with its three variations which have been presented in the Exposition. This same emphasis on the first theme is found in the Recapitulation (measure 329) where the theme is brought back in its original version and then given still more development along with its variations. It is only after this that the two remaining themes return (measure 415, measure 427). This particular emphasis on the first theme does not produce a feeling of unbalance of form, instead it is the device which enables Dvorak to carry through his musical ideas.

The key relationships in the movement are not within the traditional bounds, but again, at the same time they fit into the basic mould of the Classical sonata-form. They are neither Classical nor Neo-Romantic, but an individual feature of Dvorak's creation. Between the Exposition and the Development the relationship is not tonic-dominant, but tonic-subdominant. The first two main themes are both presented in the tonic then the third main theme enters in the submediant. Within the Exposition the music wanders into foreign keys--once into F-sharp major (measure 101). Often Dvorak begins a theme in one tonality but ends it in another without any obvious evidence that the tonality is being changed (this is one of the individual characteristics which immediately identifies Dvorak). This shift of tonalities occurs in the first

theme which begins in D major but changes to E minor with no indication of this change either in the melody or harmony until the very last measure of the theme. Key relationships in the Development and Recapitulation are mostly close, except for the appearance for a few measures of two foreign keys, B minor (measure 191) and C-sharp major (measure 321) (both in the Development).

Dvorak's mastery of the symphonic technique is found in the Development. Here the treatment of the themes and motives is skillful in both texture and in instrumentation. Most of it is handled by using fragments and motives of the themes. With these Dvorak weaves an extremely complex but clear texture of small musical ideas connected in such a way as to create a perfect unity of musical thought. Beethoven was his model in development sections of this type in his earlier works, but now Dvorak produces this kind of texture with his own individual ideas and genius of organization.

The three works chosen from Dvorak's "Maturity" have interesting features which show his compositional mastery. Each work is unique in its field and has its own individual characteristics which set it apart from any other work in the same idiom. First, in the Quartet in C major, Op. 61, 1881 (Q. 4), Dvorak had a bold "reaction" against the style of his previous "Slavonic Period", seen especially in the thematic material. He wrote the Symphony in D minor, Op. 70, 1885 (S. 3), as a conscious effort to create a work that would

find a place in great symphonic literature. He said concerning Symphony in G major, Op. 88, 1888 (S. 4), that he wanted to write a symphony different from other symphonies in its treatment of certain musical ideas.¹

The sonata-form movement (Movement I) of Quartet, Op. 61 (Q. 4), shows an obvious return to an almost strict Classicism. There is in it a refinement of style and purity of form which reveal the mature Dvorak. Now the Classical sonata-form is clearly the vehicle that carries his musical ideas. But, at the same time, he adheres almost strictly to the traditional sonata-form, there is never any indication that his individual expression has been hampered by it. The themes of the movement have a Classical form and style, with the only exception being the third theme (measure 93) which has a bit of Czech folk music flavor. The only real change from a traditional handling of the sonata-form is the choice of thematic material for the Development (measure 120). Here only the first theme and two small variations of it are treated. This theme is used because it lends itself more readily to the style and mood of the movement than do the other two main themes.

In this first movement, the mature Dvorak has expressed

¹Otakar Sourek, The Orchestral Works of Antonin Dvorak, English ver. Roberta Finlayson Samsour (Prague: Artia, 195_), p. 128.

himself not in complicated formal problems, but in the pure, simple, traditional sonata-form. This purity is a real mark of his artistic maturity as well as his great genius.

Symphony in D minor, Op. 70 (S. 3), is indeed a work worthy to stand with the great works in symphonic literature. One need look no further than the first movement to realize this. In the movement, immediately upon the first notes of the timpani and double-bass, a dramatic tension is established which will continue through the entire movement. In this symphony Dvorak was trying to create a work of the same artistic quality as the Brahms Third Symphony.¹ It would seem that he was also following the example of Beethoven in creating dramatic tension in the movement. The interesting formal aspect of the movement is its relatively short Development section (48 measures). This section, however, does not cause the movement to lose the tension which had been built up in the Exposition, for the key chosen in the opening of the section (B minor) and the motive-type treatment of the themes hold the tension through to the Recapitulation (measure 197). In the last section the dramatic tension is kept alive through some further development of the themes. Only in the Coda (measure 249) is the tension lessened, and then gradually as the movement tapers off at

¹Alec Robertson, Dvorak (New York: Crowell-Collier Publishing Company, 1961), p. 185.

the end to a barely audible triple piano.

The movement is of particular interest in this study because it shows Dvorak using not the Romantic and Neo-Romantic techniques to express his dramatic ideas, but using instead the old sonata-form. Indeed this is the precise reason why this symphony has found a place alongside the great symphonies of the Classical masters.

The last symphony of Dvorak's "Maturity", Op. 88 (S. 4), deviates somewhat from the normal Classical sonata-form in both the first and last movements. In this work Dvorak again turned to the Czech folk music for inspiration (the first themes of both movements have a folk-type rhythm).

In the first movement Dvorak was being original in using the Introduction at the beginning of each section of the movement, but at the beginning of the Recapitulation (measure 212) there are changes in the instrumentation and arrangement. This unique feature of using the Introduction before all sections is still done within the limits of the Classical sonata-form. Even with this new device the entire movement has a traditional balance, and it handles the themes in Classical style. Here again only one theme appears in the Development because it has a more symphonic nature than the other themes (Theme 1).

Movement IV has the structure of a sonata-form, but uses a series of Variations of the first theme in the Exposition.

The use of Variations was of course not original with Dvorak, for it is a typical Classical technique commonly used in many works of that period (Beethoven used variations in the last movements of his Third (double theme with variations) and Ninth (combined rondo and variations) Symphonies). Dvorak takes the basic theme:



and gives it a set of four variations before the second theme of the Exposition is presented (measure 122). The theme is varied through rhythms, ornamentations, and instrumentation. The harmony of the original version remains basically the same with most of the changes in the harmony resulting from the use of ornamentations.

The Development (measure 188) works with the first theme, for the second main theme (rhythmically allied to the first) has already been developed to some extent in the Exposition. An unusual and interesting feature of the Development section is the appearance of the full Introduction theme near the middle (measure 218). In the Recapitulation not only the original theme is returned (measure 252) but also three of the variations, these being somewhat abridged. Another interesting feature of the movement is the omission of the

second theme in the Recapitulation.

This movement shows Dvorak varying the formal structure of the Classical sonata-form. However, all the while he is deviating from the normal form, Dvorak still holds to the Classical style and balance by giving each of the three sections their normal function in the over-all structure of the form. Never in the entire movement does the content move outside the boundaries of Classical style.

Dvorak produced one symphony and one string quartet while he was in America. Both of the works follow the traditional Classical form, the form from which Dvorak had always drawn inspiration. In both the works the sonata-form is still patterned after the Classical treatment of the form. The movements which are in sonata-form are particularly interesting because in them appears unusual material and techniques which are not normally found in a sonata-form.

Without going into the American and Negro characteristics in Movement I of Symphony in E minor, Op. 95 (S. 5), the discussion will turn to the Classical influences in the movement. First, the movement opens with a slow (Adagio) Introduction which, like the slow introduction of a Classical sonata-form, has no further part to play in the movement after its initial statement. The three themes (E minor, G minor, G major) with their motive-type structure have a real symphonic nature. After the traditional repeat of the

Exposition, the Development begins (measure 83) not in the expected dominant or mediant, but in the parallel major (E), nor does it begin with the first theme as would be expected, but with the third one. It is only after a long development of the third theme (61 measures) that the first theme finally appears (actually a retransition of the theme), which occurs only a few measures ahead of the Recapitulation (measure 270). The last section is normal in form except for the return of the second and third themes in G-sharp minor (measure 309) and A-flat major (measure 347) respectively. The Coda (measure 393) which works with the first theme is almost as long as the entire Recapitulation (Recapitulation, 69 measures; Coda, 53 measures). Even with its length the Coda, true to Classical form, does not act as a final development section; it serves only to close the movement.

Here again Dvorak uses the Classical sonata-form for the basic outlines of the movement, but varies the internal structure to fit his own expressive needs. This is a fine example of how Dvorak does not try to revise the old form, but instead he works his own ideas into it.

A word about the last movement of this symphony should be included. Although the basic structural outlines are of the Classical sonata-form, Dvorak expands it to meet the expressive needs of the movement. The interesting feature of the movement, however, is the appearance of the main themes of the

preceding movements in the Development and Recapitulation. This is not a real cyclical form according to the Lisztian and Franckian concept, because the themes are returned only to give the work a coherence of expression and mood. Therefore, this device is not actually an influence of the Romantic cyclical symphony.

The famous "American" Quartet, Op. 96 (Q. 5), finds its expression in the first movement through the sonata-form. This sonata-form movement is not only the shortest, but also the most concise of all Dvorak's movements in this form. Here is the finest example of Dvorak's classical purity of style and expression. It is the product of a master who has for many years expressed his own individual ideas through the sonata-form, but always varying the form to fit his own style of expression.

The movement is characterized by the use of the lowered seventh in the second theme (measure 26) and the "American" motive of the third one (measure 44):



But both these themes as well as the first one have the Classical-type structure both in rhythm and melody. The sonata-form is perfectly regular except for two minor variations: 1) the second theme appears in a varied form in the

Development (measure 96); 2) the second theme (measure 138) is not returned fully in the Recapitulation. This movement more than any other movement in Dvorak's works shows how completely he was saturated by the Classical sonata-form, for as is seen here, he is able to express himself freely within the strict bounds of the traditional form. There are no traces anywhere of the influences of any single composer or any particular idiom. Instead, Dvorak is expressing his own individual ideas through this form.

The last two quartets, Op. 105 (Q. 6), Op. 106 (Q. 7), show Dvorak as an absolute master of the quartet style as well as a great genius of the compositional art. In these two works are found none of the "American" traits of the previous period. When he uses the sonata-form in these works (Op. 105, Movements I and IV; Op. 106, Movement I) the internal details are not adhered to strictly, only the broad outlines and the basic idea of the form are retained. The form is used not as a structural pattern, but as a basic idea which Dvorak feels free to alter whenever his musical expression demands it. The conventional key relationships and order of themes are not important in these movements if they stand in the way of the mood or expression being presented. For example, in Movement I of Op. 105 (Q. 6), the Recapitulation begins (measure 125) not in the tonic, A-flat major, but in G major. In Movement IV of this work the third

theme of the Exposition appears in G-flat major (measure 145) not in the dominant, E-flat major. The Introduction theme appears and is given a complete statement in the Development (measure 174) of this movement. The Exposition of Movement I, Op. 106 (Q. 7), treats the restatement of the second theme (measure 109) as the closing (third) theme of the section (in the foreign key of B major!). On the other hand, as has always been true in Dvorak's use of sonata-form, the material of the movements and its handling and development are still Classical in nature. For instance, the themes of each of these sonata-form movements are basically of the Classical structure, either in melodic or rhythmic motives or both.

Furthermore, the development of the themes is quite in keeping with the Classical style. In fact, in the Development (measure 142) of Movement I, Op. 106 (Q. 7), there is one of the most brilliant treatments of thematic material to be found in any of his movements in sonata-form. Here the themes are woven and developed together with great inventive genius. No doubt this device came to him from Beethoven, but in this Development there is every mark of a great original genius. Again there is found the Classical sonata-form idea in the perfect formal balance between the different sections of the movements. If one were to analyze these movements

measure by measure, one would find them filled with many devices that could be written only by a great genius and master of the sonata-form. For example, in the Development (measure 75) of Movement I, Op. 105 (Q. 6), the extreme detail in handling the individual motives of the first theme as well as the variety of the keys employed would immediately catch ones attention. The same would be true again in the Development (measure 142) of Movement I, Op. 106 (Q. 7), where the two different melodic and rhythmic patterns of the main themes are woven together into a single musical texture. Again it would be true in the Recapitulation (measure 264) of the same movement where a new little motive is introduced as the first theme is being returned (measure 265), and then sings a little duet with the theme. Still again it would be true when one sees how the second theme returns in Recapitulation (measure 306) not in the violin as in the Exposition but in the viola. These are only a few of the numerous examples of Dvorak's skill seen in these sections of the two works.

In this chapter certain specific facts have been presented which show that Dvorak definitely was influenced by Classical idioms in his handling of the sonata-form. It has been seen that Dvorak felt the influence of Classical idioms all through his creative career. The author has emphasized that Dvorak did not merely copy the models of this traditional

form, but that he always took the form as a basic formal concept into which he could work his own musical ideas. Furthermore, the discussion has shown that Dvorak was so saturated with the Classical outlook that his musical expression fell naturally into this traditional sonata-form. Finally, the author has pointed to evidence which marks Dvorak as a master of the traditional sonata-form.

CHAPTER IV

RONDO FORM

In the works cited in this study, two types of rondo used in the Classical period are found: 1) The Classical sonata-rondo; and 2) The Beethoven type of large rondo. There is also a large rondo as adapted by Dvorak. Although the classical rondos are used in these works, Dvorak still expresses himself freely in his own individual style. Still other slow movements show variations of the rondo form which are not of a Classical concept (rather they have many Romantic traits) and, therefore, will be omitted from this discussion.

The second movement of Symphony in D major, Op. 60 (S. 2), is in the traditional sonata-rondo form. The concept is that of an exposition, development, and recapitulation within the broad outlines of the rondo. Here the first theme is stated; then the second theme enters (in the relative minor! not the dominant, measure 37) and, before the Development section begins, the first theme returns (measure 75) in its original form in the tonic key. Now the Development begins (measure 104, in the tonic) and works only with the first theme. By the use of small motives from the theme and by a careful adherence to close key relationships Dvorak

keeps his thematic treatment within the spirit of Classical style. After the Development, the first theme is restated (measure 140) in the tonic in its original version. Following this comes the return of the second theme (measure 170) in fragments only in the tonic key. The rondo is completed with a Coda (measure 182) in which the first theme acts as the final part of the rondo while at the same time ending the movement. The scheme of the movement is then: A B A A (Developed) A B A (Coda). This is a literal use of the Classical sonata-rondo form, but it is also full of Dvorak's individual expression.

Another example of Dvorak's use of the sonata-rondo form is found in Movement IV of the Quartet in C major, Op. 61 (Q. 4). Here the rondo adheres to the basic structure; but there are some slight changes in the internal details. The two themes are given a traditional presentation but with the second theme appearing (measure 117) in the dominant minor instead of major. The key relationships between the Exposition and Development follow the Schubert technique of changing keys in thirds (C major-E minor). The Development (measure 176) is quite regular in respect to key relationships and the handling of thematic material (only the first theme is developed). The major deviation from a strict treatment of the rondo is in the final section (Recapitulation, measure 337) which begins with the second theme (in the tonic minor)

rather than with the first theme as would be normal in a Classical sonata-rondo. With the return of the first theme (tonic major) convention is reestablished in the form (measure 373). As in the traditional rondo, a Coda (measure 411) using the first theme ends the movement. This movement conforms to the basic idea of the light, uncomplicated style rondo of the Classical type. Here the main theme has a fast carefree character which permeates the entire movement.

The structure of the fourth movement of the Quartet in F major, Op. 96, is that of the Beethoven-type large rondo. In this type rondo the theme is not developed, but rather new material appears and is developed. In this scheme as Dvorak uses it, the main theme is always restated literally when it returns within the rondo. The key relationships are of the Schubert tonic-mediante type, both between the themes and between the sections. Within the development of the new thematic material one of the rhythmic motives of the first theme is used. By using this rhythm the middle section (measure 180) of the scheme has a stronger connection with the outer sections. The last section (measure 235) of the rondo brings back the first and second themes in the tonic. As is sometimes done in the rondo, the final return of the first theme acts both as its final statement (measure 343) in the rondo and as the Coda. The crisp rhythm of the first theme and its bouncing melody serve to give a typical

Classical character to this movement.

The use of the large rondo form is interesting in Movement IV, Quartet in G major, Op. 106 (Q. 7); for here Dvorak deviates somewhat from the normal scheme of the Classical form in order to carry his expressive ideas through the movement. The basic mood of the Classical rondo in the finale is found in the character of the melody and the rhythm of the movement. Now, however, the form is merely the broad outline into which Dvorak moulds his individual expression. This results of course in changes within the structure itself. Here the normal key relationship is not important, but the concept of contrasting keys is kept. The exact order of the return of the themes is not important if it stands in the way of his musical expression. But the basic idea which identifies a form as a rondo (that of returning the first theme in its original form and in the tonic or closely related key) is strictly observed. A brief look at the scheme of this movement will show clearly what has been said.

The key relationship of the first two themes is not the normal tonic-dominant, but tonic-parallel minor. However, the restatement (measure 96) of the first theme is in the major. Again in the key relationship of the third theme, it is not tonic-dominant, but G major-E-flat major. The short development (76 measures) of the theme is not of the

motive-type, because the theme is actually only a short motive itself. Instead, it is repeated in the four instruments with little canonic passages and with variations above or below the theme. Upon the return of the first theme (measure 190) the tonic key is re-established.

In the last section of the rondo there are some unique features which, however, do not detract from the basic rondo idea. The return of the first theme is quite normal, but the next part of the section is varied. Now instead of the return of the second theme, a variant of the second theme from Movement I appears (measure 252) and is given a relatively long treatment, after which the third theme of this movement returns (measure 299) and is given another short development (55 measures). Still again the return of the second theme is delayed by the reappearance of the second theme of Movement I (measure 348). It is only after this deviation that the second theme reappears (measure 375, in the tonic). Actually this interruption of the normal scheme acts as a short sub-section in the last large section of the rondo, for the tempo and mood of the movement changes at that point, only to return with the reappearance of the third theme as noted above. However, a normal pattern is not completely established, for the third theme appears again (measure 448, in the tonic) after the restatement of the

second theme. Then only does the first theme return (measure 497) to complete the rondo and close the movement. The scheme of this movement is briefly A B A C A (sub-section) C B A. The definite reappearance of the first theme in the tonic each time is the device which holds the rondo together. Even though the normal scheme of the rondo is interrupted in this movement, the basic Classical concept of the form is found.

In each of the rondo movements discussed here, Dvorak has used the Classical form as a model. He used the model literally in one case, but in another he varied the form somewhat. However, in all of the rondos whether they are conventional or not, the basic idea of the return of the first theme is strictly observed.

CHAPTER V

SCHERZO AND TRIO

Dvorak's Scherzo follows the basic formal structure of the Scherzo and Trio as Beethoven conceived it. This concept was that of contrasting the movement with the preceding movements to effect a release from the dramatic tension which had been produced in the other movements. The structure within the movement uses contrasting material between the Scherzo and Trio. This form also employs the Da Capo (return of the Scherzo after the Trio), whether complete or abridged. If the movement does not contain a complete Da Capo, the basic concept of a return of the Scherzo is found.

A Scherzo movement is found in every one of the works under discussion except Quartet, Op. 51 (Q. 3). It will not be necessary to discuss each of these, for most of them are quite typical of the Classical styled scherzo. Therefore, only two examples of Dvorak's use of the Classical Scherzo and Trio will be included. In Chapters III and IV it has been seen how Dvorak always varies a form if it stands in the way of his individual expression, while at the same time he holds to the basic concept of the form with which he is dealing. Dvorak does the same thing in some of his Scherzo and Trio movements. If the details of the form are too rigid for

his expression, he merely varies them while still keeping the basic form or concept. This discussion will include a few examples of how Dvorak varies the structure and at the same time keeps the basic concept.

Dvorak writes a Scherzo and Trio movement which conforms to the Classical form in Movement III of Quartet in C major, Op. 61 (Q. 4). Here is found the traditional Scherzo-Trio-Complete Da Capo. The movement opens (Allegro vivo) with a fast, simple theme in 3/4 meter:



and is followed after a usual repetition by a second theme (measure 30) of a more lyrical quality. After this theme has been presented fully, the first theme is repeated (measure 67) and leads the movement into the Trio (measure 85). The form is like many Beethoven Scherzo sections in its A B A structure. Again like the Beethoven Scherzo, this section is full of many little musical surprises with themes appearing in unexpected places. Little melodic and rhythmic motives dance and play all through the section thus creating a gay, light-hearted mood. The Trio provides the lyrical relief from the Scherzo, but the fast tempo continues on through the entire section. The form of the Trio with its two themes

is a small scale rondo within the section: A B A B A,¹
At the end of this section there is the complete Da Capo
as in the Classical Scherzo and Trio. In the movement
Dvorak uses an uncomplicated harmonic structure, a feature
typical of the traditional handling of the form. In both
the broad outlines and the internal details Dvorak conforms
almost strictly to the Classical style and concept of the form.
Never are there any obvious instances of a variation of this
basic form. In this movement, his musical expression and
ideas seem to have fallen naturally into place in the tradi-
tional form.

The third movement of Symphony in D minor, Op. 70 (S.
3), contains some of Dvorak's finest orchestral writing.
Here is the Classical style and form of the Scherzo and
Trio, but at every turn, the individual genius of Dvorak is
seen. A no more vigorous or vital rhythm is found in his
symphonies and quartets than is presented in the first theme
of this Scherzo. The bouncing rhythmic pattern of the theme
is of particular interest:

¹0. Sourek notes in his study of Dvorak's Chamber
Music the Schubert influence in both form and key relation-
ships. p. 94.



The alternation between this rhythmic pattern and that of the second theme (measure 34) creates an exciting relief from the mood of the two previous movements of the work. With the trio (measure 93) comes a release from this very jubilant rhythm of the Scherzo. Now the themes are more lyrical and the rhythms smoother. This contrast does not last long, for after a relatively short Trio section (82 measures), the Scherzo returns (measure 174) with its lively, light-hearted atmosphere. Its return is not a Da Capo, nor is it complete; for near the end the entire orchestra joins in with the now frenzied rhythm to bring the movement to a dazzling ending.

Movement III then creates the typical Classical mood of expression found in the Scherzo and Trio movement of the late Classical works. In the movement Dvorak again has followed the basic style and concept of the form, and again he has not attempted to change the style or structure of the form. Furthermore, this is another example of how Dvorak's musical ideas seem to have fallen naturally into a Classical form.

Dvorak was being original when he employed the furiant¹ in the Scherzo of his Symphony in D major, Op. 60 (S. 2). Of course folk dances had previously been used in Scherzos of the Classical works, but this was the first time any composer had used the furiant in a symphony. As is expected, Dvorak, while using the dance, still keeps the Classical idea of form and balance in the movement. The Scherzo is divided into two sections each containing its own theme. The first section is dominated by a sharp furiant dance rhythm in a jolly mood. Following its presentation and repetition the second section opens (measure 24) with its somewhat lyrical theme. This section is made up merely of repetitions of the last motive of the theme. Then before the movement leads into the Trio, the first theme reappears (measure 108) bringing with it the lively rhythm. With the Trio (measure 154) comes a more leisurely rhythm and a more lyrical theme. Although this theme is more lyrical than the themes of the Scherzo, its character is similar to that of the first theme of the Scherzo. The Trio also contains two themes (measure 154, measure 202), both of which have a lyrical quality. After the Trio has run its course by alternating between small sections using the two themes, the Scherzo is repeated (measure 289) (written in score, not Da Capo) with some expected changes at the end.

¹The furiant is a fast and fiery Bohemian dance in 3/4 meter with shifting accents.

The form that Dvorak has chosen in which to present the furiant is merely the traditional Scherzo and Trio. The concept and style of the Classical Scherzo and Trio are of course, obvious in the movement. The only original part of this movement then is Dvorak's use of a dance which had never been used before in a symphony,

The Scherzo of Quartet in A-flat major, Op. 105 (Q. 6), presents an interesting internal structure. The two basic sections are used with the traditional contrast between the sections in both thematic and rhythmic material. The internal structure of these sections shows the individual creation of Dvorak. The two main sections (Scherzo and Trio) are for all practical purposes equal in length. Each is in turn constructed in three parts. In the case of the Scherzo, the melodic material creates the three sections. Here the first theme is presented and is then followed by its variation (measure 39) after which the original version of the theme is restated (measure 79), A A' A. The Trio (measure 109) uses only one theme, but three sections are created by a contrast of keys. The theme is presented first in D-flat major, then it is repeated in C-flat major (measure 141). The final statement (measure 173) of the theme is in the original key of D-flat major.¹ Following this Trio there

¹This key relationship is obviously not Classical in concept.

is a complete Da Capo of the Scherzo. Even with this unique structure, Dvorak still adheres to the concept of the Classical Scherzo and Trio. This movement, like the typical Classical form, is light, fresh, and vital throughout with many little musical surprises.

The Quartet in F major, Op. 96 (Q. 5), contains a unique kind of Scherzo and Trio movement. The form is not the usual scherzo and trio, but the concept of that form is found here. The structure of this movement is created by two sections alternating in the following scheme: A B A B A. The 'A' sections act as the Scherzo, while the 'B' sections represent the Trio. The 'A' section contains a short carefree theme full of rhythmic vitality while the 'B' section (measure 49) presents a relief from this by using a more lyrical theme. The alternation between major and minor ('A' in major, 'B' in minor) also brings about delightful changes. However, here in this different form, there appears a complete Da Capo of the first 'A' section, thereby producing a real feeling of a Scherzo and Trio. Within this form there are all of the typical characteristics of the Classical Scherzo and Trio. The alternating scheme is of course not original with Dvorak, for Beethoven had previously used it (a well known example is in his Seventh Symphony).

In conclusion, three features of Dvorak's use of the Scherzo and Trio form must be understood. First, in all of

these works where the form is used, Dvorak presents the basic Classical idea of the contrast between the two sections. Second, at the same time that he holds to this basic concept, he also gives to the form his own individual style and expression. Third, the Scherzo and Trio movement is conceived in light of the entire work in which the form is found. These three features are typical, or more specifically, the very essence of the Classical concept of the form.

CHAPTER VI

SLOW MOVEMENT FORMS

Dvorak is at his finest in individual creativity in the slow movements of his symphonies and string quartets. In musical expression Dvorak is romantic, but in formal structure he follows closely to the traditional Classical slow movement forms. The formal structure is not of too great concern here, for the musical expression of the composer is the real essence of the movements. There are in these movements some of the finest examples of musical expression in all of string quartet and symphonic literature. Dvorak's great orchestral genius as well as his melodic gift is seen here more than in any other sections of his symphonies and string quartets.

The forms of the Slow Movements in the works discussed here can be divided into four broad categories: 1) movements which are divided into two sections, a. the exposition of the themes, b. the return of the themes; 2) movements which follow the traditional rondo form;¹ 3) movements in which there is a type of song-form; 4) movements which are divided into three sections, with a return of the main themes

¹These movements were discussed earlier.

in the last section. In each of the slow movements there appear both Classical and Romantic idioms and influences. However, only those movements in which there are Classical influences will be discussed.

The second movement of the Quartet in A major, Op. 2 (Q. 1), falls into two sections; the first one presents the themes and the last section restates them. The two themes of the movement appear in the first section in a tonic-mediant (F-sharp-A, Schubert type) key relationship. The first theme is stated (measure 9) after a short Introduction and then given a relatively long treatment (Schubert influence) in a kind of "spinning-out" development. A bridge passage then carries the section to the appearance of the second theme (measure 83) which is handled briefly. Now a short bridge passage leads to the last section (measure 137) which is an abridged form of the first one. Both themes then reappear in the tonic. However, the second theme does not return in the tonic immediately (measure 183), but it does so during the course of its restatement.

This form is merely the old Classical two-sectioned slow movement form with a short modulatory bridge between the sections. The musical content is extremely lyrical throughout the entire movement, showing the individual expression of its composer.

The same kind of two-sectioned form is found in Movement

III of the Quartet in D minor, Op. 34 (Q. 2). Here the key relationship of the two themes is again of the Schubert type. The formal structure is nearly the same with no significant changes. However, of particular interest is the appearance at the end of the movement of a motive (measure 128) from the second theme of Movement I. This is one of the first instances in which Dvorak quotes themes from an earlier movement later in the work. However, this quotation coming at the end is very brief and assumes no major role in the movement.¹ Another interesting feature of the movement is the use of a pizzicato accompaniment with the second theme every time it appears (i.e. measure 31). In the handling of the themes Dvorak follows Beethoven to some degree by weaving the melodic motives through all four instruments; however, he does not carry the treatment to the depth that Beethoven does. With the return of the first theme (measure 77) a Schubert technique is used. Here the first violin assumes a role of soloist and is accompanied by the other instruments. This technique as well as the scoring of the lower parts is in the Schubert quartet style. Here then is found a movement that is in both concept and detail Classical in its outlook.

The song-form appears in Movement II of the Quartet in

¹Certain thematic relationships can be found between the themes of the first and third movements.

F major, Op. 96 (Q. 5). Here again the movement falls into two sections. The first section presents its themes and its variations; then immediately without a bridge passage, the last section opens (measure 55) with a theme which acts as the last phrase of the song (theme of the first section). In this theme there appears one of the typical individual features of Dvorak's melodic material, the lowered leading-tone (measure 5). Again he uses a traditional key relationship--tonic-dominant. But, as is not uncommon in a slow movement, both of the keys are in minor. The handling of the thematic material is Classical in concept; for here the first violin assumes the role of soloist while the other instruments function as the accompaniment, just as is typical of a traditional song-form slow movement. In this song-form Dvorak does not need a model, for his melodic expression falls naturally within this traditional style.

The three-sectioned form is found more often than any other form in the slow movements of these works. The basic concept of this type movement is the return of the opening thematic material. As will be seen, through this form Dvorak is able to give full bent to his melodic invention and lyrical expression.

Movement III of the Quartet in A-flat major, Op. 105 (Q. 6) is divided into three sections. The first one opens in F major with a folk-like melody in an easy, smooth flowing

rhythm. The theme moves along in its song-like character until the tonality changes to minor (measure 24) in the bridge passage which leads the movement into the next section. Now a new theme appears (measure 45) and is woven throughout the section by the three upper instruments for a relatively short period of time. Following immediately upon the short presentation of this second theme, the first one returns (measure 69) in the major to begin the last section. Now the theme appears in the first violin while the other three instruments accompany it. The movement closes with a Coda using a motive from the second theme.

Certain Classical influences can be seen in this movement. The handling of thematic material is much like the Schubert technique of giving the first violin the main role in its presentation. Dvorak creates contrast between sections by changing tonality and by using new thematic material. By returning the opening themes he was keeping the basic Classical concept of rounding out the movement, thus giving it good formal balance. Even with all of these Classical influences, this is still Dvorak speaking in pure romantic expressions.

The well known Largo from the Symphony in E minor, Op. 95 (S. 5), is divided into three sections. This movement contains some of the finest examples of Dvorak's unusual gift of lyrical expression. The first section opens with

the famous theme which is stated twice in the section. Then a new key (C-sharp minor) appears (measure 46) to open the next section. In this part of the movement three new melodic ideas are presented in a kind of episodic manner. But also found here are quotations of two short motives from themes used in Movement I (measure 95, measure 97). After this section has run its course, the last section appears (measure 101) with the first theme back in the original tonic major. It is much like the first section except for being abridged. Dvorak's genius and romantic spirit are seen in the very expressive Coda which closes the movement (measure 115). In expression this movement is Romantic in its choice of keys, type of instrumentation, and use of certain melodic material. However, in design it follows the Classical concept of formal balance by presenting material and then restating it in the last part of the movement in its original version and original key.

Movement II of the Symphony in D minor, Op. 70 (S. 3), has an interesting formal design. Here again Dvorak uses a three-sectioned form. The first section opens with a short Introduction which contains its own theme, and then it moves on immediately to present the first main theme (measure 11). After only a few measures a second theme appears (measure 18), now in minor tonality. This unexpected change brings with it a new kind of character and mood in the movement. The theme

has an obvious Romantic character with its long lyrical line and chromatic structure. It also has only a short appearance, for following closely on its brief presentation a third theme appears (in major). With the appearance of this theme the second section begins (measure 32). In this part of the movement is one of the finest examples of Dvorak's romantic use of the woodwinds and horns. As with the two previous themes, this third theme has only a brief appearance; for it is followed closely by a fourth theme (measure 44). Here Dvorak gives it a fairly long treatment before the section closes (28 measures). The last section opens (measure 72) in the tonic with a return of the first theme followed immediately by the second one (measure 79), again in its minor key. However, this tonality soon changes to major as little melodic motives of the theme are handled. A stroke of genius is found in the last measures, for here Dvorak restates the theme of the Introduction (measure 95) to round off the entire movement.

In mood and means of expression this movement is the Romantic Dvorak at his finest, but in formal concept it is none other than the traditional idea of giving balance to the movement by restating the themes (in this case those of the first section) and re-establishing the tonic key.

The Quartet in C major, Op. 61 (Q. 4), contains a unique type of slow movement. In broad formal design it

follows the Beethoven three-sectioned structure, while the internal structure uses certain Schubert techniques mixed with some of the Beethoven ones. Schubert is the model in the selection of the key relationships. The first section presents its theme and immediately begins to develop it (a Schubert technique) in the Beethoven style of motive treatment. After this moderate development a bridge passage in Beethoven style leads to the second section (measure 27) which presents a new theme.¹ This is treated in the same way the first theme was handled in the previous section, and leads to another bridge passage of the same type that was used earlier. Now the key is back to the original tonic and the first theme returns (measure 66) to open the last section. Here again the theme is given a development in the Beethoven style, after which a short Coda (measure 91) using the theme from Section II ends the movement.

The interesting feature of this movement is the use of (almost copying) certain Schubert and Beethoven techniques at the same time. Again here is an example of Dvorak being directly influenced by Classical idioms.

Not all of the slow movements have been discussed. The reason for this elimination is that the movement has been discussed earlier, the movement is so conventional to one of

¹It appears in the submediant minor, a Schubert technique.

the typical slow movement forms (i.e. two-sectioned, rondo, song-form) that it is not necessary to include it, or that it is filled with Romantic or Neo-Romantic devices and, therefore, its discussion is beyond the scope of this study.

Two features of Dvorak's slow movements should be understood in conclusion. 1) The slow movement always serves its idiomatic function within the overall concept of its large form (i.e. quartet or symphony). 2) As in the traditional Classical slow movement, Dvorak uses very few key changes within the movement as a whole.

Anyone who cares to study the slow movements of Dvorak's symphonies and string quartets will find that they are among the most beautiful and expressive in all of symphonic and string quartet literature.

CHAPTER VII

I. BALANCE IN THE STRING QUARTETS

Dvorak was a master at producing in his quartets a purity of style and clarity of texture so important to the string quartet. Furthermore, he had the unique ability of maintaining a perfect balance between the instruments while at the same time using the individual color of the instruments to great advantage. His experience in the opera orchestra at Prague taught him how to best utilize the string tone. As a student he studied and heard the chamber works of Mozart, Beethoven, Schubert, and other Classical composers of lesser fame. From the masters he learned how to achieve a clarity of texture while still using the particular flexibility of the different string instruments. In the quartets up to Op. 96, Dvorak seemed to follow consciously the models and styles of Beethoven and Schubert in his scoring and handling of thematic material. Beginning with Op. 96, however, Dvorak no longer depended upon these models, for now he had developed his own idiomatic style both in scoring and handling of thematic material. It is only natural that his style would show influences of the Classical models, because all during his career he had turned to them for inspiration. Even the late style of Dvorak was in form and style pure and transparent with many examples of Classical influence.

The movements in sonata-form show great influences of the Classical concept of balance in the string quartet. The scoring techniques of two composers exerted significant influence on Dvorak's quartet scoring which can be seen in the sonata-form movements. He uses Beethoven's technique of giving all four of the instruments a part to play in presenting and developing the thematic material. Examples of this type texture are found in both the first and last movements of the Quartet, Op. 51 (Q. 3), and the last movement of Op. 34 (Q. 2). Here the middle instruments do not act merely as filler parts for the harmonies but take an active part in the handling of thematic material. The cello in these movements not only is used as the foundation, but it also has an active part to play in the treatment of the material. Often while one instrument is presenting the main melodic ideas, other little thematic motives are introduced by another instrument to act as a counterbalance. Many times the viola is given some small melodic idea which is played while the main thematic material is being presented in some other instrument. By using these techniques of scoring, Dvorak is able to create a musical fabric with a tightly woven texture, but all the while still maintaining a purity of style and transparency of texture. Schubert is the model in the first movement of Quartet, Op. 34 (Q. 2), and the first and last movements of Op. 2 (Q. 1), and Op. 61 (Q. 4). In these movements is found Schubert's typical

technique of giving the melodic material to the first violin and using the other instruments (especially the cello) as accompaniments and the harmonic foundation.

Dvorak does not follow the models of these two Classicists in the sonata-forms found in his last three quartets, for now he has a musical expression all his own, and he has developed his own individual style in which to present it. It is one that takes full advantage of the idiomatic features of each instrument in the quartet and thereby gives each of them many opportunities to display their own expressive qualities. Dvorak also uses in these movements the warm tone colors of the two lower instruments.

The Slow Movements are also filled with features which show to what extent Dvorak was influenced in the scoring by Beethoven and Schubert. If the thematic material is extremely lyrical or song-like, he usually gives its full presentation to the first violin while the other instruments are used as the accompaniment in the Schubert style. Specific examples of this technique are found in the quartets Op. 2 (Q. 1), Op. 61 (Q. 4), Op. 105 (Q. 6), and Op. 106 (Q. 7). In these last two again Dvorak uses his own techniques, but still they show some influence of the Schubert style. In other slow movements where the thematic material is not of a character to lend itself to a song-like treatment, the Beethoven style is found. Here usually all of the instruments play a role in the

handling of the material. When using this style all of the instruments help weave the contrapuntal musical fabric by adding their own tone color and idiomatic expression to the material which in turn enhances the character of the whole movement.

Dvorak actually exploits the idiomatic qualities of each instrument more in the slow movements than in any of the other movements in the quartets. The extreme lyrical character of themes found in these movements is enriched by Dvorak's unusual ability in handling the instruments and the scoring. In these movements again Dvorak creates a very clear and extremely pure musical texture.

All four of the instruments play a role in the rhythmic life of the Scherzo and Trio movements. The Scherzos have a particularly transparent texture which is created by giving to all of the instruments the same rhythmic vitality as the melodic instrument. In some cases they all have the melodic idea. The Trio sections are of a lyrical character and, therefore, Dvorak handles the material in the Schubert style of solo instrument with accompanying parts played by the other instruments. Often these instruments present counter-themes which gives a balance of the different instruments in the texture. It should be mentioned again that the last three quartets are of Dvorak's own individual creation, but they are still not without some influences of the Classical

idioms.

One outstanding feature of the scoring in Dvorak's quartets must be mentioned--his use of the cello. This is no doubt his favorite instrument of the string quartet.¹ Basically the cello plays the role of the foundation instrument in the harmonic structure, but often its individual color is used to great advantage in introducing and developing thematic material. The same is true of his use of the viola. Some of the richest harmonies and loveliest melodic expressions are found in these two instruments. However, Dvorak always employs them within the limits of a Classical balance in instrumentation.

Mention must also be made of the function of the second violin in the quartets. Basically this instrument serves in two capacities, 1) melodic, 2) harmonic. Sometimes it plays in a duet style with the first violin, while at other times it presents melodic material. However, it always plays a secondary role to the first violin.

The style and texture that Dvorak produces in these quartets is a direct influence of the traditional Classical style of string quartet. The beauty of the musical expression found here is created by Dvorak through the use of traditional idioms and styles. Although they are at times very Romantic

¹This also can be said concerning the symphonies.

in their expression, they still maintain in the scoring a Classical purity and transparency of style.

II. INSTRUMENTATION IN THE SYMPHONIES

Dvorak stands as one of the masters of symphonic orchestration in the nineteenth century. The experience in his village band and in the opera orchestra at Prague taught him how to use the idiomatic features of each instrument effectively, while his understanding of the symphonic idiom was gained from his study of the great masters which he set up as models.

Like the Classical masters, Dvorak made the strings the core of his instrumentation. He utilized to great advantage their flexibility and harmonic range. He also used to advantage the full tone color of the tenor register of the viola and cello. Fine examples of this technique found in these symphonies are too numerous to be enumerated, but typical examples of this can be cited in the Symphonies, Op. 70 (S. 3),¹ and Op. 88. No doubt Dvorak's experience playing viola in the opera orchestra taught him how to use profitably the flexibility of the entire string choir.

Woodwinds and brasses often have an important part to play in presenting and handling of thematic material. The use of woodwinds to present melodic material in Symphony,

¹Perhaps Brahms was his model here.

Op. 95 (S. 5), can be cited as a typical example of Dvorak's employing the technique. He learned from Brahms how to use effectively the romantic qualities of the horn. Examples of this are seen all through the Symphony, Op. 88 (S. 4). Also in this work Dvorak gives both the woodwinds and brasses major roles to play in the over-all musical texture. Many of the Romantic techniques of orchestration found in his symphonies were learned from Brahms¹--especially the employing of the individual characteristics of each instrument.

One criticism raised against Dvorak in his orchestration is his use of brass instruments for their brilliant effects. However, a close examination of the scores will show that these brasses were always used within the decorum of good Classical style and technique. It must be admitted that at times they assume a role which is typical of their function in a village band like the one in which Dvorak played.

Dvorak's orchestra was on the same scale as the large Beethoven orchestra: Piccolos, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, and Strings, to which he added usually the English Horn and Tuba.² At

¹Dvorak was one of the few of Brahms' contemporaries whom Brahms praised for compositional techniques. He was especially pleased with Dvorak's orchestration of his "Hungarian Dances".

²These two instruments are not used by Classical composers in their symphonies.

times he also added other instruments that are not typical of a Classical symphony, but never did he go to such extremes as are found in many other Romantic symphonies.

Although his orchestration is often of an extremely Romantic quality, Dvorak's broad concept of orchestration was always Classical. Within this concept, however, he follows the style used by Brahms in the romantic handling of the individual instruments and utilizing to the best advantage their idiomatic tone color and flexibility.

CHAPTER VIII

CONCLUSION

Dvorak used the traditional Classical forms in every period of his creative career as a vehicle to carry his musical ideas in the symphonies and string quartets. Through his early training and study he was completely saturated with the Classical outlook; therefore, it was only to be expected that he would turn to the great Classical masters for models. From the very beginning of his career he found in the Classical forms a means through which to express himself, but at the same time he developed his own idiomatic handling of these forms.

Many examples can be cited in which Dvorak deviated somewhat from certain Classical idioms. He was not, however, trying to be original in regards to formal structure when he turned from a strict adherence to certain of these forms. If any change occurred whatsoever, invariably Dvorak made it to allow the musical ideas to be expressed to their fullest extent.

The rhythmic and thematic elements found in his symphonies and string quartets generally are Classical in structure and design. His early training had taught him what was appropriate material for the symphony and string quartet, and he had learned from studying the great Classical masters

how to use and handle the material in these two kinds of compositions. However, at times he would include material that was not entirely fit for these works. But in these instances he knew what to do with the material. Here is perhaps where Dvorak felt the greatest influence of the earlier masters.

The styles of Beethoven and Schubert exerted much influence on Dvorak and his work. In his works can be seen many kinds of these influences--thematic material, developmental devices, structural design, etc. Dvorak received inspiration for continuing in the footsteps of these masters from his contemporary Brahms. He had found in Brahms a composer who like himself saw in these old traditional forms a means to express his musical ideas. Dvorak being a great genius and master of composition did not follow literally the models of Beethoven and Schubert, but rather he took from them those techniques and styles which would best carry his own musical expression. By 1875 Dvorak had developed his own individual style. However, the individual features in his symphonies and string quartets were still given expression through Classical idioms and structures.

Dvorak stands as one of the great masters of orchestration in the nineteenth century. The purity of style found in the string quartets and the richness of instrumentation in the symphonies are another product of his early training and

study. He learned from Beethoven and Schubert how to achieve a clarity of texture within the string quartet, but he learned how to employ to fullest advantage the string tone and flexibility from his experience in the opera orchestra. His mastery of instrumentation and orchestral technique was a result of three factors: 1) his study of the great masters and his experience in the opera orchestra; 2) his study of the orchestral techniques of the Neo-Romantics; 3) his following the models of his contemporary Brahms. The interesting feature of Dvorak's scoring and orchestrating in the symphonies and string quartets is the way he developed from these different influences a style which has always stamped him as one of the great masters of orchestral techniques.

The author has stressed continually that Dvorak did not copy the styles and techniques of his models, but that he developed from the models his own individual style. Here is the true mark of a great musical genius. This very fact makes him worthy to stand among the greatest masters of the compositional art.

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