"Critic" Music July 27 1901

A most interesting concert was held in the Elder Hall on Saturday evening, the principal items of which were orchestral. The occasion was an important one, as it marked the opening of a very fine organ which has just been built by Mr. J. E. Dodd, and also the first performance of a new symphony by Professor Ives. L'Australienne, as it has been named, has five movements and is fully scored for all instruments. The theme is intensely graceful, and in the second movement (allegro alcuna licenza) takes on a grandeur of expression which resolves itself in the following schezo into a joyous abandon of delicious melody, the finale is most original, and shows the master-touch of an artist's mind. The orchestra was conducted by Professor Ives, and at the finish he received a great ovation from the delighted audience. Professor Ives performed a concert-struck (Dr. Spark) on the organ, and also two dainty little Morceaux by Henselt and Batiste. Herr Heinicke successfully conducted the orchestra, which was led by Master Alderman. The interpretations were vigorous and broad, and there was no lack of variety in tonal effect and color. Weber's Freischutz Overture, and Liszt's intricate Hungarian Rhapsodie. No. 2 in D Minor and G were the numbers played, also two bracketted numbers, one by Paderewski, and the second Rubinstein's Toreador and Andalouse, which was so effective as to be encored. Miss Guli Hack, A.R.C.M., sang Chaminade's florid composition, L'Ete, accompanied on the piano by Mr. Bryceson Treharne. Her second number was a dainty Lullaby by Professor Ives, who played the accompaniment on the organ, the audience insisted on an encore. Altogether the concert was so thoroughly enjoyable I hope the Conservatorium authorities will inaugurate a series of orchestral concerts during the next quarter.

An immense audience filled the Elder Hall at the Conservatorium on Saturday night, when a special orchestral concert was given, principally for the performance of the first symphony ever written in Australia by Professor Ives. It was an altogether delightful concert, and many people thought it would have done us more credit had that program been served up for the Royalties at the State concert, instead of all those different and indifferent musical cliques being laid out to do their separate little cakewalk.

The performance of the symphony, L'Australienne, conducted by the composer, was a veritable triumph for Professor Ives. At the finish a scene of the greatest enthusiasm prevailed, and he was recalled again and again. The tumult of approbation was not quelled until the Professor meaningly took his gold repeater from his pocket and looked at it, as if to indicate time was short. Adelaide audiences are noted for their chilliness, so that this spontaneous outburst meant much.

Honestly, I was surprised at the beauty of the symphony, which was fully scored both for string and wind instruments, and even organ accompaniments. The Professor is not one of those who seek advertisement or public notice in any way, so the surprise was the greater when this unassuming musician laid the beautiful creation of his brain before us without any puff or parade.

L'Australienne showed the composer to be possessed of an acute poetical intelligence, and a rare grace of conception. It seems as though he was determined not to stamp the obvious on the ears of his audience, but to draw them gently to the poetic atmosphere of a musical exploitation of the poetic. He disdains sensationalism, and resists vulgarity. For instance, could anything be purer and daintier than this little excerpt from A Ballet in the Skies, which filled him with inspiration: "Then came every kind of spring flower one after the other. Daisies, with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind."

Professor Ives' New Symphony.

(From "The Advertiser," Monday, July 22, 1901.)

Australians are undoubtedly a music-loving people. Visiting artists, both vocal and instrumental, have commented upon the fact and accepted it as an axiom. Until recently, however, South Australians generally were deprived of many of the advantages which were the portion of the musically-inclined in the older States. The munificence of the late Sir Thomas Elder rendered possible exactly what was most desirable. The Conservatorium of Music, since its establishment, has demonstrated the necessity for its existence. It has broadened and straightened the paths to musical knowledge, it has gathered within its classes young musicians in whom ambition is reinforced at every onward step, and it has played no unimportant part in the training of the public by means of concerts given by the teaching staff and by the more advanced of the students. One name will for ever be associated with musical education in Adelaide, that of Professor Ives, the occupant of the Chair of Music at the University. For many years, in a quiet, unobtrusive way, the professor has labored on. His works speak for themselves. There are few young musicians in Adelaide who do not owe much to his sound theoretical instruction, and those who assembled at the Elder Hall on Saturday evening did so with pleasurable anticipation to listen to the performance of his new symphony, "L'Australienne." It was daringly ambitious for the Adelaide professor to invite Australian musicians to criticise a work from his pen cast in that highest form of composition made famous by such composers as Haydn, Mozart, and Beethoven, and it is therefore a source of gratification to be able to chronicle an undoubted success. The hall was filled to overflowing with an expectant and critical audience, which included his Excellency the Governor and Lady Tennyson and most of the leading citizens and musicians of the city. The ovation that was accorded the composer on the conclusion of the performance was a spontaneous outburst of appreciation. The work may justly be called "great." The symphony, which has the unique distinction of being the first to be written by an Australian musician, is built on extended lines, having five movements, instead of the customary four, and it was written in honor of the visit of the Duke and Duchess of Cornwall. It is very fully scored, there being parts for strings, flutes, oboes, clarionets, bassoons, trumpets, four horns, three trombones, timpani, grosse caise, harp, and organ. The composer was evidently influenced in writing the introductory movement by the fact that the new organ was available, for that instrument plays an important part in it. The movements are lento, allegro, alcuna licenza, scherzo, largo lusigando, and finale. The orchestra to which was entrusted the performance of the work consisted largely of Conservatorium masters and students, but for almost all the wood and brass, as well as for some of the strings, recourse was had to the ranks of musicians not on the Conservatorium roll. The absence of bassoons, and the consequent allotment of their parts to 'cellos, was regrettable, but the admirable control under which the whole of the instrumentalists were held more than compensated for any deficiency in constitution. The band consisted of twelve first violins, twelve second violins, four violas, six 'celli, two double basses, one harp, three flutes, one oboe, two clarionets, three horns, two cornets, three trombones, the bombardon, and timpani. The symphony opened vigorously and powerfully. The organ lent its aid, and its grand chords enriched the harmony. The measure was stately, and the movement was an admirable introduction, for it aroused high expectations, it arrested attention, and directed it to the course the symphony was destined to pursue. Dignified and powerful, the first subject in the allegro alcuna licenza was announced by violas, 'celli, and bassi. These strings vibrated in unison till suddenly augmented by the violins their song swelled out in conscious might, accompanied by wood and brass. The second subject afforded a striking contrast. The reeds took up the beautiful melody, the flute repeated it, the oboe echoed it to pizzicato strings. In the extended development of the themes the air of conscious power which characterised the opening of the movement became more and more palpable, until towards the close the strain had become a song of triumph. The movement ended without a formal coda at the point where the second subject had been reannounced in the tonic major. All was bright and happy in the third movement. The higher strings laughed piquantly at the heavy jollity of the basses. All was merry till the entry of the drums marked the advent of the trio. The flute, accompanied by the 'cello, an octave lower, introduced the new theme. It was light and graceful, and the exuberant mirth of the scherzo was stayed for a time. But not for long, for the trio completed the scherzo was repeated, and the movement brought to a termination by the quaintest of codas. The largo lusigando opened grandly. Again the organ lent its powerful aid. Mr. Bryceon Treharne, the organist, used the resources the instrument affords with the best judgment and with admirable effect. Absorbed in the grandeur of the opening, the reiterant call of the horn was at first unnoticed, but it presently asserted itself, and announced the more animated second subject. Here the constructive abilities of the composer were displayed to the highest degree. The themes were announced amidst a perfect network of imitations and canons, in which the strings and some of the wood wind took part. The little episode announced by the 'cellos, which prefaced the return to the first subject, was most effective, and delightful was the concluding coda, with its pianissimo repetition of fragments of the first theme. The finale was a most effective ending to a most delightful composition. The elements of beauty and scholarship were happily blended in its construction. The composer states that his inspiration for the movement was derived from the following passage from "A Ballot in the Skies:"—Then came every kind of spring flower one after the other. Daisies, with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind. Personify the flowers and make them denizens of fairyland, and the movement carries conviction to the mind. The first subject in its fairy-like rhythm suggested a frolic in elf-land, the strings in their highest registers contrasting with the second half, led by the basses and clarionettes. A modulating passage led to the second subject, the sensuous harmony of which contrasted with the themes preceding and following. All was harmonised confusion, all was delightful abandon, until suddenly the cornet and trombones, voicing the commands of an enraged king, peremptorily demanded a hearing. The authority due to the sovereign was temporarily forgotten, and the contest which followed afforded fine examples of contrapuntal writing. A beautiful coda introduced for a moment the theme of the first movement, which, however, was lost in the whirling climax. The work was conducted by the composer, while Herr Heinicke acted as leader, and Herr Kugelberg played the pretty 'cello solo which occurs in the scherzo, besides adding power to the other numbers. Each movement was received with marks of most pronounced approval, and at the conclusion of the work, which occupied 30 minutes in delivery, Professor Ives was recalled time after time. The applause showed no signs of diminution, however, until the composer signified, with watch in hand, that the hour was too late to permit a repetition of any portion of the composition.

The remainder of the orchestral numbers were conducted by Herr Heinicke. The concert was undoubtedly one of the best ever arranged by local instrumentalists. The well-known overture to "Der Freischutz" (Weber) was the opening number, and praise is due to the horn players for the beautiful rendering they gave the famous passage allotted to them in this number. Liszt's "Hungarian Rhapsodie," No. 2, in D minor and G, afforded a test out of which the orchestra emerged with flying colors. In the beautiful pizzicato passages which occur the harp might have been utilised with excellent effect, but the harpist was not called upon to display her abilities. An excellent bombardon solo, and a correct and tasteful violin solo by Master Eugene Alderman—who led the violins with conspicuous ability—were features of the performance. Rubinstein's "Toreador and Andalouse," from "Suite Bal Costume," was a most effective number. Its daintiness of rhythm and quaintness of conception delighted the audience, and an encore was insisted upon. With this number was bracketed Paderewski's "Melodie," from "Chants du Voyageur," which was also listened to with much pleasure. Of the greatest interest were the organ recitals by Professor Ives. Dr. Spark's "Concert-stuck" was especially designed by the organist of the Leeds Town Hall for concert purposes. It consists of four movements allegro moderato (in an abbreviated sonata form), a short recitative, adagio expressivo and moderato maestoso. The first movement displayed the full power of the organ, and its magnificent tone fully equalled the high expectations that were held concerning it. In the adagio was used with striking effect the vox humana stop. To be able to produce such a stop is the aim of every organ builder, but few succeed in their attempts.

PROFESSOR IVES'S NEW SYMPHONY.

[Written in honour of the visit of the Duke and Duchess of York to Adelaide.]

Professor Ives, who has written many songs, anthems, part songs, and music for organ and string quartets, and a work on the theory of music, has composed a symphony in D minor, to be sung in connection with the approaching royal visit to Adelaide. The new symphony is of large dimensions, and is fully scored, there being parts for strings, flutes, oboes, clarinets, bassoons, trumpets, four horns, three trombones, timpani, grosse caisse, harp, and organ. It contains five movements:—Lento, allegro, alcuna licenza, largo lusigando, scherzo, finale. The lento is a slow, stately introductory movement in 2-4 time, with tone contrasts for strings and wind, in which the organ plays an important part. The composer has been influenced here by the fact that the occasion of the first performance of his symphony is to be the opening of the new organ in the concert hall of the University. There are some special drum effects in the movement. The allegro alcuna licenza is cast in the classical first movement form, the first subject being announced by violas, 'celli, and bassi in unison. The subject is thoughtful and dignified in mood. The second subject affords a strong contrast of rhythm, and is melodious in context. The harp is much used in the extended development section, while the wood-wind—notably the oboes and clarinets—have some exquisite bits of tone tint. Professor Ives dares to be original in the recapitulation section by bringing the movement to an end without a formal coda. He closes at the point when the second subject has been reannounced in the tonic major. The largo lusigando is a depiction of emotional feelings. The form is that often used for slow movements—the ternary. There is a well-contrasted middle part "con anima," wherein the new and bolder subject, when announced by the brass instruments, is accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint. There is pianissimo coda. The scherzo is a light movement, conceived in a happy spirit, yet full of ingenious canonic imitations and other features. The trio is in melodic contrast, and serves to prepare the hearer for the welcome return of the first part. Only strings, wood-wind, horns, and drums are used in this movement. The finale is another bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by the mood in which he was thrown on reading this passage from "A Ballet in the Skies";—"Then came every kind of spring flower one after the other. Daisies with their fluffy white petticoats, tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." The first subject represents the daisies. The languorous and sensuous second subject, announced by a combination of oboes, clarinets, bassoons, and horns, may readily be recognised as a musical depiction of the rose, and the interruptions caused by the assertive brass rhythms that break in now and again may be symbolic of the stately and dreamy lilies. The time is 2-4, but the clear flow of this measure is frequently interrupted by bars of 2-8 time, which serve to take off the squareness from the musical sentences.

The coda, in which the Professor makes use of all the forces he commands to paint the rush and whirl of the storm wind, should be telling, and we shall look forward with genuine interest to the occasion of the production of this important work.

A NEW SYMPHONY.

Professor Ives, who occupies the Chair of Music at the Adelaide University, and for some years past has worked in a quiet but effective way for the development of a love for good music among South Australians, has written a symphony in D minor in honor of the visit of the Duke and Duchess of Cornwall to Adelaide. The new symphony is of large dimensions, and is very fully scored, there being parts for strings, flutes, obeos, clarionets, bassoons, trumpets, four horns, three trombones, timpani, grosse caisse, harp, and organ. It contains five movements—Lento, allegro, alcuna licenza, largo lusigando, scherzo, and finale. Lento—A slow stately introductory movement in two-four time, with effective tone contrasts for strings and wind, in which the organ plays an important part. The composer has evidently been influenced here by the fact that the occasion of the first performance of his symphony is to be the opening of the new organ in the concert hall of the University. There are some capital drum effects in the movement. Allegro alcuna licenza—This is cast in the classical first movement form, the first subject being announced by violas, 'celli, and bassi, in unison. The subject is very thoughtful and dignified in mood, and gives promise of excellent material for scholarly development. The second subject affords a strong contrast of rhythm, and is quite melodious in context. The harp is much used in the extended development section, while the wood-wind—notably the oboes and clarionets, have some exquisite bits of tone tint. Professor Ives dares to be original in the recapitulation section, by bringing the movement to an end without a formal coda. He ends at the point when the second subject has been reannounced in the tonic major. The effectiveness of the device is its sufficient justification. Largo lusigando—A beautiful and scholarly depiction of nice emotional feelings. The form is that often used for slow movements—the ternary. There is a well-contrasted middle part, "Con anima," wherein the new and bolder subject, when announced by the bass instruments, is tastefully accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint, showing some excellent writing. The pianissimo coda should be very effective. Scherzo—A light movement conceived in a happy and light-hearted spirit, yet full of ingenious canonic imitations and other features that show the scholarship of the writer. The trio is in charming melodic contrast, and serves well to prepare the hearer for the welcome return of the first part. Only strings, wood-wind, horns, and drums are here used. Finale—Another bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by the mood in which he was thrown on reading this passage from "A Ballet in the Skies;"—"Then came every kind of spring flower one after the other. Daisies, with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." And one can well believe that the dainty first subject might represent the daisies. The languorous and sensuous second subject (happily announced by a tasteful combination of oboes, clarionettes, bassoons, and horns) may readily be recognised as a musical depiction of the rose, and the interruptions caused by the assertive brass rhythms that break in now and again may be symbolic of the stately and dreamy lillies. The time is two-four, but the clear flow of this measure is frequently interrupted by bars of two-eight time, which serve to take off the squareness from the musical sentences. The coda, in which the professor makes use of all the forces he commands to paint the rush and whirl of the storm wind should be very telling.

PROFESSOR IVES'S NEW SYMPHONY.

ANNOTATIONS.

[By Bryceson Treharne.]

The serious intent of this symphony is apparent from the first bars to the last. Throughout there is a feeling of solemn dedication to high purpose, which breaks with increasing momentum into exuberant song. Slowly the prophetic utterance changes to one of joyful confidence. The opening bars of the introduction, with their crashing chords of cyclonic power, premise the expression of a strong-bound spirit, a spirit soberly controlled, not roused to unmanageable excess. It affords an admirable prelude to music which is strongly imbued with the spirit of achieved freedom from outward conditions. These words but serve as preliminaries to a cursory consideration of the symphony proper, and it may be prudent to state here that in the description I have treated the conception as distinct from the details, knowing full well that when one is too near the individual figures one loses the general plan.

Allegro Alcuna Licenza.—The first subject rises from the sombre depths of the basses and violas, and gives us the impression of suppressed turbulence, seeking release from the dark gloom of a ruthless doom. This feeling is deepened where the upper strings reinforce the other instruments to the accompaniment of wood and brass. In the development section the chief melody is veiled by new figures of rhythm and of harmonic setting, and by intervening touches of eloquent pleading and austere solemnity. The composer unfolds his design much as the sculptor chisels his vision out of the marble—with a certain corresponding unity in the final perfection. The second subject, in direct contrast to the first, breathes an air of decided joyfulness—a vision of coming victory. Near the close, where the wood wind and higher strings unite in loudest acclaim of the melody, the horns sound the harmony and the drums the rhythm, there is a distinctive spirit of reassurance. The scherzo proceeds in unconscious though perfect obedience, to a subtle swing. The composer is evidently of the opinion that the highest sum or quantity of motion is only possible with regularity and harmony. The trio with sustained horns and lower strings is like the constant buzzing of forest sounds, but so subtle that it is for other ears really a rest with highest motion, much as the humming bird with wings vibrating in invisible flutterings seems to rest on hidden threads. But this is only round and about. Through the quiet comes the intimate song of the wood wind, emitting sounds which portend human sentiment. As we proceed more and more voices enter, until all the world, man and nature, have joined in the sweet song. It is really, all this trio, a sort of idyllic rest in the woods, from which we are whirled back to the impersonal frolic of the original scherzo, with all its romping joy, in full career to the end.

Largo Lusigando.—To me this movement says "There; the storms are all fought out. Peace after all is at the bottom, and in the heart." Or it is like a high man after the despicable, petty disgusts, as well as chaotic horrors of life, falls back upon Nature, the eternal star-glimmering universe, which repels nor deceiveth not, but is everlasting and sublime. What glow is in that first subject, with its majestic simple grace and fervid pathos. It is as if "the hands of invisible spirits touch the strings of that mysterious instrument the soul." But as a kind of reminder, that even in pathetic utterances one must sometimes retire into seclusion to chew the cud of quiet reflection, the horn, somewhat trepidantly, introduces a second subject—an insistent plaint of speaking beauty. This swells and subsides, with strict impersonal solemnity, and at the end, in profound musing, the strings placidly hum bits of the sweet first subject again and again, until sound withers into silence.

Finale.—In this movement we see the gigantic figure of jovial animality in nature, careering in unrestrained jubilation. The collision of the running forces roughly jostling by, shows the argumentative reflection—grata superveniet qua non sperabitur hora. Note the thesis taken from "A ballet in the skies," and then you will better comprehend and enter into the composer's meaning. Surely the title itself is sufficient to transplant us into the realm of the subtlest aether. But let me quote. "Then came every kind of spring flower, one after the other. Daisies with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas in which mingled ripples of laughter, for they were smiling and laughing all the time. The lilies swayed and curved like dreams and sang petty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." At first we are in silent rapture; the myriad-toned voices are but awakening in our inmost spirit. We gradually detect the stamp of a fine duality. Every voice comes in with something important to say, not a mere polite accompaniment of "Yes; yes; so say we all." At the outset there are two distinct melodies or themes—one, the fundamental motto in the strings typifies the entrance of the daisies, joyous and free, in their elflike coquetry. The sway of the music is essentially bucolic and playful, and is admirably representative of the frivolity of the floweret. The second motive, introduced by a combination of wood wind and horns is a complete lyric contrast. It is a subtle insinuation of the languorous rose—full of sensuous sympathy. The development begins reflectively, but there is no suspicion of the lamp; on the contrary, there is a decided impression of constantly added strength and vigour, with a peculiar sense of economy and mathematical perfection. While the friendly mottoes keep singing in our ears we are here and there sweetly bewildered by a third theme, which tonally illustrates the staid walk of the lilies as they pass by disdainful of the frivols of their younger sisters. Throughout there is the continuous element of perennial go and the perpetual fillip of new impulse. In the coda we are familiarized with the theme of the first movement, immediately followed by a wild rushing rhythm, which carries us to a furious climax.

Thus ends a work the prevailing trait of which is the large scale of its design, and a unity transparent in its very breadth and depth and continuous purpose—all is as the integral part and tissue of the whole, not a mere stringing together of accidental thoughts. This is as it should be, for in a true symphony the various movements reinforce each other, and we find a light cast from the last movement upon the first.

PROFESSOR IVES' NEW SYMPHONY.

The new symphony is of large dimensions, and is very fully scored there being parts for strings, flutes, oboes, clarionets, bassoons, trumpets, four horns, three trombones, timpani, grosse caisse, harp, and organ. It contains five movements—Lento, allegro, alcuna licenza, largo lusigando, scherzo, and finale. Lento—A slow stately introductory movement in two-four time, with effective tone contrasts for strings and wind, in which the organ plays an important part. The composer has evidently been influenced here by the fact that the occasion of the first performance of his symphony is to be the opening of the new organ in the concert hall of the University. There are some capital drum effects in the movement. Allegro alcuna licenza—This is cast in the classical first movement form, the first subject being announced by violas, 'celli, and bassi in unison. The subject is very thoughtful and dignified in mood, and gives promise of excellent material for scholarly development. The second subject affords a strong contrast of rhythm, and is quite melodious in context. The harp is much used in the extended development section, while the wood-wind, notably the oboes and clarionets, have some exquisite bits of tone tint. Professor Ives dares to be original in the recapitulation section, by bringing the movement to an end without a formal coda. He ends at the point when the second subject has been reannounced in the tonic major. The effectiveness of the device is its sufficient justification. Scherzo—A bright movement conceived in a happy and light-hearted spirit, yet full of ingenious canonic imitations and other features that show the scholarship of the writer. The trio is in charming melodic contrast, and serves well to prepare the hearer for the welcome return of the first part. Only strings, wood-wind, horns, and drums are here used. Largo lusigando—A beautiful and scholarly depiction of nice emotional feelings. The form is that often used for slow movements—the ternary. There is a well-contrasted middle part, "Con anima," wherein the new and bolder subject, when announced by the bass instuments, is tastefully accompanied by the violins, violas, and wind instruments in a network of imitative counterpoint, showing some excellent writing. The pianissimo coda should be very effective. Finale—Another bright movement, full of gaiety and spirit. The composer tells us that the themes were called forth by the mood in which he was thrown on reading a passage from "A Ballet in the Skies."—"Then came every kind of spring flower one after the other. Daisies, with their fluffy white petticoats tipped with pink, hopped, skipped, and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time. The lillies swayed and curved like dreams, and sang pretty sentimental ballads. The roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind." And one can well believe that the dainty first subject might represent the daisies. The second subject (happily announced by a tasteful combination of oboes, clarionettes, bassoons, and horns) may readily be recognised as a musical depiction of the rose, and the interruptions caused by the assertive brass rhythms that break in now and again may be symbolic of the stately and dreamy lillies. The time is two-four, but the clear flow of this measure is frequently interrupted by bars of two-eight time, which serve to take off the squareness from the musical sentences. The coda, in which the professor makes use of all the forces he commands to paint the rush and whirl of the storm wind is very telling.

Everybody is talking about the cleverly-written annotations of Professor Ives' symphony. They helped even the most musically uneducated of us to enjoy it more fully, and it is a privilege to be allowed into the innermost thoughts which inspire a great composer.

MUSICSELLERS ADELAIDE

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ADELAIDE UNIVERSITY
20/2/04

A

Symphony

in D minor

(L'Australienne)

for Orchestra & Organ

by

J. Ives

Professor of Music in the University of Adelaide

Lento

Flauti

Oboi

Clarinetti in C

Fagotti

Corni in A

in D

Trombe in D

Timpani in D, A

Violino I

Violino II

Viola

Organo

Bassi

Lento

Flauti

Oboi

Clar

Fag.

A
Corni
D

Trombe

Tromboni

Timp.

Violini

Viole

Organo
Choir

Bassi

Symphony

Symphony

in D minor

La Australienne

I Lento

II Allegro moderato

III Largo lusingando

IV Scherzo

V Allegro tumultuoso

allegro alcuna licenza

Flauti

Oboi

Clarinetti in C

Fagotti

4 Corni in F

Trombe in D.

3 Tromboni

Timpani
Gran Cassa

Arpa

Violini I

Violini II

Viola

Bassi

allegro alcuna licenza

p

2° basson et viola

Rit.

Rit.

Rit.

Cresc.

Orgue

Rit.

dimin.

Timpani

Organo

Bassi

Rit

a tempo

Rit

a tempo

Cor Inglese

Col Violini

Org

B

A

in octaves

S.C.P.

arco

arco

Cello arco

S. C.

arco

Pizz

arco

Pizz

arco

Pizz

Arco

Cello arco

Basso Pizz

Bassi

Arco

C

Org

dim

Harp

Basso

P.

P.

P

P

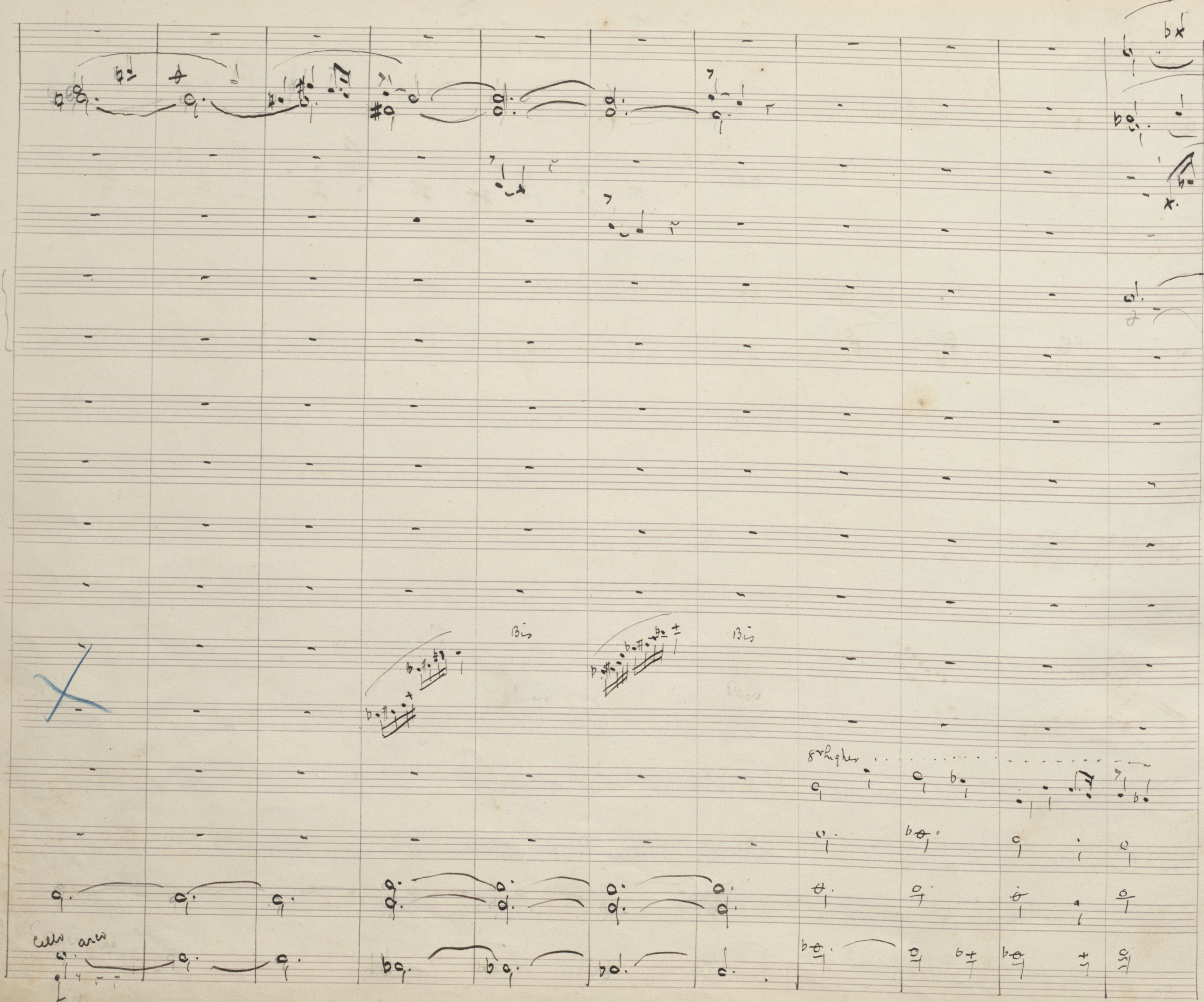
Bis

Bis

cello

Basso

Basso


Bis
Bis
8ve higher
Cello arco

frettevole

alla stretta

frettevole
Bassi

alla stretta

pause

Org

dim

ff

Rit

E a tempo primo

Organ

Rit

Basso

Rit

Organ a tempo primo

Rit.

Rit.

Rit.

Rit.

Rit.

Rit.

divisi

divisi

Cello.

Bassi

Cello

Bassi

f

f

f

f

Work Cycle in D.

Flauti

Oboi

Clar in A

Fag

2 in F
Horns

2 in F

Cornets in A

Trumpets

Timp

Cello

Cello

A

B

C

f

f

p

p

C

CODA

Cresc.

Cresc.

CODA

Rall

Finis D Trio

Flauti

Obi

Clarini in A

Fagotti

4 Horns in F

Corni in A

Small Triangle

Timp

Solo Cello

Bassi

Finis D Trio

E

Flauti

Oboi

Clarinetti in A

Fagotti

4 Horns in F

Cornets in A small Triangle Bass Drum Tamb A + E

Timp

I violini

II

Viola

2 Solo Cello

Bassi

p

E

6boi

Timp

Da capo Scherzo (senza replica) e Coda

G. Gnus

Largo, lusingando

Clarinetti in B.

Horns in F

Timpani e Gran cassa

Violini I

II

Viola

Bassi

p

Largo, lusingando

G. Ives

3

Con anima

Corni

Basso

Con anima

Ab or Ab 2

Bassi

8va

Calando

p

poco

pp

Bis

Calando

a tempo primo

pp

f

f

f

cresc.

Con tenerezza

p

Con tenerezza

pp

pp

Rallentando

Finale

The motifs of this movement were suggested on reading the following passage in " A Ballet in the Skies":-

" Then came every kind of spring Flower one after the other. Daisies with their fluffy white petticoats tipped with pink, sticking straight out hopped and skipped and tripped about and sang funny little tinkly polkas, in which mingled ripples of laughter, for they were smiling and laughing all the time.

The Lilies swayed and curved like dreams, and sang pretty sentimental ballads. The Roses sang passionate tumultuous love songs, and rushed and whirled as if blown by a storm wind."

F. D.

ADELAIDE UNIVERSITY

Finale

2 flauti

Oboi

Clarinetti in B

Fagotti

4 Corni in F

Trombone Bb

Timpani and Gran Cassa

Violino I

Violino II

Viola

Cello

Bassi

Trombone harts(3) are added

J. Ives

UNIVERSAL EDITION

Col Basso & Fagotti

Bassi

Cello

(A)

Solo

Bassi

Bassi (A)

B

a 2

BC esce

B

NO Ti Bb

cvc 8va

A

C

B

Bassi

Vc

Bass

Cellis

c

D cuse

g.c. p

Bassi

cello

cuse

D cuse

Gagaro

Viola

mf. dim

E

C.

dim

dim

dim

dim

dim

s.c. m.t. tr dim pp

Cellos

Basses

Cellos

Basses

E

F

Solo

Unis

Unis

Unis

8va

Col Basso

Basso

Bassi

F

(5)

(5)

Rall H

Rall-

8va

loco

Rall

H

I

J

ff

dim. alla stretta

unis

unis

unis

dim

8va

Trmpt

Trmpt

8va

8va

col primo ottava bassa

Unisoni

ff

dim.

Alla Stretta

Trombone

dim. e rall J

Orgue

cresc

unis

loco