

FORM IN MUSIC

THE eleventh of a series of brief articles by BESSIE POLLARD, Mus. Bac., on "Form in Music." These articles are closely related to a series of programmes on the same topic now being heard from 2YC on Friday evenings. Each of our articles is illustrated by a few bars of the music under discussion.

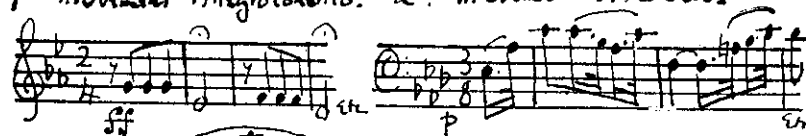
11. The Symphony

THE source of the Symphony was the operatic Overture. Early 18th Century composers wrote three-movement experimental works in the "Italian" Overture manner for concert performance rather than for the theatre. Each particular movement, instead of remaining fugal in style, or

In the short space of about 10 years (1875-85) Brahms composed his four symphonies, which are a combination of the outstanding achievement of 18th Century Classicism overlaid with 19th Century Romanticism. His contemporary, the Russian Tchaikovsky, wrote six symphonies whose melodious and emotional content have won wide appreciation. Two conspicuous 19th Century French symphonists were Hector Berlioz (*Fantastic Symphony*), and César Franck (*Symphony in D Minor*).

Beethoven: Symphony No 5 in C minor, Op. 67.

1st Movement: Allegro con brio. 2nd Movement: Andante.



3rd Movement: Scherzo. 4th Movement: Finale: Allegro Maestoso.

being constructed upon dance-tunes, gradually evolved into a more congruous structure as it passed through succeeding composers' hands. The polyphonic stream of melodies merged into the more definite types of positive themes or "subjects" which were ultimately employed as foils to each other in the same movement.

If we term Haydn the "father of the symphony," then Johann Stamitz (who pioneered the Mannheim group of composers from about 1745 onwards) might be called its grandfather. He made sweeping melodic and thematic inventions and expansions of style to the form. Mozart and Haydn, particularly, owed him much. To-day, the premiere of a new symphonic work is an eagerly-awaited musical event, but 18th Century composers produced them with amazing ease, almost as part of a day's work. Haydn wrote over 100 and Mozart about half as many. Both these masters realised the colour potentialities of the various instruments, too, so that by Beethoven's time we find not only the form of the Symphony more or less defined, but the actual art of orchestration acknowledged as a potent and vital adjunct exacting careful attention.

Beethoven composed nine symphonies, each one a masterpiece characterised by emotional depth and spiritual exaltation. Their expansive range required a diffusion of interpretative power from both performers and listeners almost unheard of before his time. His colossal Ninth Symphony, with its choral finale, paved the way for future symphonic works incorporating the human voice.

Both these works use a cyclic form, that is, the same theme is reiterated in different movements. Berlioz names his recurring theme *idée fixe*—in his *Fantastic Symphony* it represents the "beloved one."

The symphonies of the Finnish composer Sibelius amalgamate a characteristic melancholy with a heroic majesty, heightened by what one feels is an intensely personal idiom of orchestration. Soviet Russia has a vigorous young school of national symphonists headed by such personalities as Miaskovsky, Prokofieff, Shostakovich, Kabalevsky, Khachaturyan, and Khrennikov.

New vistas in British symphonic art were opened by the late 19th Century composers Stanford and Elgar. The traditions they established have been ably carried on by Vaughan Williams, E. J. Moeran, William Walton, Bantock, Bliss, and Arnold Bax.

THE SYMPHONY—the 11th of the series FORM IN MUSIC—will be heard from Station 2YC at 9.30 p.m. on Friday, November 14.

PUBLIC TRUST OFFICE.

Estates to the value of £728,519 were reported and accepted for administration by the Public Trustee during the month of September, 1947. The total value of estates and funds under administration by the Public Trustee on March 31st, 1947, was £66,833,004, and the new business for the six months ended September 30th was £3,913,403. Grants of administration made by the Court in favour of the Public Trustee numbered 155 for the month. During the month 581 new wills appointing the Public Trustee executor were prepared on behalf of testators and lodged for safe custody, and 572 existing wills were revised to provide for changes desired by testators. The total number of wills now held in the Public Trust Office on behalf of living persons is 137,781.

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