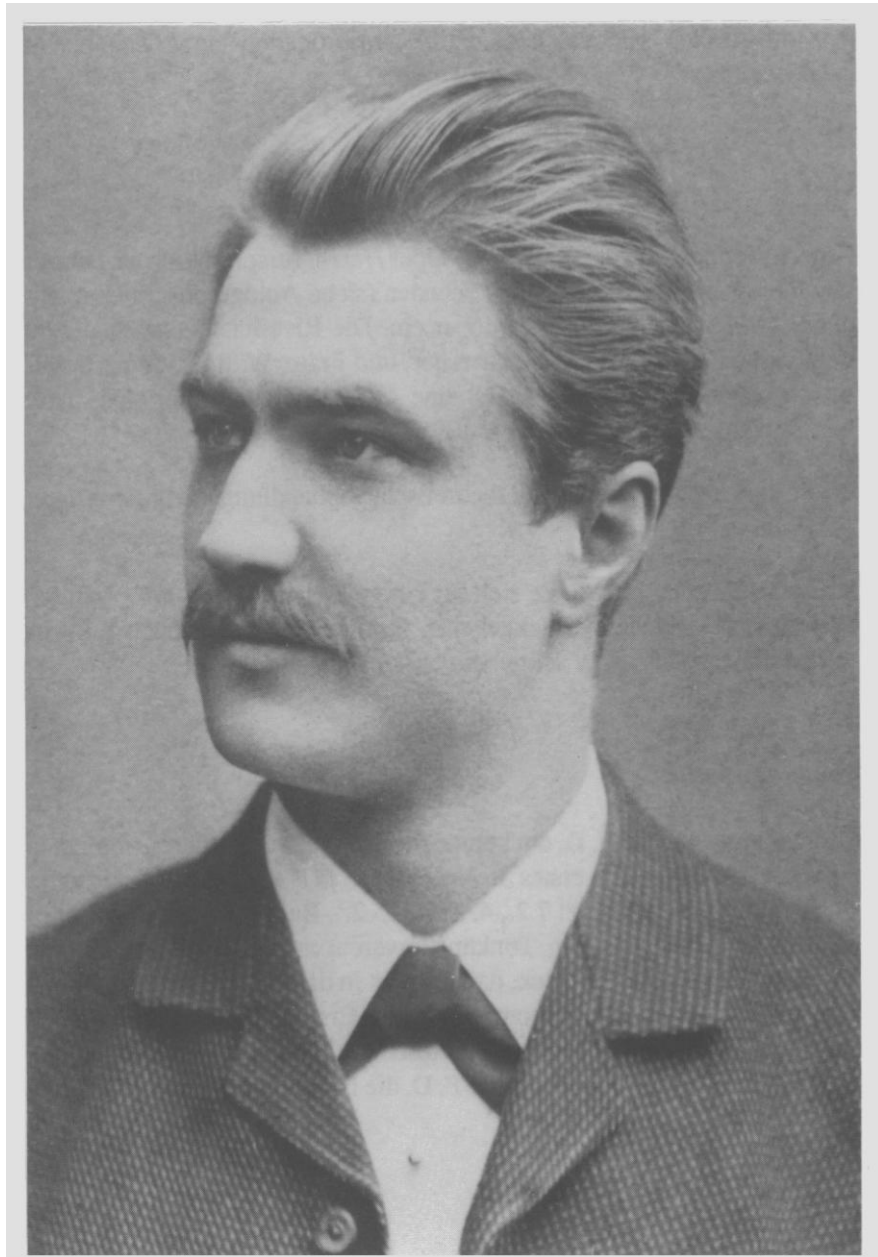


JEAN LOUIS NICODÉ

THREE MASTERPIECES:

Symphonic Variations Das Meer Gloria!



by Don O'Connor, Kreamer , PA

To Dr. Alan Krueck: sine qua non

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Why Nicodé?

I first heard of Jean-Louis Nicodé by reading a disparaging article about him by Eduard Hanslick. Assuming that any composer Hanslick disliked must be worthwhile, I probed further. It was no surprise to find that once again, Hanslick got it wrong; Nicodé was clearly worth a second look. Seeing some pages to the score of his *Gloria* reproduced in Theo Schäfer's monograph on the composer confirmed my hunch that he was an authentic and innovative talent and that the neglect of his best work, as is often the case with Post-Romantics, had as much to do with economics as changing tastes.

Brief biography

Jean Louis Nicodé was born August 12, 1853 in Jersitz bei Posen in eastern Germany (now Jerczik near Poznan, Poland). He was of Huguenot descent, thus the French name. His earliest instructor was his father, a violinist and music teacher. As the result of a property loss, the family moved to Berlin. He studied under the organist Hartkäs and in 1869 attended Neue Akademie der Tonkunst, studying theory and composition with Richard Würst and Friedrich Kiel. He soon got a reputation as an expert pianist and sure-handed contrapuntalist. He became the accompanist for the famed soprano, Desirée Artôt, on her concert tour of Galicia and Romania.

In 1878, aged 25, he was asked to teach piano at the Royal Conservatory in Dresden, under the direction of Franz Wüllner. One of his students, Otto Taubmann later wrote of him as “an outstanding and stimulating teacher”. At that time, he also began his conducting career. His first orchestra, the Dresden Gewerbehaus-Kapelle, was a mediocre group, mostly devoted to beer-hall pops concerts. In 1880, he befriended the composer Felix Draeseke, and in 1895 would conduct Draeseke’s great *Symphonia Tragica*.

Draeseke wrote of him “I could never be quite clear regarding his artistic direction. From the outset, he seemed to me to be more conservative than radical and, through his very beautiful Orchestral Variations, to declare himself more a moderate progressive than a cacophonist. Yet he has also appreciated Richard Strauss in all his output (and thereby very much horrified me).”

I think Draeseke was closer than he knew: Nicodé is a “moderate progressive”. One could think of Nicodé as a mediator between the Wagner-Brahms camps. Although his later music is clearly Wagnerian, he always respected the more conservative line. He dedicated his *Phantasiestücke* Op. 6 for piano to Clara Schumann and his *Symphonic Variations* to Brahms, presumably with their approval.

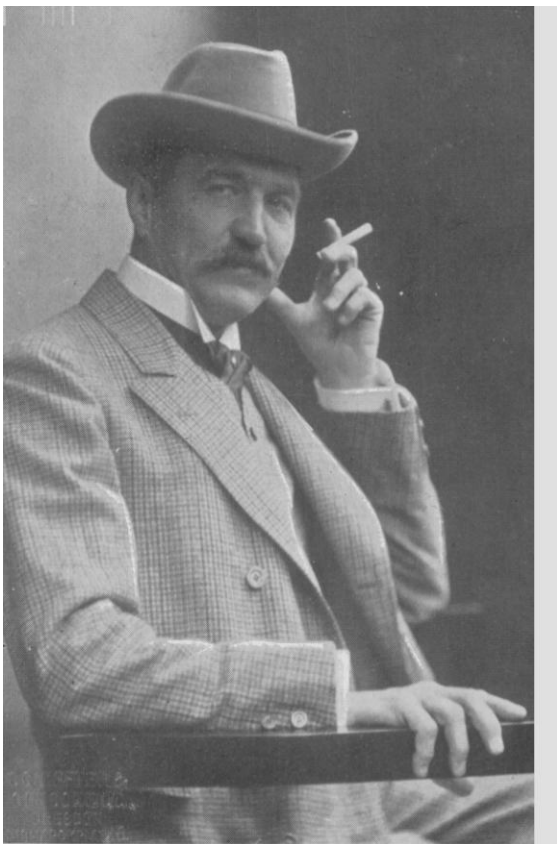
After an 1884 stint in the army reserves, in 1885 he left the conservatory to direct the Dresden Philharmonic, modeling his conducting after that of Hans von Bülow. That year, he began his Nicodé Concerts, under the sponsorship of Hermann Wolff. On August 12, 1887 – his 34th birthday – he married Fanny Kinnell (1864-1916). The daughter of the British consul, she had come to Dresden for advanced piano instruction.

Over the years, his circle of friends included the conductor Hermann Kutzschbach, the seriously underrated Symbolist painter Oskar Zwintscher, Dr Karl Woermann, Director of the Dresden Royal Gallery of Art and Karl Hauptmann. The last, brother of Nobel Prize-winning author Gerhardt Hauptmann, wrote the text for the choral segment of Nicodé’s *Gloria*. Woermann wrote the poems accompanying both the *Symphonic Variations* and *Das Meer*.

As a conductor, Nicodé zealously championed the modern composers of his day, especially Bruckner, Liszt, Richard Strauss and Wagner. He led the Dresden premier of the Bruckner 7th (March 15, 1887) and the German premier of his 8th (Dec. 18th, 1895).



Nicodé in 1878, aged ca. 25



Nicodé in 1906, aged ca. 53

While visiting Bruckner in 1891, he recalled later that Bruckner wanted his *Te Deum* to serve as the finale to his incomplete 9th symphony, “though I wouldn’t swear to it.” Thus began a persistent myth.

His interpretations stressed nuance and freedom of tempi. Of his conducting, the composer/critic Ferdinand Pfohl noted “An outstanding aspect of his artistic personality is his genial nature as a conductor. In Nicodé’s way of conducting, penetrating intellectual comprehension and fullness of feeling through ardor and temperament (and) a lively interpretation with lucidity and flexibility unite themselves purely musically in the ultimate depths of a work of art (resulting in) a complete grasp of the work from both inside and out.”

In 1888, he reduced his conducting schedule to devote more time to composing. In 1893, he resumed conducting with the more skilled Chemnitz orchestra. In 1896, he began conducting the Dresden Neustädtlicher Chorgesangverein, with the goal of performing larger scale works and, as he put it “rolling back the influence of the calcified Dresden air”.

That year, he also founded the Nicodé Choir. Among the works they did were two which figured largely in his magnum opus, *Gloria*: the *Wach auf!* chorus from Wagner’s *Meistersinger* and Beethoven’s *Missa Solemnis*. The latter, done in 1899 with a pickup orchestra accompanying, needed 22 rehearsals to bring it up to snuff. Its success was a notable event in his conducting career, prominently memorialized in his *Gloria Symphony*. During these times, he would also guest-conduct in various venues, e. g., the Riedel-Verein, a Leipzig choral society. His success aroused opposition and ill will. The local arts council, e. g., even opposed his propagandizing for Liszt’s *Faust Symphony*, on the pretext of forbidding 4-hand piano arrangements in a program. His striving to educate the public to the most progressive music, combined with having to overcome the popular taste for concerts with mere vocal fireworks, eventually wore him down. He noted “My patience with the deaf Dresden moneybags is over.”

From ca. 1900 till 1904, he concentrated on his mighty *Gloria*. In his 50s, he retired to Langebrück, occasionally guest-conducting. His later years were embittered by the premature death of his wife and his own declining health. (A contributing factor may have been the skimpy diet most Germans had to endure by then, due to the British blockade.) Furthermore, the seizure of his assets in England shrank his finances. (Richard Strauss, who wrote sympathetically of his compositions and orchestration, could have written him in sympathy about this, too.) In 1918, he was awarded the rank of full professor and in 1919, made a member of the Berlin Akademie. He died aged 66, on Oct. 5, 1919. I know of no living descendants. The Dresden area has two streets named after him.

Selected list of Nicodé’s works for orchestra

- Op. 2 *Symphony in Eb Major*, unpublished
- Op. 4 *Maria Stuart*; symphonic poem
- Op. 11 *Die Jagd nach dem Glück* (The Pursuit of Happiness), introduction and scherzo
- Op. 24 *Faschingsbilder* (Faschings Day Pictures)

Op. 27 *Symphonic Variations on an Original Theme*

Op. 31 *Das Meer: Symphony-Ode* (the Ocean) for mens' chorus, orchestra and organ

Op. 34 *Gloria! Ein Sturm und Sonnenlied* (Gloria! A Storm and Sun Song): symphony in one movement for very large orchestra and organ, with choral finale

Op. 37 *Nach Sonnenuntergang* (After Sunset): symphonic mood-picture for mens' chorus acappella, or chorus with orchestra, or for orchestra alone

Nicodé and program music

Although of an earlier generation, Nicodé was always associated with the later New German School of Siegmund von Hausegger, Max von Schillings and Richard Strauss. Strauss considered him a pioneer in program music. He praised the Symphonic Variations to his father as “an interesting and talented piece”. Nicodé's first orchestral program work was the symphonic poem *Maria Stuart*, Op. 4, inspired by Schiller's drama. Written in 1878, the composer led its premier in 1879. Theo Schäfer, author of the most important Nicodé monograph, dismissed the piece as “unimportant” and his pupil Taubmann criticized it for being generically tragic, having nothing to do with Schiller. I think they're both too harsh. Though as much an elaborate concert overture as a symphonic poem, the music has enough interest to deserve an occasional airing.

Rudolf Henneberg's painting *Die Jagd nach dem Glück* (The Pursuit of Happiness) inspired his next programmatic orchestral essay. Painted between 1866 and 1868, it's currently in the Staatliche Museen zu Berlin, Nationalgalerie. The artist shows a mounted knight, shadowed by the figure of death, chasing the spirit of happiness – she's balancing on a bubble. He's heading for a bridge which, the viewer sees, shrinks to a mere rail from which he must plunge to his doom. Done in a tight 16th century realistic style, the painting had a vogue in Germany in the later 19th century.

Nicodé's musical interpretation is a pensive, slow introduction, leading to a lightly textured scherzo, concluding in the minor mode; no doubt a reference to the knight's ill fate. The music uses a Brahms-sized orchestra and lasts ca. 9 minutes. After hearing the piece in 1888, Strauss wrote to Nicodé “I greatly enjoyed your work, with its attractive, piquant invention and its immensely witty, spicy instrumentation...After the Brahms D major Symphony, which is, after all, really badly and aridly scored, the resplendent sound of your up-to-the-minute orchestra was a great solace.”

Introduction to the orchestral works

Jean Louis Nicodé is especially worth examining because of three of his later works. Up to the mid 1880s, he wrote attractive music, of great charm and fluency of orchestration, along the lines of Goldmark or Raff. With the *Symphonic Variations*, 1889, he raises his sights and in the cantata *Das Meer* evolves into a significant Post-Romantic figure. With the completion of his *Gloria! A Storm and Sun Song* he effects a complete transformation of his style. Conceived as a life-testament in sound, its scope and ambition rival Mahler's 8th Symphony, Schönberg's *Gurrelieder* and similar fin-de-siècle

“big machines” which continue to enrich our lives. In some details, it’s even more audacious and innovative, as we shall see.

Regarding musical quotations:

- * Unless otherwise stated, everything is at sounding pitch. There may be octave dispositions to save needless ledger lines. Also, there are occasional variances between a piano vs. full score. E. g., in *Gloria!*, he might enharmonize a D sharp segment in one to E flat in the other.
- * Unless it compounds confusion, double sharps, e. g. are simply noted up a step e. g. $\sharp F$ as G natural. Apologies to the theory majors, but double accidentals are doubly annoying to read. In the same vein, beamed, rather than syllabicated vocal notes, *pace* Andrew Porter, are easier to read.
- * Names or descriptions of themes are Nicodé’s own.
- * Musical quotes courtesy of Breitkopf und Härtel: www.breitkopf.com/contact
- * Translations in *Das Meer* are from the singing text in the score. (I couldn’t invent a word like “mistwoof”.) The others are mine, as are any errors.

Symphonic Variations, Op. 27

This work dates from 1885. The score’s fly-leaf has a poetic prelude by Karl Woermann. (Woermann also wrote the poem for Nicodé’s cantata *Das Meer*.) Segments of the text head up some of the variations themselves, possibly making these the first set of programmatic variations (as opposed to the thematic *transformation* so highly developed by Liszt). The work requires pairs of woodwinds plus a piccolo, 4 horns, 3 trumpets, 3 trombones (with an optional 4th), harp, tympani, cymbals and strings. It lasts ca. 22 minutes.

The poem segment at the beginning of the variations is:

*Kühnen Flüges schwing’ dich
empor zu lichterem Höhen
Nur dort ist deine Heimath,
in Reiche der Schönheit
wo ewig und heiter blühet das Glück!
Dort koste Schöpferwonnen.*

*Let bold wings sweep thee up
to brighter heights
There, now, is thy homeland
in the realm of beauty
where eternally and serenely
happiness flourishes! There taste the joys of creation.*

Rather than stating the theme from the outset, the music begins with a dramatic introduction in C minor for the entire orchestra. (The “bold wings sweeping up” of the poem?)

Ex. 1

Ex. 1 is a musical score for a piano introduction. It begins with a tempo marking of $\text{♩} = 63 \sim 66$. The key signature is C minor (three flats), and the time signature is 2/4. The score is written for a grand staff (treble and bass clefs). The first staff is labeled "TUTTI f GRAVE" and the second staff is labeled "Tym.". The music features a series of chords and a melodic line in the right hand, with a "BVB ↑" marking above the first staff. The piece concludes with a triplet of eighth notes in the right hand.

After a diminuendo, a long phrase, pointed by the solo trumpet (Ex. 2) sets us up for the main theme itself (Ex. 3). In Ex. 3, the little upturn at bar 8 is a Nicodé fingerprint.

Ex. 2

Ex. 2 is a musical score for a solo trumpet (TPT.) phrase. It is in C minor, 2/4 time, and marked piano (p). The phrase begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The phrase concludes with a half note Bb4, a quarter note A4, and a quarter note G4.

Ex. 3

Ex. 3 is a musical score for a string (STR.) and horn (HN.) ensemble. It is in C minor, 2/4 time, and marked piano (p). The score consists of three staves. The first staff is for the strings, the second for the horns, and the third for a solo horn (HN.). The music features a series of chords and a melodic line in the right hand, with a "BVB ↑" marking above the first staff. The piece concludes with a triplet of eighth notes in the right hand.

The theme, even to its C minor tonality, consciously recalls the gondoliers' song from Liszt's symphonic poem *Tasso*:

Ex. 4

Ex. 4 is a musical score for a clarinet (CL.) phrase. It is in C minor, 2/4 time, and marked piano (p). The phrase begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The phrase concludes with a half note Bb4, a quarter note A4, and a quarter note G4.

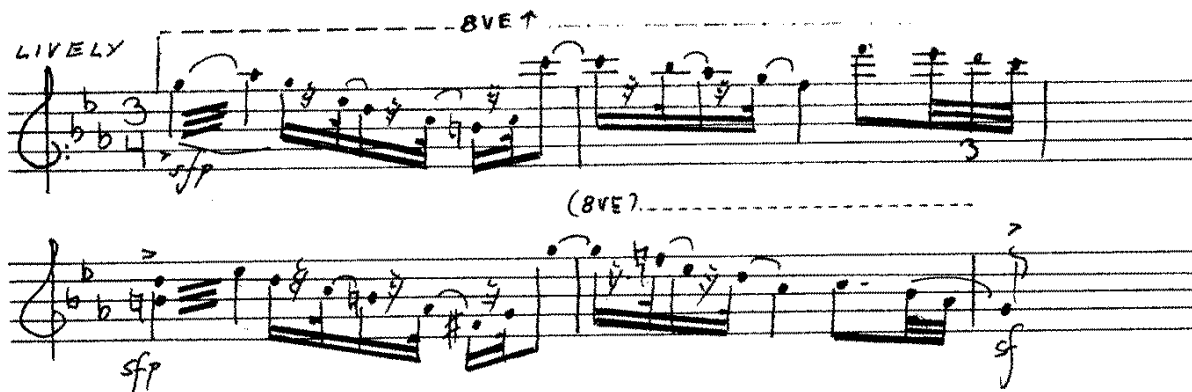
Variation 1 repeats the theme literally, with accompanying 1/16th note decorative violin runs, as if giving the whole theme and variations concept a trial run. **Variation 2** converts the theme into delicate woodwind arabesques, with the flute especially prominent.

Ex. 5



The **3rd Variation** is an elaborately detailed polonaise, recalling that in Tchaikovsky's *Eugene Onegin*.

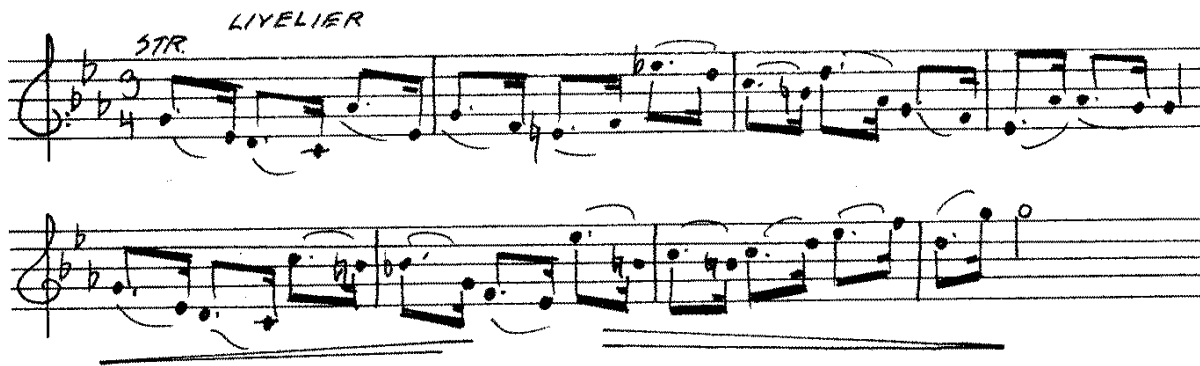
Ex. 6



With his long-spun, often balletic melodies and suave handling of the orchestra, Nicodé is the only German composer of that time whose music shows the great Russian's influence. A possible connection? Nicodé accompanied the singer Artôt, who in 1868 had been engaged to Tchaikovsky. Another good example is the *Declaration of Love Waltz* from his earlier *Faschingsbilder* (*Faschings Day Pictures*).

The **4th Variation**, marked “even more lively” begins with a pizzicato accompaniment to a string melody which eventually transfers to the higher woodwinds.

Ex. 7



Variation 5, “energetic and rather weighty” subjects the theme to a stately (if not downright pompous) fugato treatment:

Ex. 8

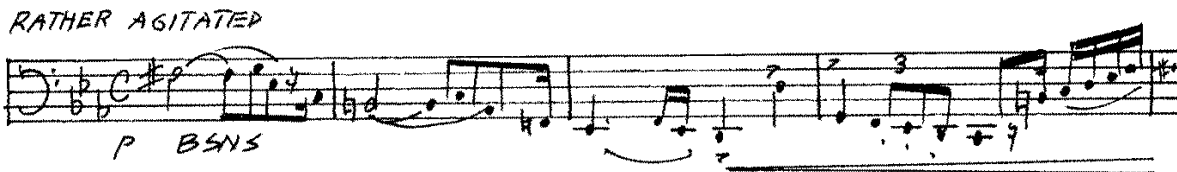
The *6th Variation* is more Schumannesque, the melodic line thickened by parallel thirds. There’s also a brief reference to the introduction of the work.

Ex. 9



The 7th **Variation** is an agitated continuation of the 6th in the bassoons:

Ex. 10



Before the 8th Variation, Woermann's poem continues:

*Mächtiger doch, als der Muse
Lockruf, winket die Liebe
Wonnige Träume, Himmlische
Seelenzwiesprach!
Höchste Entzücken! Weltentrucken!
Glanz, Licht meiner Seele!
Ich lebe von deinem Athem!*

*Love beckons, as powerful as the
cry of the muse.
Blissful dreams; heavenly
dialogue of souls
Highest delight! World enrapture!
Splendor, light of my spirit
I live for thy breath!*

The 8th Variation, a quiet F minor adagio, is the first to be longer than the theme as originally stated.

Ex. 11

Handwritten musical score for Ex. 11. The tempo is marked as quarter note = 63-66. The score consists of two systems of staves. The first system shows a piano (p) dynamic and a string section (STR.) playing a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line.

Theo Schäfer, in his monograph on Nicodé, considers this and its extension into a 6/8 adagietto, the **9th Variation**, the “inner climax” of the music. Here, the flute plays the theme, with a graceful pizzicato string accompaniment.

Ex. 12

Handwritten musical score for Ex. 12. The tempo is marked as quarter note = 104-108. The score consists of two systems of staves. The first system shows a flute (FL.) playing a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line.

It tails off into the **10th Variation**, in which the theme itself underlays a radiant violin solo; clearly a reference to the 2nd Symphony of Brahms, the dedicatee of the work. Plainly, Nicodé valued this symphony more than Strauss – see p. 6.

Ex. 13

$p = 104 \sim 108$
SOLO VL.
STR. p
LOCO

The **11th Variation**, marked “allegro scherzando”, begins with a boisterous tympani ostinato in dotted dactylic rhythms. The composer breaks up the varying melody itself between various instrumental voices, Woermann’s poem continues

*Mein Herz, du pochst so laut,
ahnst du Wonnen, Schmerzen?
War das Glück wie der Aether?
ungreifbar- nur flüchtiger Traum?
Ich ruf’ euch, ihr Genien des
Scherzes, der Fröhlichkeit
heischt euer Recht?*

*My heart, thou beat’st so loudly,
foreseest thou joys? Woes?
Was happiness as intangible
as the ether - merely a fleeting dream?
I call upon you, you Geniuses
of humor, of cheer to
stake your claim?*

Ex. 14

$p = 96 \sim 100$
FL

The rhythms of the 11th variation continue into the 12th, accompanying a transformation on the flute.

Ex. 15



The insistent dotted dactyls as well as the driving harmonic progressions of this passage give the music a Beethoven-like sense of irresistible urgency. After the 12th variation, the poem reads:

*November! Draussen ist's kalt,
drinnen noch kälter!
Öde die Welt, starr das Herz!
Alles einsam, – leer!
zu Klängen tiefernster Chöre
tragen Priester die einst'ge
verlorene Hoffnung zu Grabe*

*November! Outside is cold,
inside even colder!
Barren the world; frozen the heart
All is alone – empty!
To the sound of a most somber
chorus, priests bear the lost hope
of the future to the grave.*

Nicodé expresses this sentiment with a cortege, which gains momentum and combines with the original theme (Exx. 16 and 17). As we'll also see in *Das Meer* and *Gloria!*, Nicodé was a dab hand at combining themes.

Ex. 16

p = 80-84 **BRASS**

f

MAESTOSO

Ex. 17

**ANIMATO CON FUOCO,
BUT STILL BROADLY**

f

After a decrescendo, the music leads to a recapitulation of the introductory C minor bars (Ex. 1), punctuated with triumphant trumpet flourishes. (The score heading also has a slight variant of the first section of Woermann's poem.) The coda is a dreamy waltz-like version of the first phrase of the theme, in B major. To effect the modulation, Nicodé converts the E flat of C minor to its enharmonic D sharp. This segment bears the

title *Amarantha*. The music then reverts to C minor, dying away to a *tierce de Picardie* on the final chord, thus concluding in a calm C major.

Nicodé's 4-hand piano score of this passage has curious layout. It strikes me as homage to Robert Schumann, a composer Nicodé always admired. The left-hand player strikes the C major chord and releases it note by note, from the bass up (Ex. 18), as in Schumann's *Papillon* (Ex. 19). It doesn't reflect the orchestral sound ~ in the orchestra, the harp slowly arpeggiates the chord upward.

Ex. 18 (Nicodé)



Ex. 19 (Schumann: Papillon)



The *Symphonic Variations* was the work which first brought Nicodé's name to a broader musical public, particularly in German-speaking countries. Taubmann considered them sort of a one-movement symphony, with the first 7 as an initial section, 8 through 10 the slow movement, 11 and 12 the scherzo and the remainder a final movement and epilogue. While he's pushing it a bit, the set certainly has a well-knit character. Without a score, e. g., the listener would hear variations 6 and 7 as one variation, 8 and 9 as another and 11 and 12 as a third, so cleverly do they flow into one another.

The music has sufficient beauty and variety to charm the listener. At the 2007 Bard College Summerfest, upon hearing Parry's *Symphonic Variations* and Stanford's *Variations on "Down Among the Dead Men"*, I wrote that either would be an attractive alternative to the Brahms *Haydn Variations*. To that, let me add Nicodé's *Symphonic Variations*.

Das Meer (The Sea)

Nicodé worked on *Das Meer* from 1884 to 1888. He led the premier in Dresden in 1889. Though it's really a cantata, he called it a "symphony-ode", recalling Félicien David's *Le Désert* of 1844. If the term seems a hybrid, the French, well into the 19th Century, called Beethoven's 9th an "ode -symphony". What *The Desert* and *The Sea* have in common compared to, say, an oratorio, is that they're shorter works – each runs ca. 55 minutes – on picturesque natural phenomena. (What differentiates them for modern listeners would probably be David's extremely tame harmonies. One longs for an occasional 9th – or even a non-diminished 7th – chord; never a problem with Nicodé.) The Germans much appreciated the David work, and as an enterprising choral conductor, Nicodé would certainly have heard of it and responded to the Frenchman's innovative approach.

Though *Das Meer* was inspired by his first-hand impressions of the North Sea, Nicodé was also aware of the traditional allegorical connection of the sea with man's existence. Musically, Nicodé's language reflects its later date of composition, thus his ability to take advantage of the harmonic and instrumental innovations of Liszt and Wagner. The work has seven movements:

- I. Das Meer: Einleitung (The Sea: Introduction) *orchestra only*
- II. Das Ist Das Meer (This Is the Sea) *acappella chorus*
- III. Wellenjagd (Towering Billows) *orchestra and chorus*
- IV. Meeresleuchten (The Ocean Lights. Readers of Thomas Mann's novel *Doktor Faustus* will inevitably think of Adrian Leverkühn's work by that name.) *orchestra only*
- V. Fata Morgana (A Mirage in the Straits of Messina; mirages generally) *tenor or mezzo solo and orchestra*
- VI. Ebbe und Flut (Ebb and Flow) *invisible chorus and orchestra*
- VII. Sturm und Stille (Storm and Calm) *orchestra and chorus*

Up till now, Nicodé's orchestral works had used modestly sized ensembles. *Das Meer* marks a change, requiring the following forces:

3 flutes; all with a low B foot (one doubles piccolo)
2 oboes
2 clarinets
2 bassoons
Contrabassoon

4 horns
3 trumpets
4 trombones
4 Wagner tubas: two Bb tenors and 2 F basses
tuba

2 tympanists, 4 drums (one place in the 4th movement needs 4 tympanists)
4 percussionists, playing bass drum, crash and suspended cymbals, triangle,
gong and chimes
harp – 2 if possible
organ (with alternate wind and brass parts if none is available)

57 strings ~ 16/14/10/9/8
male chorus of 180 ~ 50 first and 40 second tenors; 40 first basses and 50
second basses. For the 6th movement, 1/3 of the choir must be off-stage
preferably in a separate room, should the facility allow.
tenor or high mezzo soprano soloist for the 5th movement

I. Introduction

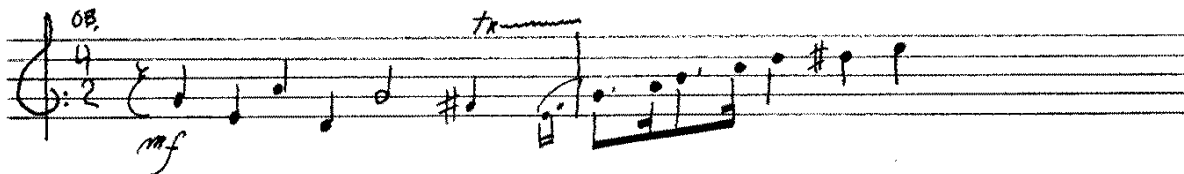
Das Meer begins with an orchestral prelude incorporating a double fugue. He develops the solemn opening subject in four entries on the strings:

Ex. 1



After the fourth entry, the woodwinds play the second important theme, of a more carefree character, drifting toward E major.

Ex. 2



Nicodé divides the first notes of this theme between the various woodwinds, eventually melding into a syncopated chromatic violin line. This takes the music to a grand E major restatement of Ex. 1 on the organ.

Ex. 3

MOLTO LEGATO

ORGAN *ff*

The musical score for Ex. 3 is written for an organ. It consists of three systems of staves. The first system is marked 'MOLTO LEGATO' and 'ORGAN ff'. The key signature is B major (two sharps) and the time signature is 4/2. The music features a tremolo-like figure in the lower strings, which is taken up in diminished rhythms in the higher strings. The second and third systems continue the piece with similar rhythmic patterns.

The music now settles into a tremolo-like figure in B major in the lower strings, taken up in diminished rhythms in the higher, Ex. 4. Note how, though the pulse stays the same, the rhythmic figurations of Examples 1, 2 and 4 become progressively faster.

Ex. 4

VLs, C-3

The musical score for Ex. 4 is written for Violins (VLs) and Cellos (C-3). It consists of two systems of staves. The key signature is B major (two sharps) and the time signature is 4/2. The music features a leaping figure on the flutes, which is taken up in diminished rhythms in the higher strings. The first system is marked 'VLs, C-3' and 'pp'. The second system continues the piece with similar rhythmic patterns.

A leaping figure on the flutes gives us a foretaste of what we'd now expect in sea music.

Ex. 5



These elements conjoin into a gradual crescendo. Horns add the opening bars of Ex. 1 and muted trumpets a variation of Ex. 2. The orchestra modulates through several keys till, after a diminuendo, Nicodé combines the both fugue subjects and the tremolo figure.

Ex. 6



These themes combine with one another in imitative counterpoint building to yet another climax on Ex. 1, this time in C major with the full orchestra and organ *sul pieno*, resounding like a mighty hymn. Capped with brass fanfares, this paragraph brings the movement to a close.

II. Das Ist Das Meer (This Is The Sea)

The translation is from the singing text in the score, skipping verbal repetitions.

*Das ist das Meer! wie groß, wie weit;
Wie hoch der Himmels Bogen!
Es Schauer der Unendlichkeit
weht auf dem ewigen Wogen.
Das ist das Meer! wie feierlich!
ohn' Anfang, ohne Ende!
In stummer Andacht neig' ich
mich und fallte meine Hände.*

*This is the sea, so broad, so free
on high vast heaven's bending
An awful wraith of infinity
broods o'er its waves unending.
This is the sea; sublimity
primeval and eternal.
In silent prayer I bow the knee
and fold my hands supernal*

The second section, for chorus acappella, begins with an arched motto theme in octaves.

Ex. 7

TENS. *P* *ff*

DAS IST DAS MEER WIE GROß WIE WEIT WIE HOCH

DER HIM-MELS BO— GEN

The music has a rapt, devotional character. A balancing phrase takes us into C minor.

Ex. 8

BASSI

EIN SCHAU— ER DER UN— END— LICH KEIT

3

WEHT AUF DEN E— WI— GEN WO— GEN

These two themes, now harmonized, develop and the brief (2 ½ minute) section ends with Ex. 7 winding into D major. Although it doesn't appear in every movement, Ex. 7 does recur as a unifying element. Just as, in *Le Désert*, David hit on the idea of the caravan to support his musical narrative, Nicodé uses this theme as an armature.

III. Wellenjagd (Towering Waves)

*Die wallende Wellen jagen
wild hintereinander her;
sie brausen und jübeln und klagen
weißschäumend über das Meer.
Sie jagen einander und schieben
sich tosend im salzigen Nass;
Die einen, von Liebe getrieben,
die andern empört von Haß.
Sie trieben es immer schlimmer
gedrängt von Wonne und Weh
doch sie erreichen sich nimmer
auf offner, hoher See.*

*The towering billows flying
with wild wave upon wave
to shore are surging and singing and sighing
whitecaps the foamy sea o'er.
Aye, chasing each other
and tossed in the deep desolate.
One haply in love's caressing;
the other upheaved in hate.
Onward they drive and ever
impelled by joy and woe;
ah, ne'er to meet
ah, ne'er the high sea to know.*

*Sie jagen alle dem Lande,
dem festen Lande zu
Erst wo sie zerschellen, wo sie
sich brechen, zerrinnen
am Strande
da finden sie alle Ruh.*

*They are all hurrying landward
the solid land their quest.
There, where they are battered, where
they are broken, are dying
strandward;
there find they all, at last, their rest.*

The third movement radically changes the mood with a dash of sea-spray from the orchestra by way of an introduction.

Ex. 9



The movement uses a brisk choral theme (Ex. 10) strophically and ends with a striking vocal detail.

Ex. 10



This propels the work to a more expressive phrase in C minor.

Ex. 11

BROADLY

DOCH SIE ER-REICHEN SICH NIM — MER AUF HOH — ER SEE

The words “Aye, chasing each other” are, logically enough, set to staggered entries, culminating in octave leaps at “wildly chasing and wildly pressing”. At the phrase “One haply is driven in love’s caressing”, the momentum increases and a new theme ensues.

Ex. 12

p=112

DIE EG-NEN GE-TRIE-BEN VON LIE — BE GE-TRIE-BEN

As if in contrast to this sentiment, the pace broadens. Surrounded by generally softer strings and woodwinds – but including a *ff* low B natural for the flutes – a solo trumpet plays a B major fanfare-like theme. Its “perfect” intervals then diminished, that theme carries the text “the other upheaved in hate”, the last word sounded over an especially bitter dissonance; A#, B and C.

After a long-breathed decrescendo, the main refrain, Ex. 10, reappears in E minor, now in impetuously rising sequences, the choirs’ melodic leaps widened to heighten the tension. The words “They are shattered, are broken, are dying strandward”, Nicodé sets to broad, rhetorical phrases with a decrescendo leading to a total silence.

Accompanied by woodwind chords and harp arpeggios, in one of Nicodé’s most poetic touches, the chorus softly *speaks*, rather than sings, the words “am Strande”. (See Ex. 13, next page.)

Ex. 13

Handwritten musical score for Ex. 13. The top system shows a piano part with a treble and bass staff. The melody in the treble staff includes triplet markings (3) and dynamic markings *ff* and *f*. The bottom system shows a string part with a treble and bass staff. The melody in the treble staff includes dynamic markings *p* and *pp*, and a section with diamond-shaped notes. The lyrics are written below the staves: "ERST WO SIE ZER-SCHEL-LEN WO SIE SICH BRECHEN" and "ZER-RIN-NEN (SPOKEN) AM STRAN-DE".

Twice, the strings play a brief, agitated figure as if symbolizing something struggling, abandoned on the sands.

Ex. 14.

Handwritten musical score for Ex. 14. The top system shows a string part with a treble staff. The tempo is marked "ALLEGRO" and the metronome marking is "♩ = 92". The string part is marked "STR." and "pp". The melody in the treble staff includes a triplet marking (3) and a section with diamond-shaped notes.

A tenor soloist sings a eulogy-like variant of Ex. 10, still in the movement's basic E minor. After this, a brief coda alluding to the sea-spray figure ends the music.

IV. Meeresleuchten (The Ocean Lights)

This section is for orchestra alone. The title refers to ocean phosphorescences, but I can't resist naming it after the fictional Adrian Leverkühn's tone poem described in Mann's masterpiece *Doktor Faustus*. Another original conception, it arrays most of the orchestra against the heavy brass (trumpets, trombones and tuba). Nicodé directs the brass choir to be in a separate room if possible, the door open or closed, as dynamics dictate. In a slow 4/4 meter, they play the theme "Das Ist Das Meer" (Ex. 7) as a cantus firmus.

Against this, the onstage orchestra plays scherzo-like music, mostly in 6/8, every four bars of 6/8 equal to one bar of the 4/4. Nicodé had already experimented with such polymetrics in his earlier piano work *Characterstücke* #2, Op. 9.

Ex. 15

Handwritten musical score for Ex. 15. The top staff is labeled "TPTs, OFFSTAGE" and contains a series of chords and single notes. The bottom two staves are labeled "STR. ARCO PIZZ" and contain a rhythmic pattern of eighth and sixteenth notes. The time signature is 6/8.

Like Liszt's *Battle of the Huns*, the music pits a series of short, mobile fragments (Exx. 16-20) against a slower, more static theme (Ex. 7).

Ex. 16

Handwritten musical score for Ex. 16. The top staff is labeled "CELLI" and contains a series of eighth and sixteenth notes. The bottom staff is labeled "PIZZ" and contains a series of eighth and sixteenth notes. The time signature is 6/8.

Ex. 17

Handwritten musical score for Ex. 17. The top staff is labeled "HP" and contains a series of eighth and sixteenth notes. The bottom two staves are labeled "STR." and "B.D." and contain a series of eighth and sixteenth notes. The time signature is 6/8.

Ex. 18

Ex. 18 is a musical score for two systems. The first system features Violins (VLS.) in the upper staff and Pizzicato Cello (PIZZ. CELLO) in the lower staff. The second system features Flute (FL.) in the upper staff and Oboe (OB.) in the lower staff. The music is in 6/8 time and consists of two measures. The first measure shows a melodic line in the VLS. and FL. parts, with a pizzicato accompaniment in the CELLO part. The second measure continues the melodic development, with a triplet figure in the FL. part and a corresponding pizzicato accompaniment in the OB. part.

Ex. 19

Ex. 19 is a musical score for two systems. The first system features Pizzicato Violins (PIZZ VLS.) in the upper staff. The second system features Flute (FL.) in the upper staff. The music is in 6/8 time and consists of two measures. The first measure shows a melodic line in the PIZZ VLS. part, with a pizzicato accompaniment in the FL. part. The second measure continues the melodic development, with a triplet figure in the FL. part and a corresponding pizzicato accompaniment in the PIZZ VLS. part.

Ex. 20

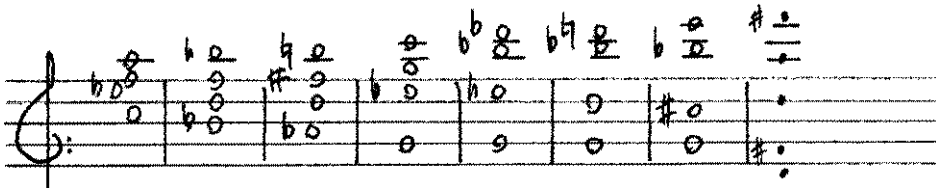
Ex. 20 is a musical score for two systems. The first system features Violins (VLS.) in the upper staff. The second system features Drum (Drum) in the upper staff. The music is in 6/8 time and consists of two measures. The first measure shows a melodic line in the VLS. part, with a drum accompaniment in the DRUM part. The second measure continues the melodic development, with a triplet figure in the DRUM part and a corresponding melodic accompaniment in the VLS. part.

At first, these motifs barely rise to any melodic level; Ex. 16 and its derivatives border on passagework. One could – almost – sympathize with Hanslick's complaint that the music was all color, though the *Meer* theme from the offstage brass is surely as clear-cut a melody as you could want.

And what color the composer displays here! A child of Berlioz' *Queen Mab* scherzo, the music uses the Frenchman's palette to the fullest, with all manner of string coloration - muted, pizzicato, harmonics – and pointillistic exchanges of phrase fragments throughout the various woodwinds. In addition to the offstage brass choir, he adds piquant accentual touches on stopped horns and various percussion instruments.

Eventually, the *Meer* theme (Ex. 7) appears in the main orchestra on the harp and glockenspiel. After a short crescendo, the Wagner tubas blast it forth in a fanfare-like transformation. At the same time, Nicodé directs the backroom door be opened and the offstage brass plays Ex. 7 fortissimo. A long decrescendo follows and over this interesting chord progression, the music moves to its brief D major coda.

Ex. 21



V. Fata Morgana

*Blau leuchten die Flut
und der Himmel drohen.
Weich schimmert am fernen
Meeressaum ein Luftgebilde,
aus Duft gewoben,
hoch über dem weißen Wellenschaum.
Fata Morgana.
Geheimnisvoll in der Abendsonne
enttaucht das Bild der
unendlichen Flut.
O süße Ahnung! O helle Wonne!
O Herz, wie wallst du in Rätsel glut.
Fata Morgana.
Das ist die Liebe, heilige Liebe
du lösest die Rätsel,
du allein lösest die Rätsel,
O Liebe, du webst in das Sturm getriebe
hellstrahlenden goldenen Sonnenschein.
Fata Morgana.*

*Blue sparkles the wave
and the heaven o'er.
Soft shimmers afar the sea's pale rim.
Aerial vistas
of mistwoof hover
high o'er the white billows dim.
Fata Morgana.
By mystic night in the evening sunlight
its image mounts the unending
wave's flow.
O sweet foreboding! O rapture bright!
O heart, how stormst thou in prophet's glow.
Fata Morgana.
And this is love; holiest love
yes, thou solvest the secret
thou alone solvest the secret
Love, thou rangest wild storms above;
bright streaming and golden thy sunshine zone.
Fata Morgana.*

The fifth section is a lyrical song for tenor or mezzo soloist. No doubt a mezzo would give a welcome contrast to the otherwise all-male timbre. The practical decision is: do you hire a soloist for a 5-minute part? The Fata Morgana is a specific mirage seen in

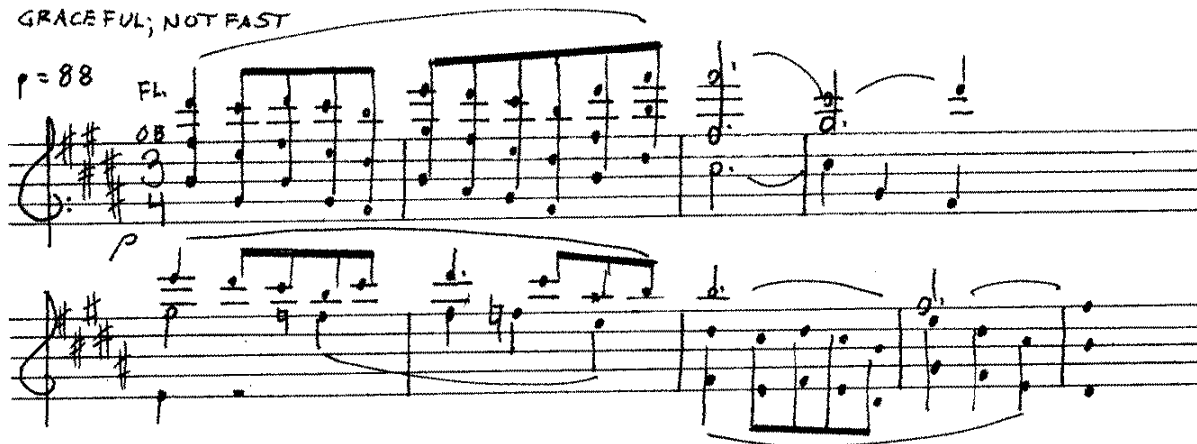
the Strait of Messina, but Woermann's poem also uses it to symbolize the power of love over illusion.

The music begins in a placid B major, gently scored for the woodwinds:

Ex. 22

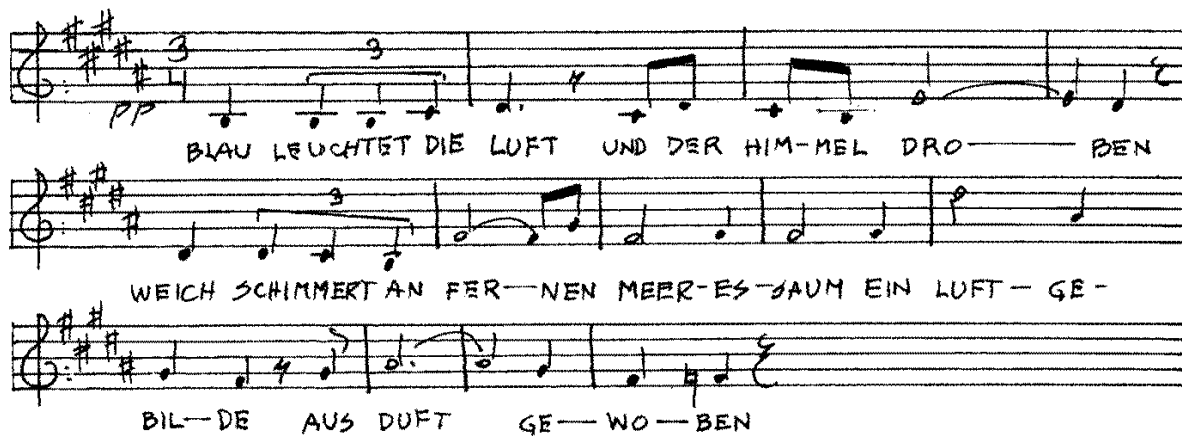
GRACEFUL; NOT FAST

$p = 88$



Its general coloration is light, with spacious voicing in its harmonies. The soloist's opening phrase gives a good idea of its melodic style.

Ex. 23



pp

BLAU LEUCHTET DIE LUFT UND DER HIM-MEL DRO— BEN

WEICH SCHIMMERT AN FER—NEN MEER-ES-SAUM EIN LUFT—GE—

BIL—DE AUS DUFT GE—WO—BEN

Although the song is through-composed, this refrain, sung three times, gives it a strophic sense. Each appearance also has an appealing counter-melody.

Ex. 24

$\text{♩} = 50$

FA—TA MOR—GA—NA FA—TA MOR GA—NA

vls.

One of its phrases gains more significance in the finale.

Ex. 25

$\text{♩} = 96 \sim 100$

HEI—LI—GE LIE—BE HEI—LI—GE LIE—BE

As in the *Symphonic Variations*, a climactic segment again shows Tchaikovsky's influence.

Ex. 26

f HELL STRAH—LEN—DEN HELL STRAHLENDEN

GOL— DE—NEN SON— NEN— SCHEIN

With a final repetition of Exx. 24 and 22, the movement ends as tranquilly as it began.

VI. Ebbe und Flut (Ebb and Flow)

Ebbe! Ebbe! Ebbe und Flut!
In gewaltigen Zügen atmet des Meers
wogende Brust,
wird sich in seligem Selbstgenügen
nimmer der Brandungsgrauen bewußt

Ebb! Ebb! Ebb and flow!
Currents mighty are reigning, swelling
foaming her bosom of snow.
In their serenity all sustaining
never the breakers' terror to know.

Ebbe und Flut!

Für die brandenden Wellen

giebt's kein rasten und Stille stehn;

ewiges Sinken und ewiges Schwellen,

Geben und kommen, kommen und gehen.

Ebbe und Flut!

So wechsel beständig Schwellen

und Sinken in menschlicher Brust,

Immer von Neuem werden lebendig

alte Schmerzen nach alter Lust.

Ebb and flow.

For the breakers appalling,

there's not rest nor peace nor knowing.

Endlessly rising, endlessly falling

Going and coming, coming and go.

Ebb and flow.

So changeth forever, swelling and sinking

humanity's heart

E'er to renew in endless endeavor

olden sorrow for bygone joy.

The 6th movement is a brief meditation before the more grandiose finale. Once more, Nicodé divides his forces, this time the singers, into a main body and an "invisible chorus". As in the fourth movement, the latter must be, if possible, in a separate room with the door closed. The music begins with the choir acappella, singing this chord progression:

Ex. 27

♩ = 72

MAIN CH.

INVISIBLE CH.

EB—BE EB—BE EB—BE UND FLUT

pp f

It appears three times, each time a minor third higher. Accompanied by the orchestra, the first tenors of the main body enter with a contrasting declamatory theme, its initial phrase clearly derived from Ex. 1:

Ex. 28

f

IN GE-WAL-TI-GEN ZÜ-GEN AT MET DES MEER ES WO-GEN-DE

BRUST WIRD SICH IN SE-LIGEM SELBST GE-NÜ-GEN

NIM-MER DER BRAN-DUNGS GRAVEN BE-WUSST

A *ff* extension recalls Ex. 10.

Ex. 29

ff E-WIGES SIN-KEN UND E-WIGES SCHWELLEN

GE-HEN U. KOM-MEN KOM-MEN UND GEHN!

After a brief epilogue, the music ends on a 6/4 chord, as if to express a sense of the incomplete.

VII. Sturm und Stille (Storm and Calm)

*Raset wolken, blaset Winde,
 wie am Weltgericht!
 Raset, blaset; raset blaset
 Lasst empört von Stürmen,
 hoch die Flut sich thürmen
 ewig dauert's nicht.
 An der Stürme Stätte
 bange Spiegel glätte
 heisses Sonnenlicht.
 Mag die Flut sich dehnen,
 wie ein Meer von Sehnen,
 Herz, du darfst dich freuen,
 Sturm und Stille dräuen
 nimmer lang dem Ziel.
 Sieh, die Segel schwellen
 hell aus blauen Wellen
 steigt emopr das Ziel!*

*Rage ye storm clouds, blow ye winds
 as a doomsday refrain.
 Rage, blow; rage, blow
 storm, uplifting, lowering
 The high floods all a-towering
 ye cannot always reign.
 O'er billows, stormy, restless
 e'en mirrored gleaming
 sunlight glows amain.
 Though the floods be thronging
 as a sea of longing.
 Heart, hold fast thy gladness
 Storm and calm menace
 never long thy barque with shoal.
 Lo, the sails are playing
 Bright blue the waves are swaying.
 High on high the goal!*

The finale opens with a vivid depiction of a storm at sea. The lively orchestral introduction recalls Bruckner in a primeval mode, making Nicodé the first composer of his time whose music was swayed by that of the controversial Austrian master.

Ex. 30

$\text{♩} = 84 \sim 88$

STR. 3 2 3 3

TYM. p

B&N (TYM. 1/2)

CL. 5

This gives way to an agitated theme. The bass line inverts its octave figures.

Ex. 31

VL. ff

VB 1 sf

The woodwinds add sea-spray in sextuplets using diminished intervals. A climax leads to a calmer chord progression on the organ. After some fragments based on the first bar of Ex. 28, the chorus enters with a charged chromatic interchange.

Ex. 32

RA-SET WOL-KEN RA-SET WOL-KEN RA SET SET
 P f
 RA SET WOLKEN RA SET WOLKEN

BLA-SET WIN-DE BLA-SET WINDE BLA SET SET
 P f
 BLA SET WIN-DE BLA-SET WINDE

WIE AM WELT GE-RICHT WIE AM WELT GE-RICHT

leading to a more dramatic utterance, recalling the octaves of Ex. 31. The entries are canonic, in ascending half-steps.

Ex. 33

ff
 LAST EMPÖRT VON STÜRMEN, LAST EM-PÖRT, EMPÖRT VON STÜRMEN

Further extensions transition to a rhythmically augmented version of Ex. 28. The orchestral accompaniment is especially vigorous, with octave jumps in the higher strings and crescendos across each sextuplet.

Ex. 34

Handwritten musical score for Violini (VLs), Celli (CEL), and Bassi (BASSI). The score is in 3/4 time and consists of two measures. The Violini part features a melody with triplets and a 'V8' marking. The Celli and Bassi parts provide harmonic support with sustained notes and dynamics like 'p' and 'f'.

At length, the agitation eases; the A minor tonality shifts to F major and, with the effect of the calm center of the storm, the organ recaps the opening theme of the work (Ex. 1). Over an F pedal, the chorus sings a theme derived from this.

Ex. 35

$p = 63-66$

AN DER STÜR ————— ME STÄ — TE

BAN — GE SPIEGELGLÄT — TE HEISS — ES SONNENLICHT

At the words “Ewig dauert’s nicht! Mag die Flut sich dehnen, wie ein Meer von Sehnen”, the mood grows somber. But a chord progression, also derived from Ex. 1

Ex. 36

$p = 120$

mf ($\frac{1}{2} p$)

E-WIG DAUERT'S NICHT MAG DIE FLUT SICH DEH—NEN

WIE EIN MEER VON SEH—NEN

draws the music to a more exultant choral outburst. This passage is related to Ex. 25, its tonality firmly in A major.

Ex. 37

$p = 84$

f

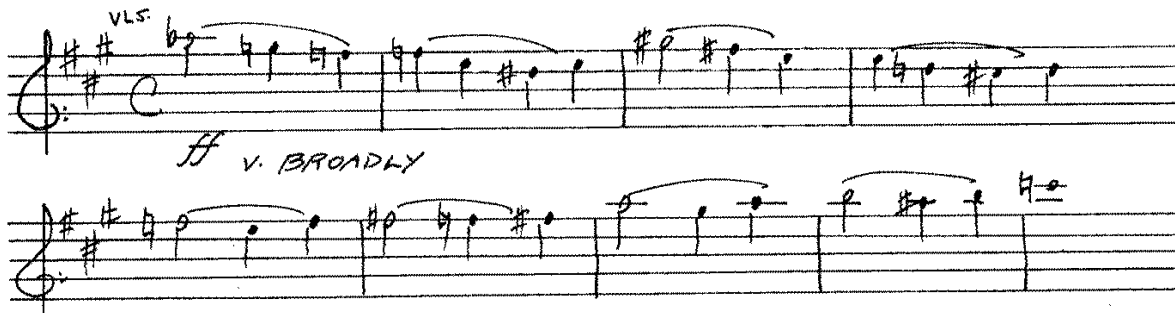
HERZ DU DARFST DICH FREU—EN HERZ DU DARFST DICH

FREU—EN

DARFST DICH FREUEN STURM U. STILLE STURM U. STILLE

Nicodé repeats this theme, now accompanied by triumphant trumpet fanfares and string figurations derived from Ex. 30. Over a concave sequential theme

Ex. 38



the music grows more festive till it slows for one last breathing space on this progression, impelling it to the movement's home key of A major, expressing the words "high on high the land".

Ex. 39

Jubilant fanfares, derived from Ex. 37, highlight the closing bars, with the entire orchestra underpinned by the organ. All are, as politicians like to say, "home and dry".

Critical opinion of *Das Meer* was highly favorable. The exception (surprise!) was Eduard Hanslick, who added yet another strikeout to his statistics by condemning the piece for over-reliance on orchestral color: "you can't describe the effects chasing after one another...the dizzying height orchestration has reached since Berlioz, Liszt and Wagner has, to me, never achieved more dreadfully threatening power than in Nicodé's *Das Meer*. This power has become a vampire draining the creative blood of our composers".

A more typical response was from Hermann Kretzschmar: "Certainly, everyone will leave with the perception that Nicodé's Symphony-Ode is, in every respect, a significant work of art." Walter Niemann, by no means a total admirer, praised the work

as “a noteworthy blending of decorative pathos, virtuosic tone painting and glowing subjectivity springing up from Wagnerian soil”

Das Meer was Nicodé’s most successful work in his lifetime, performed not only in the German-speaking world, but also in England and the US. Fashions aside, its neglect is as much due to the resources it needs as to any lack of musical interest. Moreover, the aspects Hanslick criticized – its variety of orchestral and vocal color – are exactly what today’s listeners would most enjoy.

It’s a shame the choral repertoire is so driven by the size of the orchestral accompaniment. Only a large city could mount a work not only for the unusual ensemble of all-male voices, but also with a large and diverse orchestra (those Wagner tubas, etc.), needing plenty of rehearsal time.

In its treatment of both the chorus and instruments, *Das Meer* remains music of scope, grandeur and above all, imagination. Even more enterprising is the composer’s exploration of the element of distance in music, with its off-stage instrumental and choral passages. In his monumental *Gloria!*, this will be even more poetically developed. Let’s hope an enterprising record label takes up a work well worth reviving, if only in relief from an endless diet of Elijahs and German Requiems.

Gloria! Ein Sturm und Sonnenlied (Gloria! A Storm and Sun Song) Symphony in One Movement.

The *Gloria Symphony* is why I wrote this. Much as Nicodé’s other works attracted me, this one utterly intrigued me for years, after I first saw the score pages reproduced in Schäfer’s monograph. Aside from not at first knowing exactly what the “12 Trillerpfeifen” were, it simply *looked* unlike any score I knew from those days. At ca. 2 ½ hours’ length, *Gloria* may be the longest one-movement work written. It’s certainly one of the most detailed and specific program symphonies. The premier in Frankfurt, on May 30th, 1904, was the sensation of the 40th Annual Composer’s Festival.

Nicodé worked on *Gloria!* for well over 4 years. This spanned not only the composition, but also the orchestration and, especially, proofreading the vast (336 pp.) score and parts. (Engraved at his own expense, the score is one of the most beautiful printing jobs I’ve ever seen. I can’t even imagine his costs.) Though not specifically noted in the score, he dedicated it to his wife. Much of the music reflects Nicodé’s struggle against what he regarded as Dresden’s Philistinism. That it wasn’t played in Dresden till 1915 may reflect this.

Although played in one movement at its premier, Nicodé provided alternate concert endings for each section. Much as I admire the bold concept of so huge an unbroken work – a length exceeding even Nicholas Maw’s *Odyssey* – no doubt in live performance, audience and players’ comfort would favor some breaks. Realistically, it would also make some time for the various off-stage instrumentalists to get to and from their posts.

You can do the work in three sections, with intermissions after both Parts III and V or in two sections, with the intermission after Part III. If it’s done as separate movements, the concert endings tend to be routine. On a recording, it could be done in

one vast movement, to its artistic gain, because the transitions between the movements are far more original and interesting.

Gloria is hard to explain in the context of Nicodé's work. Even granting that this was the time of the big machines, e. g., Mahler's 2nd or 3rd Symphonies or Strauß' *Domestic Symphony*, *Gloria* is a huge stride in ambition and scope. At the relatively early age of 46 (from my viewpoint of 69), Nicodé largely withdrew from public life for over 4 years to write an *Apologia Pro Vita Sua*. How he hit on the daring concept of a 150-minute symphony is a mystery. Maybe like Topsy or Brian's *Gothic Symphony*, it just grewed. In his later works, e. g. *Nach Sonnenuntergang*, he scales back to more modest forces and length.

Otto Taubmann, in his article about Nicodé, describes the general argument: "a fighter for his ideals sees himself wounded by the world of brutal reality and finds his truest happiness and peace on the mountain heights, in the presence of a never-deceitful nature." Thus, *Gloria* is to Nicodé what *Ein Heldenleben* is to Strauss. We can summarize the six movements' narrative thus:

- I. The artist awakening to his strength
- II. His tempering through fire and forge
- III. A creative day in his life; his awakening to nature
- IV. His self-doubts and resolution to strive
- V. The battle for his ideals; defeat
- VI. A new tomorrow; inner peace on the mountain

Gloria: Orchestral/Choral Forces and Logistics

To stage this piece – I use the word consciously – takes numbers to gladden the ghost of Berlioz: an orchestra of 114 to 120 players plus 270 singers.

3 piccolos

3 flutes, all with a low B foot; 2 also double piccolo (in addition to the 3 above)

3 oboes; 1 doubling English horn

3 clarinets; 1 doubling Eb; third clarinet doubling bass clarinet in A

2 bassoons

contrabassoon

12 horns

6 trumpets

3 trombones

tuba

4 tympani, needing as many as 3 players

2 bass drums

3 snare drums

3 pairs of crash cymbals

suspended cymbal

2 tambourines

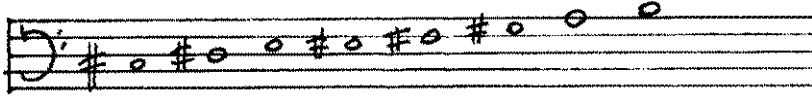
6 pairs of double castanets

triangle

glockenspiel

3 xylophones; in one passage, 3 players play rolls on them with snare drum sticks

8 deep bells (not chimes) tuned thus:



If the percussionists don't mind doubling on various instruments and union rules allow, you can get by with 7. (We Hittites enjoy doubling; it beats counting rests.) If you follow Nicodé's directions literally, you'll need 13; some parts he directs to be played by flutists when they have rests.

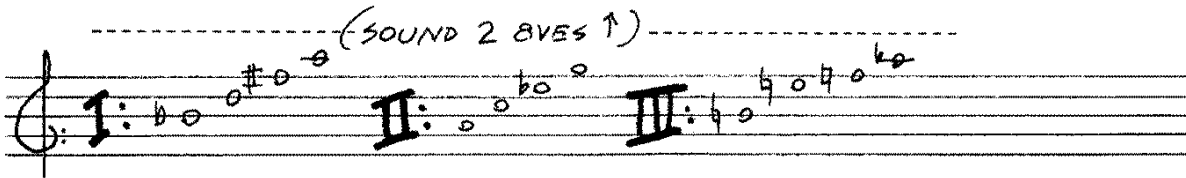
2 harps

organ

64 strings: a la the Bayreuth quota 16/16/12/12/8

12 *Trillerpfeifen* – tuned police or referee whistles; players otherwise resting play these.

Nicodé divides them into 3 groups. Group **I**: horns 3-6, Group **II**: trombones and tuba, Group **III**: 4 bassists each tuned so:



270 choristers (SATB) ~80/60/50/80, including an offstage contingent of 16/12/12/16 Mezzo or boy soprano soloist.

Gloria is a logistic challenge, because Nicodé often isolates instrumental groups from the main orchestra. As in *Das Meer*, the preferred treatment is in a separate room, with the door opened or closed as dynamics dictate. Offstage groupings are as follows:

First Movement: 6 horns, all trumpets and trombones and 3 snare drums

Third Movement: solo flute and, in two places, English horn

Fifth movement: all horns and trumpets, bass drum, 3 snare drums and 3 tympanists.

If possible, they must gradually approach the main orchestra.

Sixth Movement: English horn at the end, 3 piccolos, all the brass, bass drum, 3 snare drums and a pair of crash cymbals. Also, for the first part of this movement, the orchestra is to be hidden, gradually becoming visible around p. 306. They'd need a dark scrim with special lighting for this effect.

I. Vorverkündung ~ Annunciation

As it symbolizes the awakening strength of the youthful artist, the opening movement has important themes and motifs which will recur throughout the symphony. Nicodé notes 4 principle themes (Exx. 6, 8, 9 and 32) and 4 secondary (Exx. 2, 3, 28 and 41). He also uses 3 quotations: the *Gloria* and *Dona Nobis Pacem* from Beethoven's *Missa Solemnis* and the *Wach Auf!* chorus from Wagner's *Meistersinger*. The movement has a slow D major introduction, with offstage trumpet calls, followed by the quotation of the Beethoven *Gloria*. Its horn fifths' harmonization creates an atmosphere of expectation – the dawn of life, even. Nicodé intends the quote to serve as a dual symbol, both of the illusory nature of victory and of glorification.

Ex. 1

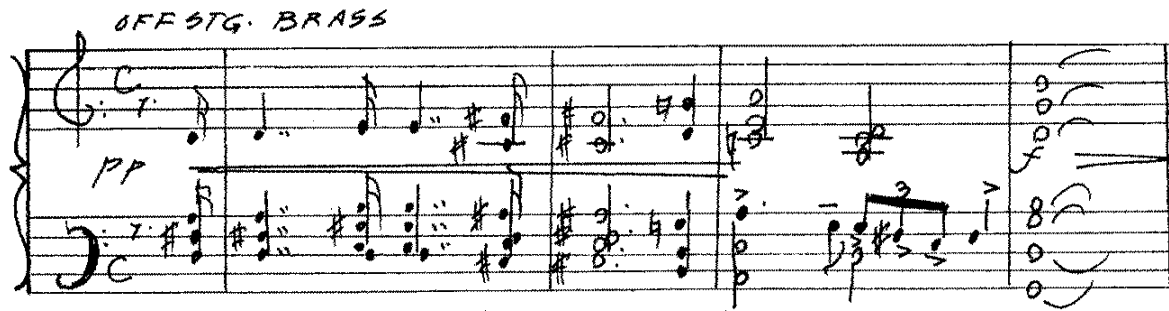
$\text{♩} = 60 \sim 63$ V. CALM & MYSTERIOUS HORNS

TPTs, OFFSTG. pp STR

FL.

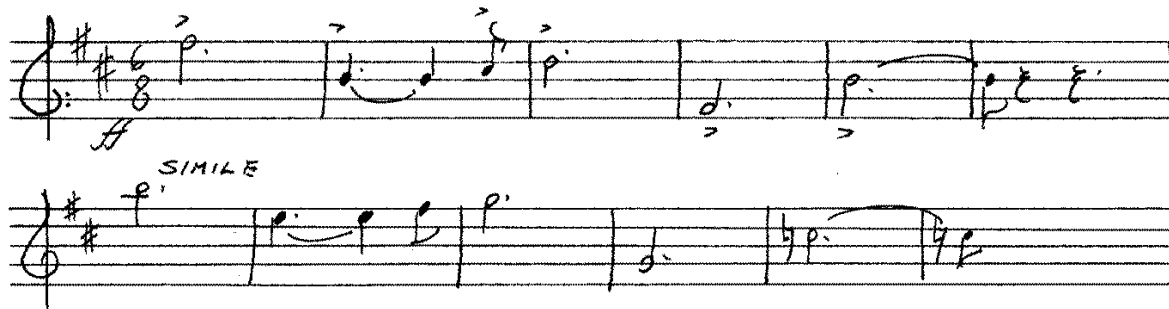
Another prime motif immediately follow; a progression on the offstage brass he entitles “The Oath of Brotherhood” – the artist’s partisans.

Ex. 2



At the same time, tremolandi strings play bits of a theme which assumes more importance later. Labeled “Steeled! Purified!”, I quote it in a later, more fleshed-out form.

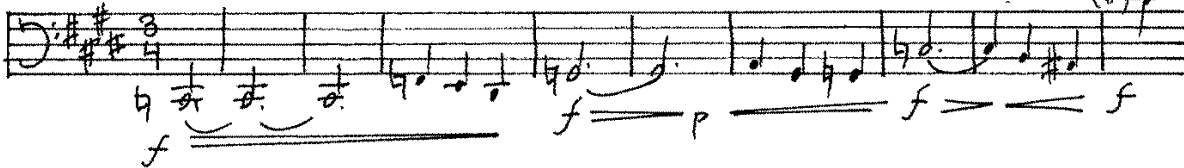
Ex. 3



Exx. 1 and 3 interplay, generating a gradual crescendo, while the woodwinds take up the *Gloria* theme in canon. Over a C tympani pedal, the lower strings play an ascending chromatic line

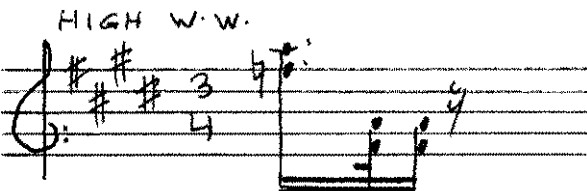
Ex. 4

♩ = 72-76 CELLS & BASSI



soon accompanied in the higher woodwinds by a dropping octave figure, which also assumes more weight later:

Ex. 5



These propel the music to a firm E major, the main tonality of the symphony and into the first subsection:

*Von Werdelust und Tausend Zielen –
Of the Joys of Becoming and a Thousand Goals*

Ex. 6

$\text{♩} = 88 \sim 96$ PROUD, MAJESTIC; NOT DRAGGING

This vigorous theme, “Germinating Strength”, is one of the most significant in the work. It soon picks up an accompanying dotted theme, whose strongly triadic leaps suggest a near-baroque character (an Alberti treble?):

Ex. 7



After a development largely urged by extensions of the second bar of Ex. 6, there's a decrescendo. Ex. 6 is fragmented between pizzicato basses, high woodwinds and the second major motiv – “Warning Fate”. The passing minor 9th gives it a disturbing pang:

Ex. 8

This motiv appears in all five movements; as a cautionary gesture in the first four. The third major theme, “Highest Strivings” immediately follows in a lyric E major. The initial bars outline an added 6th chord; not by chance. Note the characteristic upward tweak in bar 8:

Ex. 9

$\text{♩} = 88 \sim 96$ TPT & FL w/ STR. & HP ACC.

Handwritten musical score for Ex. 9, consisting of three staves in G major (one sharp) and common time (C). The tempo is marked as $\text{♩} = 88 \sim 96$. The instrumentation is indicated as TPT & FL w/ STR. & HP ACC. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the phrase with a triplet of eighth notes marked with a '3' below them.

The movement then launches into a series of variations of Ex. 6, beginning with

Ex. 10

$\text{♩} = 104 \sim 108$ VLS.

Handwritten musical score for Ex. 10, consisting of three staves in G major (one sharp) and common time (C). The tempo is marked as $\text{♩} = 104 \sim 108$. The instrumentation is indicated as VLS. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the phrase with a triplet of eighth notes marked with a '3' below them.

The Strivings motiv (Ex. 9) combines with a dotted figure, developed in canon

Ex. 11

Handwritten musical score for Ex. 11. The score is written for strings (STR.) and woodwinds (FL.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The strings part (STR.) is in the lower staves, and the woodwinds part (FL.) is in the upper staves. The music features a dotted figure and a canon. The tempo is marked 'p' (piano).

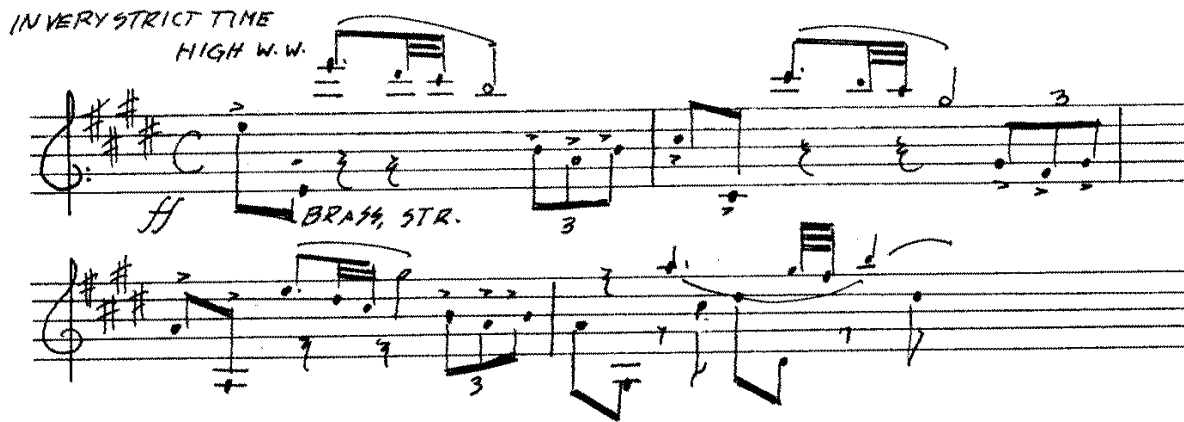
Its momentum takes it to a march for the woodwinds and percussion, one of several themes embodying the artist's growing confidence. The *character* of this theme, via its color, foreshadows a later one of vastly different programmatic intent. (See Ex. 47)

Ex. 12

Handwritten musical score for Ex. 12. The score is written for woodwinds (HIGH W.W., HNS) and percussion (SV. DR., CYM.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'p = 104~108'. The music features a march for the woodwinds and percussion. The strings part (STR.) is in the lower staves, and the woodwinds part (HIGH W.W., HNS) is in the upper staves. The percussion part (SV. DR., CYM.) is in the lower staves. The music features a dotted figure and a canon. The tempo is marked 'p' (piano).

The octave figure of Ex. 5 returns, punctuating yet another variation in the woodwinds.

Ex. 13



It's worthwhile to contrast the function of the octave here with its role in the *Tragic Symphony* of Nicodé's friend, Draeseke. In that great symphony, which Nicodé knew and conducted, it nearly brings the huge final movement to a complete halt. Here, it serves a dual function, at first to spur on forward motion. The octaves ascend with more elaborate filling between them till they reach a climax both in and on E. After a fermata, there's an agitated violin theme, combined with Ex. 9 on the English horn. Once more note the added 6th tie-in.

Ex. 14



The exuberant march (12) reappears, combined with bits of the Strength theme (Ex. 6).

Yet another variant

Ex. 15



combines with the dotted figure of Ex. 11. At the peak of the development, he combines three of the principle themes of the movement, Ex. 9 (Striving) with Exx. 10 and 14.

Ex. 16

LIVELY. BUT BROAD

Handwritten musical notation for Flute and Horns. The score is in C major, 4/4 time, and begins with a tempo marking of "LIVELY. BUT BROAD". The upper staff (Flute) features a melodic line with eighth and sixteenth notes, while the lower staff (Horns) provides a rhythmic accompaniment with eighth notes and some triplets. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The music drives toward a peak, only to be briefly diverted by the march (12). Momentum resumes with a stringendo passage mounting to a huge climax on a dominant 9th chord.

Suddenly, the music becomes slower and softer. The English horn, over a string tremolo, again plays the Fate theme (8) like a premonition. All motion seems suspended; the tympani taps the rhythm of Ex. 12. The dotted figure from 11 restarts things and after an accelerated crescendo, the movement ends in E minor, reinforcing the warning of Fate.

II. Durch's Feuer ~ Through the Fire

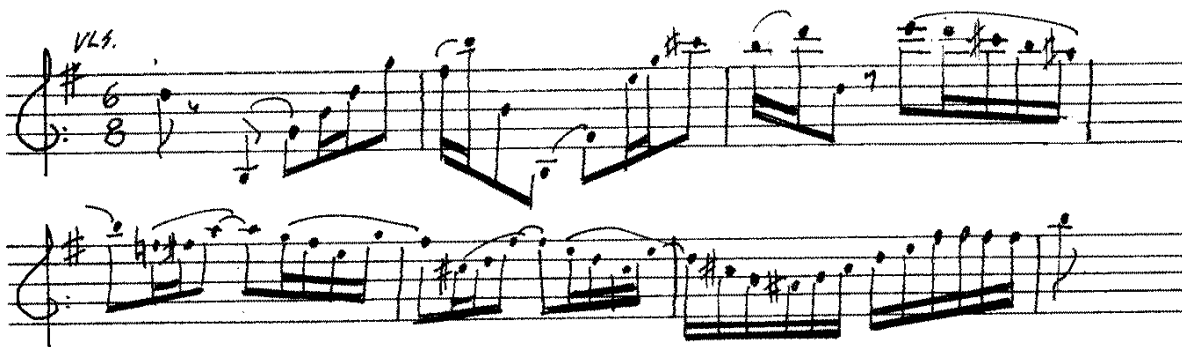
The scherzo is a dual movement. The first part depicts “the untameable urgings of youth”. The music opens with a fugato theme, its hemiola cross-rhythms characteristic of both scherzo segments.

Ex. 17



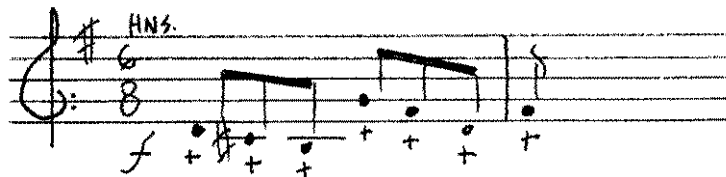
The second subject – apparently the artist's an eager youth - follows immediately.

Ex. 18



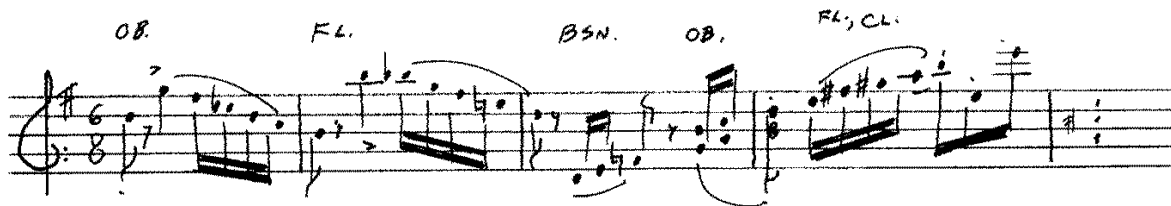
A backup line on the stopped horns obviously derives from Ex. 9 (Strivings).

Ex. 19



In a texture of ceaseless activity, the music alternates all 3 themes, both in phrase fragments and in toto. At cue 25, the woodwinds bandy about a theme in the manner of the composer's *Ocean Lights* movement from *Das Meer*

Ex. 20



Driven forward by Ex. 18 in canon, the music builds to a climax. In its diminuendo aftermath, a piccolo theme appears. Note that, once more, its first bar outlines an added sixth.

Ex. 21



This, too, combines with Ex. 17 in the strings, culminating in *sf* stamping cross-rhythms, till there's a sudden change from a rapid 6/8 to a slow 4/4. As we heard near the end of the first movement, Fate intervenes. As with the transition into this scherzo, it's accompanied by Ex. 9, pizzicato, juxtaposing ambition and destiny.

Ex. 22



The rapid motion resumes, heading into the B minor of the second part of the scherzo.

Durch Die Schmiede ~ Through the Forge

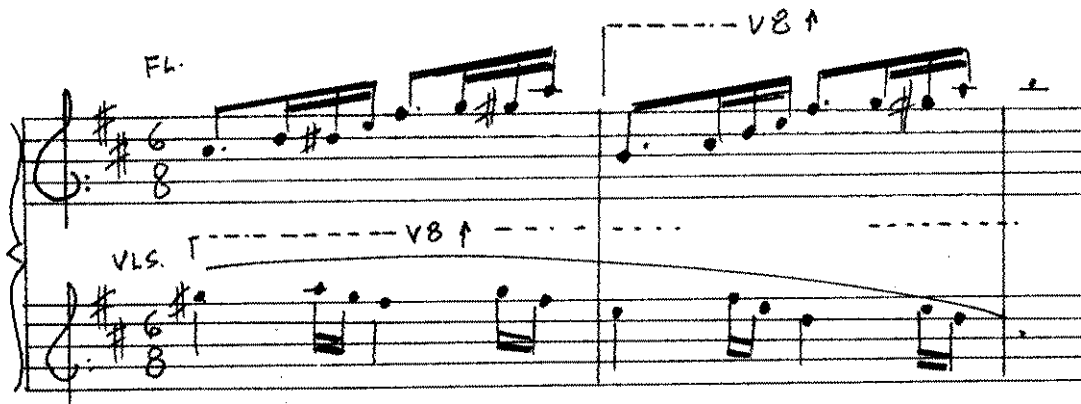
This part has a much heavier, more relentless character than the first. It starts with a vehement thudding on the tympani and pizzicato strings, setting up a vigorous theme (derived from 9) played on 6 horns.

Ex. 23



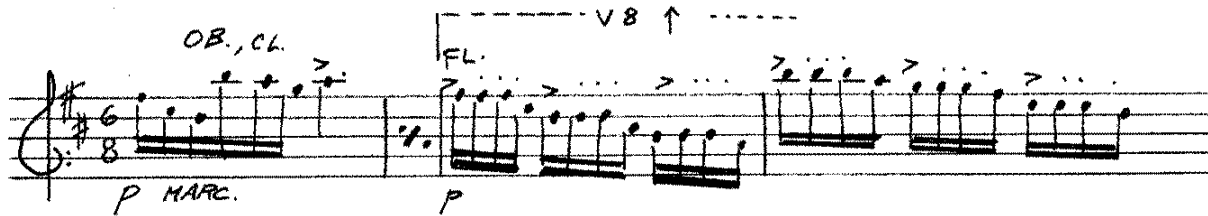
Soon followed by a pair of phrases in contrary motion:

Ex. 24



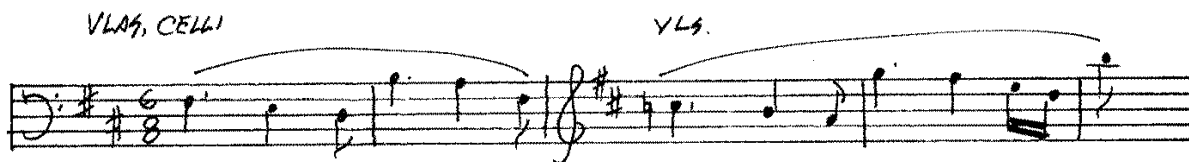
Ex. 23 returns with renewed energy over bounce-bow stretches of its introductory rhythm, till a fermata over an F# tremolo on the violins. “The heaven-storming artist is brought to a halt by confusing impressions.” After a 20-bar crescendo, another figure, also a derivative of Ex. 9, chatters away in the woodwind “breathing a sigh of relief and becoming excited anew by the life-spirit.”

Ex. 25



A more elongated string theme shares the same lineage:

Ex. 26



Nicodé elaborates this theme in combination with phrases from Ex. 25 till at cue 41, the hammering rhythms from Ex. 23 begin to predominate. The music gains increasing weight till at cue 43, Exx. 3 and 23 combine in a "fiery, agitated" passage renewed after a brief diminuendo.

Ex. 27



Downward-winding chromatic woodwind phrases accompany a violin theme based on the fifth bar of Ex. 23 till Ex. 27 reappears, now in a tumultuous C major with the full power of the orchestra. "The artist stands forth as a man in self-assured strength, full of glowing raptures." As the din subsides, a phrase entitled "The Turning Point of Life"

emerges, appropriately from the programmatic viewpoint. After his ordeal of fire, the artist is ready for life's trials.

Ex. 28

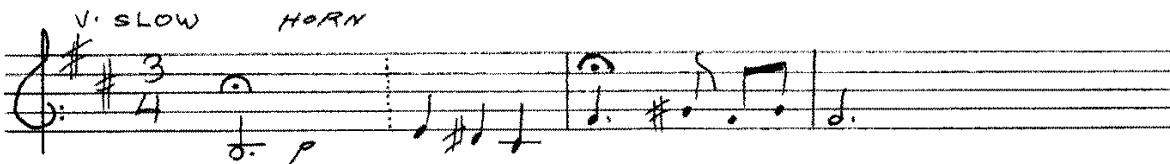


Returning to its basic B minor, the music becomes quiet and meditative. A solo flute plays a cadenza based on Ex. 19. After, we again hear Fate's foreboding in the flutes, over a hollow violin tremolo and harp chords. Tympani play the "Schmiede" rhythm (23, first bar) transitioning the B major ending into the third movement.

III. Ein Sonntag des Glücks ~ A Sunday of Fortune

This movement is a gigantic phantasmagoria, as unique and elaborate as anything being done at that time. The composer meant to paint a literal tone-picture of a full creative day. Two horns softly intone the initial phrase of the "Strength" theme (Ex. 6).

Ex. 29



Morgengrauen ~ Daybreak

After a fermata, subdivided celli and basses develop it into a 7-part canon on Db major,

Ex. 30

Handwritten musical score for divided cellos and basses. The tempo is marked $\text{♩} = 50 \sim 54$. The key signature has two flats (Bb and Eb). The score is written for two systems of staves. The first system shows the beginning of the canon with a p (piano) dynamic. The second system continues the canon with various musical notations including slurs, ties, and dynamic markings.

using an inversion of the theme to meld into the next segment. Over a string tremolo and suspended cymbal roll, oboes add cock-crows to greet the day. (Nicodé's roosters crow in tritones, compared to the octaves of Strauss' in *Zarathustra*.)

Ex. 31

Handwritten musical score for a solo oboe (OB.). The tempo is marked *FAST: DISREGARD THE BEAT*. The key signature has one flat (Bb). The score is written on a single staff with a 3/4 time signature. It begins with a p (piano) dynamic and includes a triplet of eighth notes.

The solo horn repeats the morning call, now in F major. Over an extended F pedal in the basses, the work moves into the next major subdivision:

Des Hirten Lied und das "Gloria" der Großen Frühmesse im Walde
The Shepherd's Song and the "Gloria" from Morning High Mass in the Forest

In the best pastoral tradition, the English horn does the honors as the shepherd's song, interspersed with the cries of the gradually awakening birds. Again, note how its opening bar outlines an added 6th:

Ex. 32

Handwritten musical score for Ex. 32. The score is written on four staves. The first staff is for English Horn (ENG. H.), the second for Oboe (OB.), the third for Flute (FL.), and the fourth for Clarinet (CL.). The music is in C major and 3/4 time. The English Horn part begins with a melodic line that includes a triplet and a long note. The Oboe part features a complex, rapid passage with many beamed notes. The Flute and Clarinet parts also have melodic lines with some triplets. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp'.

The bird-calls accumulate in the higher woodwinds over an increasingly loud shepherd's pipe. The tonality shifts to A \flat major, the tempo doubles and now commences the most fascinating and original passage in Nicodé's work.

The first celli play an extended version of the Fate motiv (Ex. 8). Above this, two harps and violins *divisi* @ 16 play accumulating arpeggio figurations. The percussion – snare drum, triangle and suspended cymbal – adds subdued accents. The oboe takes up an intricate bird-call, supposedly a literal transcription Nicodé noted down while in the woods around Dresden:

Ex. 33

Handwritten musical score for Ex. 33. The score is written on two staves. The first staff is for Oboe (OB.) and the second for Flute (FL.). The tempo is marked as quarter note = 100. The Oboe part begins with a melodic line that includes a triplet and a long note. The Flute part features a complex, rapid passage with many beamed notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'stacc'.

He expands this call into an 11-part canon, distributed over the high woodwinds over all the above orchestral color. The glockenspiel plays the Beethoven *Gloria* theme and the organ enriches the mix with a succession of mostly 7th chords. At this point, the 12 tuned whistles enter, playing what I can only describe as a succession of increasingly dense tone clusters till at cue 56, the passage climaxes with a smash on the suspended cymbal, portraying the scattering of the birds.

At this point, all 12 whistles play a cluster that's essentially an Ab chromatic scale, less – should anyone notice – its subdominant Db. “The startled birds circle and wheel against one another in confusion.”

What most drew me to this work, decades ago, was the *look* of the score in this section. Granted, any use of a theme detailed like Ex. 33 for imitative counterpoint means a welter of grace-notes, but at first glance, these pages, with their mass of bird-cries visually reminded me of nothing less than one of Messaien's avian catalogues.

Also prescient of that great Frenchman is the love of high-pitched sonorities. Some pages have as many as 39 staves, without a single bass clef. (See the next page.) My first reaction was that the resultant sound might be too shrill, but no reviews, even the few negative ones, mention this as a problem. Eventually, the bird-fest tapers off and the shepherd's tune resumes on the now-offstage English horn. A 10-bar transition recalling Ex. 30 leads to the next segment.

Der Sonnentag ~ Sunday

Over divisi strings, the first horn plays a broad theme rooted in Ex. 9, symbolizing new life and the happiness of love and sunshine.

Ex. 34

BIT AGITATED, BUT w/ BROAD & TENDER EXPR.

mf SOLO HN.

56 119

Sopr. 1
Sopr. 2
Alto 1
Alto 2
Tenor 1
Tenor 2
Bass 1
Bass 2

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Hr. 1
Hr. 2
Tpt. 1
Tpt. 2
Tuba
Vi. Tr.
Vcl. 1
Vcl. 2
Harp.
Vp. 1
Vp. 2
Crt. 1
Crt. 2

Br. 1
Br. 2
Br. 3
Br. 4
Br. 5
Br. 6
Br. 7
Br. 8
Br. 9
Br. 10
Br. 11
Br. 12
Br. 13
Br. 14
Br. 15
Br. 16
Br. 17
Br. 18
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Br. 91
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Br. 93
Br. 94
Br. 95
Br. 96
Br. 97
Br. 98
Br. 99
Br. 100

J. L. Nicodé, „Gloria!“ op. 34.
(Partiturseite aus Teil III: „Ein Sonntag des Glücks.“)

Climax of the bird-fest from *Gloria*; third movement.

Taken up by the English horn and bass clarinet, Nicodé extends the theme leading into a violin cadenza. Its figurations anticipate the theme of the next section, a ländler, also based on Ex. 9 (Striving)

Ex. 35

Handwritten musical score for Ex. 35. The score is written for piano (p) and includes a tempo marking of $p = 132 \sim 136$. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score is divided into two systems. The first system includes a piano introduction (p) and a ländler theme (STR.). The second system continues the ländler theme (CL.). The score features various musical notations, including eighth notes, quarter notes, and rests, with some notes marked with '7' and '10'.

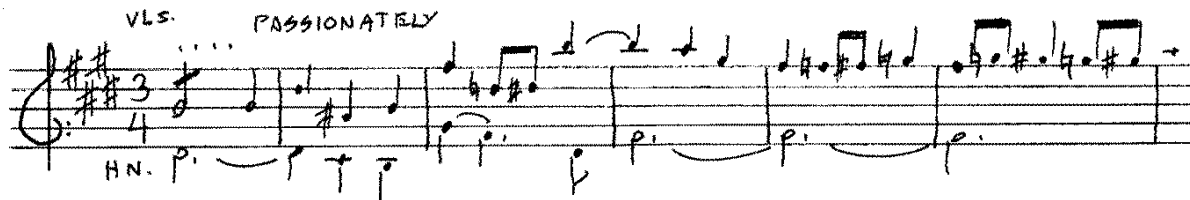
As the dance goes on, the composer combines it with a version of Ex. 6, transitioning into a genial waltz in three sections, the first dominated by:

Ex. 36

Handwritten musical score for Ex. 36. The score is written for piano (p) and includes a tempo marking of $p = 132 \sim 136$. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score is divided into two systems. The first system includes a waltz theme (LOWER STR.) and a section labeled 'LIKE A WALTZ'. The second system continues the waltz theme. The score features various musical notations, including eighth notes, quarter notes, and rests, with some notes marked with '7' and '10'.

The second part has a dual theme in B major, the lower, developed from Ex. 9, on the horns.

Ex. 37

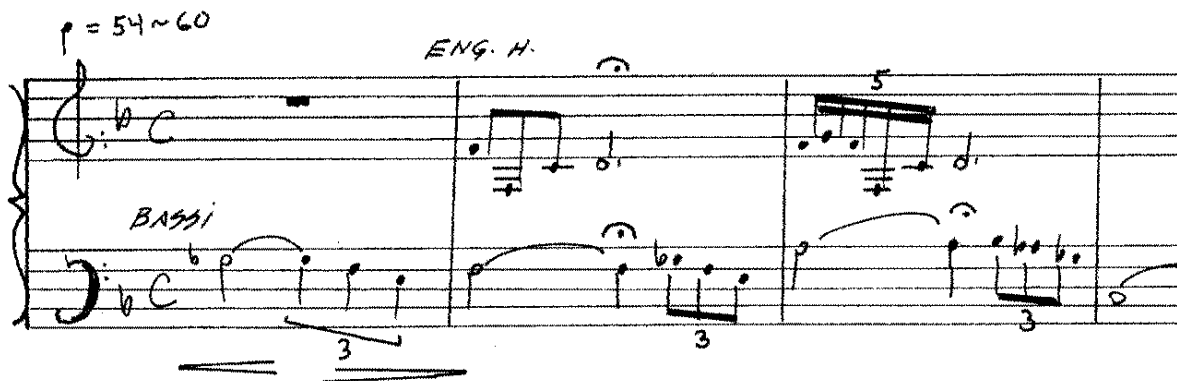


As it proceeds, the trumpets play an extra variation of “Strength” (Ex. 6). The brass, then the higher woodwinds, take up that variation in turn. Over a tympani ostinato on the waltz rhythm, a long crescendo forms a bridge to the next section.

Die Botschaft aus den Wipfeln und der Lockruf vom Berge
The Message from the Treetops and the Bird-calls from the Mountain

Over the continued tympani rhythm, now barred in 24/4 and to be conducted in 8, we first hear repetitions of the Fate motiv, now in B major, meant as “an expression of the highest bliss.” (How much the artist misreads this eventually becomes clear.) Then come variants of the “truth-speaking voices” of the birds and the shepherd’s rhapsody – a foreshadowing of eventual peace. Accompanying them is Ex. 6, its intervals diminished:

Ex. 38



Das Hohlnlachen, ein Mondfest im Teich
Scorn; a Moon-festival in the Pond

The conclusion of this movement is another surreal concept. Under a string tremolo and three drummers rolling snare-drum sticks on xylophones, the violas play a “grating” syncopated figure. Stopped horns stutter out a mock fanfare over c#, a and e triads, the texture mimicking frogs. Nicodé uses their croaking to symbolize jealousy and ill will, scorning happiness via “the release of soaring, vulgarly ecstatic joy.”

Ex. 39

Handwritten musical score for Ex. 39. The score is written for three parts: Xyl. (Xylophone), STR. (Strings), and LOWER BR. (Lower Brass). The tempo is marked as $p = 66 \sim 72$. The Xyl. part has a tempo marking of $p = 66 \sim 72$ and a performance instruction of "VLAS. HARSHLY". The STR. part has a performance instruction of "HNP. ALL +". The LOWER BR. part has a performance instruction of "VLAS. HARSHLY". The score includes a note: "* 3 PLAYERS w/ SNARE-DRUM STICKS".

Nicodé directs the xylophone rolls to be as machine-like as possible and the violists to play “harshly and without timidity”. Gradually, muted trumpets and trombones join in, their fanfares overlapping and becoming louder till the passage dissolves into trills. Nicodé joked that he could pick out three generations of frogs. This quite astonishing movement ends in E major, with the *Gloria* in duo-metrics on the glockenspiel and deep bells, amid trills from the high woodwinds, harps and strings.

Ex. 40

Handwritten musical score for Ex. 40. The score is written for two parts: GLOCKENSPIEL and DEEP BELLS. The GLOCKENSPIEL part has a dynamics marking of pp . The DEEP BELLS part has a dynamics marking of p .

The solo horn recaps a rhapsodic version of Ex. 6 before an upsweeping harp glissando propels the music into the next movement.

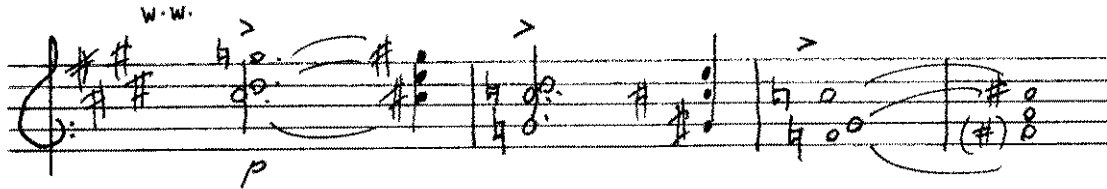
IV. Die Stillste Stunde ~ The Stillst Hour

The composer regarded the fourth and fifth movements as the emotional climax of the symphony. The fourth is a more conventional slow movement, depicting the artist’s dark night of the soul. It’s in two major sections with an elaborate coda. He described it as “a nocturne of deepest ponderings, worries, shudders.”

It begins in an agitated C# minor, with shadowy string tremolos. Their constant harmonization in major 3rds gives them a faintly whole-tone flavor. Under these, the solo bass clarinet plays a drawn-out version of the Fate theme. (The soloist needs major breath

control for some truly long-sustained notes.) Woodwinds and a gong interject a sighing motif (“spasms of misgiving”). This whole introduction has an uneasy, spectral aura.

Ex. 41



Im Schweigen der Nacht ~ In the Silence of the Night

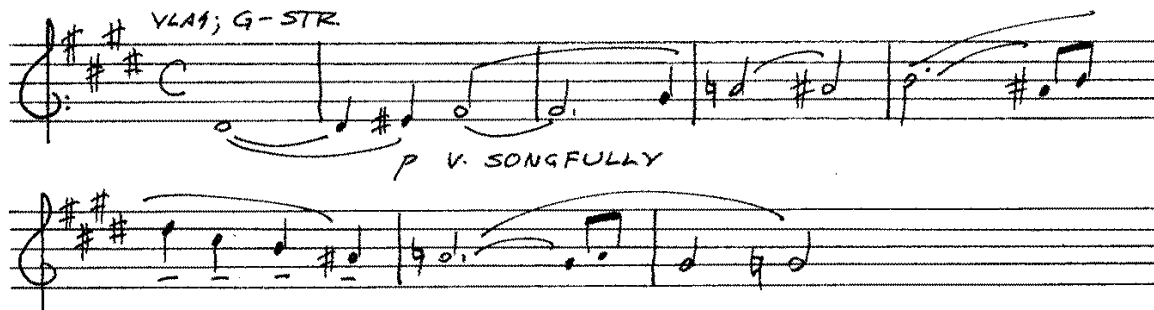
The movement proper begins with a long, closely detailed, pensive theme, at first in a 5-part fugato texture. Nicodé describes this segment as “wrestling with himself over the sanctity of the ideal and seeking a deeper darkness.” I quote the first violin entry:

Ex. 42



This is one of the rare places in Nicodé’s work reminiscent of Mahler. (If the extant literature’s any guide, they were ships passing in the night.) In its progress, the music picks up the “Aspirations” theme, “timidly restrained” on the English horn and the bass clarinet and violas play a further significant line.

Ex. 43



This is also in combination with Ex. 9, now in the flutes over a pizzicato bass ostinato. At cue 92, the movement expands into simultaneous combination of Exx. 9, 42 and 43. Over a 14-bar G# pedal, Ex. 42 develops in canon, combining with its own augmentation in the brass. The episode seems about to draw to a softer close in C# minor, but Fate again lets out a shrill admonition over a cadenza-like violin passage derived from Ex. 42. The tremolos and sighing chords return from the introduction, taking the music to the next section.

Pochende Pulse-Sehnen in die Weite ~ Throbbing Pulses-Sighing in the Distance

Low flutes and clarinets play the main theme, with a string accompaniment alternating pizzicati and tremolos. Nicodé notes this accompaniment should be “sawing and pulsing”. The theme also derives from Ex. 9 (Strivings).

Ex. 44

The musical score for Ex. 44 is presented in three systems. The first system shows a Flute (FL.) part in the upper staff and a Bass part in the lower staff. The Flute part begins with a tempo marking of $\text{♩} = 80$ and a key signature of two sharps (F# and C#). The Bass part is marked with 'PIZZ' (pizzicato) and 'ARCO' (arco) alternations. The second system continues the Flute and Bass parts, with the Flute part featuring a triplet of eighth notes. The third system introduces a Cello part in the lower staff, marked 'CELLO', which plays a rhythmic pattern. The Flute part continues with a melodic line, and the Bass part maintains its alternating pizzicato and arco texture.

As the music grows more intense, another theme, related in character to 42, emerges over a tympani ostinato, whose rhythm is reminiscent of Hunding’s motiv in the *Ring*.

Ex. 45

The musical score for Ex. 45 consists of three systems of staves. The first system is for the English Horn (ENG. H), the second for the Bassoon (BS. CL.), and the third for the Oboe (OB.). Each system has a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system features a melodic line in the treble and a rhythmic accompaniment in the bass. The third system shows a melodic line in the treble and a rhythmic accompaniment in the bass.

At the peak of this section, the oboe plays the first bar of 45 six times over ever-shifting harmonies on the strings. The abrupt interjection of a *f* chord on the muted trombones intensifies the mood. The artist is “troubled by a fearful doubt about a veiled future.”

Das Flammenzeichen und der Notschrei ~ The Signal Fire and Cry of Distress

A broken pizzicato version of Ex. 9 (Strivings) in a recitative-like transformation begins this section.

Ex. 46

The musical score for Ex. 46 is a single staff with a treble clef. It includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes a triplet of eighth notes, a slur over a group of notes, and a dynamic marking of *pp* (pianissimo). The score also includes a section labeled "SN. DR." (Snare Drum) with a rhythmic pattern.

The percussion stirrings (“a ghost of the profane”) lead to a repetition of Fate, combined with a vulgar, march-like theme. In its color and square-cut rhythms, it faintly resembles

Ex. 12 in the first movement. This march gains far more significance in the next movement.

Ex. 47

$\text{♩} = 92-96$ *BS. CL.*

HORNS

SIMILE

Programmatically, Nicodé intends it to symbolize the “tramp of the common herd” against whose coarseness the artist’s ideals will shatter. It’s the “handwriting on the wall” and the score even prints a reference to this parallel to Belshazzar’s vision. Reinhold Sietz characterizes it as a Meyerbeerian cadence. He may be closer than he realized. If Nicodé sets up Beethoven and Wagner as the pillars of true art, why not, given his reputation in those days, Meyerbeer as their antithesis?

The composer now expands the arching “yearning” English horn figure from Ex. 46 into a theme driving a wildly despairing passage. Amidst the uproar, the xylophone clatters the *Gloria* theme, its 5th now distorted into a tritone:

Ex. 48

$\text{♩} = 160$

WW

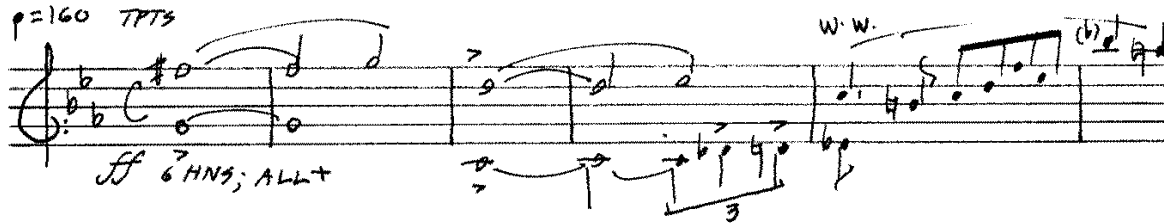
VLA

XYL.

ff

As the music rages, it incorporates augmented transformations of the “sighing” chords from 41, combined with Fate. “The shrill cry of distress culminates in the outbreak of horror before this powerful last warning of Fate.”

Ex. 49

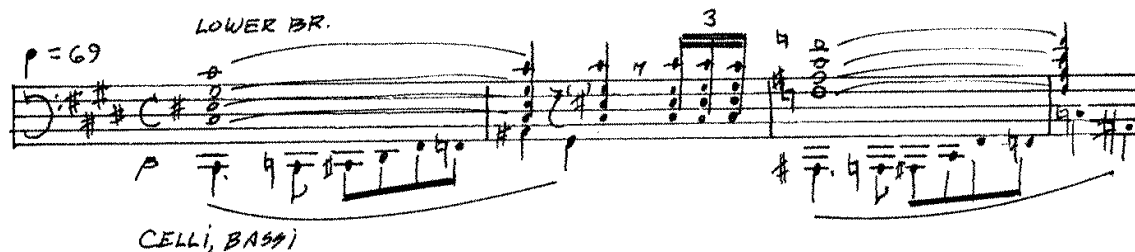


It also uses fragments of 42 interspersed with violently syncopated chords, increasingly closely spaced till at cue 111, the music collapses on a frenzied outcry of Fate. As with the coda of the previous section, the oboe again plays the first bar of 45, with the shifting tremolo string harmonies. The music then yields to Ex. 41 (muted horns and three solo violins) and the final portion of the movement. “Fate’s last warning goes unheeded; the sacrifice in the upcoming struggle will be made.”

Das Gelübde ~ The Vow

Under lower brass chords, celli and basses play the opening bars of 42 as a brief ritornello.

Ex. 50



The “imperturbable *Gloria* bells” sound, now in C# major on the deep bells. Three timpanists play the Hunding rhythms on a C# 6/4 chord as a bridge to the fifth movement.

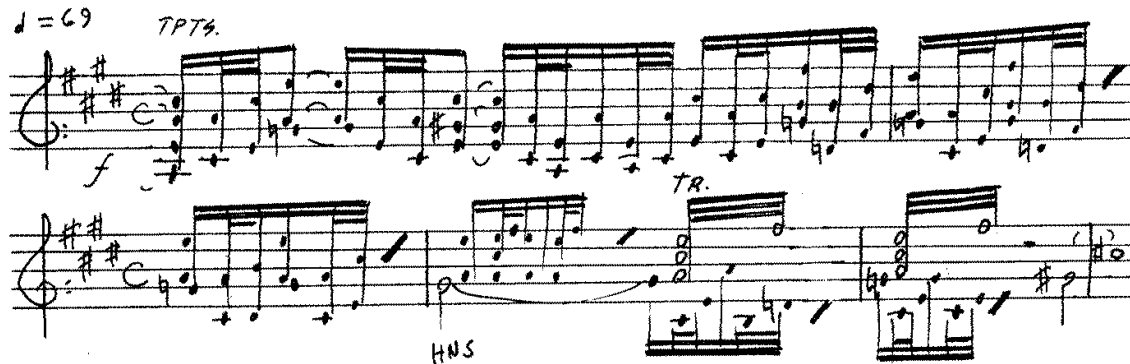
V. Um das Höchste ~ To Attain the Highest

The fifth movement is the most elaborate and specifically programmatic in the symphony. Corresponding to the *Hero’s Battle with His Critics* section of Strauss’ *Heldenleben*, it’s the narration of the artist and his partisans’ struggle for their ideals against fashion, sensation and the herd mentality.

Ein Werberuf ~ A Call To Action

The leader summons his partisans; all the horns and trumpets are off-stage. After some introductory horn-calls, as in Ex. 1, the music explodes in a threefold volley of brass fanfares. Ex. 51 gives an idea of the florid trumpet writing. Once more, note the presence of an added 6th:

Ex. 51



After a fermata, the offstage brass quotes the “Wach Auf” chorus from *Die Meistersinger* (in F# major rather than Wagner’s G). The quote symbolizes rebellion and uproar. As with Wagner, here too, it’s the summons to a conflict of artistic beliefs. Simultaneously with the final chord of the quote, the lower strings break into a vigorous allegro passage, derived from the Fate motiv:

Ex. 52



As the forces gather, the Oath (Ex. 2) resounds from behind the scenes, capped by the music specific to Wagner’s text “Wach Auf”. Fate, given to the lead trombone, answers.

Gesammelt um die Fahne ~ Gathered Around the Flags

With all the brass now back in the orchestra, the Oath, in broad augmentation, now rings out in a heroic Eb major (see the next page).

Gloria, fifth movement: the artist's partisans assemble.

“In Hoc Signo Vincas! ~ In This Sign Shall You Conquer!”

The *Gloria* theme peals forth with all the added force Nicodé’s enlarged orchestra and organ can muster. In the name of Beethoven, the greatest of masters in the view of German post-Romantic composers, the artist and his retinue will battle for their ideals. As with Beethoven’s original, Nicodé expands the quote substantially, ending with an equally drawn-out version of Ex. 8; “Fate dogs their footsteps”.

Gegen Felsen ~ Against the Rocks

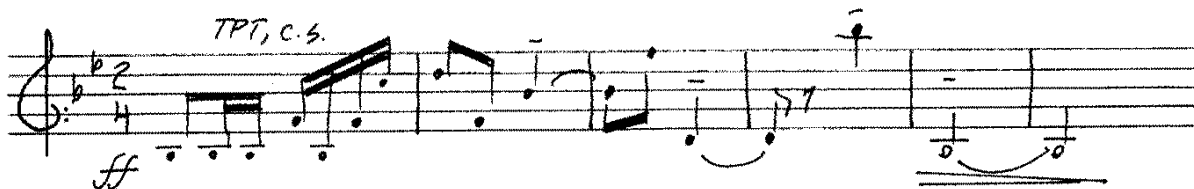
The strings break into an agitated fugato; “the battle begins”.

Ex. 53



Note the descending octave figure from the first movement, here seeming to stymie the various phrases. Soon after the fifth entry, three *f* whacks on the bass drum and a series of descending trills take the music to a 2/4 meter and a muted trumpet flourish with percussion accompaniment “like a carnival sideshow fanfare”. Fashion, sensation and the herd mentality announce themselves, “halting the contenders”.

Ex. 54



Using 54 as an introduction, fashion appears as a “deceitful” polka:

Ex. 55



The tune also derives from the Fate motiv (Ex. 8). Its fragmented scoring as it moves through the various registers gives it an inconclusive effect.

The fugato resumes, combined with a theme derived from the Strength motiv (Ex. 6) from the first movement. Accompanied by pointillistic woodwind accents, the music gathers mass in a bravura show of counterpoint. It recalls the final movement of Bruckner's 5th (and in counterpoint, I can think of little greater *to* recall), by not only combining themes, but also augmentations and diminutions of the same theme.

Ex. 56

Ex. 56 is a musical score for a trumpet and woodwinds. The top staff is for the trumpet, marked *FL* and *5f*. It features a fanfare-like melody with a rising sequence of notes. The bottom staff is for woodwinds, marked *BSN, C'BSN* and *p*. It features a counterpoint melody with a rising sequence of notes. The score is in 2/4 time and has a key signature of one flat.

Stabbing chord interjections add to the conflict. Driven by a trumpet fanfare in rising sequences, a new phrase occurs, adding to the momentum:

Ex. 57

Ex. 57 is a musical score for a trumpet and woodwinds. The top staff is for the trumpet, marked *HNS* and *w/INTENSITY*. It features a fanfare-like melody with a rising sequence of notes. The bottom staff is for woodwinds, marked *ff*. It features a counterpoint melody with a rising sequence of notes. The score is in 2/4 time and has a key signature of two sharps.

At the peak of this section, “for a second time the bass drum threatens to force the sides into a deadlock”. The scene gives way to “sensation”, at first exhibiting itself as a waltz. Note the banal accompaniment – and the composer’s expression marks.

Ex. 58

MINCING & HYPOCRITICAL

FL.

STR, PIZZ

He follows it with a “doom-laden” waltz strain:

Ex. 59

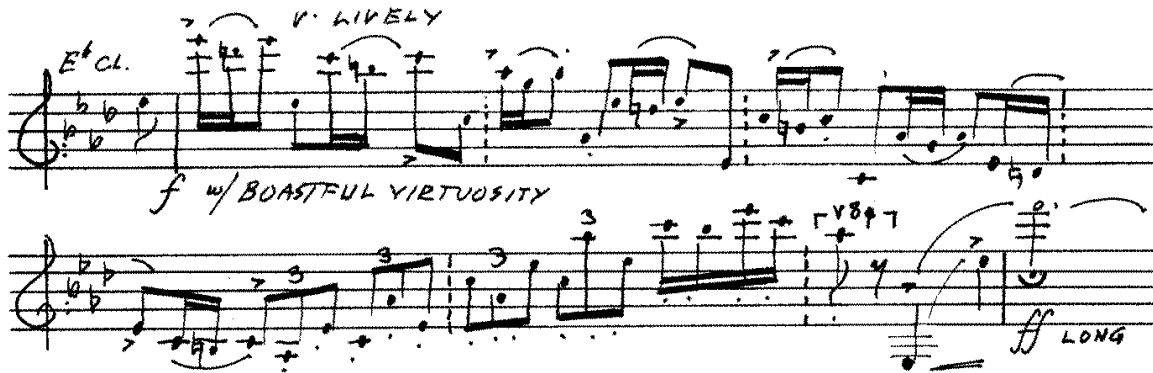
VL., OB

mf

CL.

Sensation next appears in the “dressed to kill splendor of a coloratura aria.” In fact, there are several cadenzas: for the clarinet (Ex. 60), the trumpet and the trombone. Equally inane, they suggest unimaginative solfeggio drills. (Though Nicodé notes that they can be played “with exaggerated expression”, such faux lilies hardly need further gilding.)

Ex. 60



Out of context, this ostensibly banal segment is puzzling. Nicodé satirizes the Dresdeners' love of empty display; he lets us in on the joke with an allusion in the clarinets to Strauss' *Til Eulenspiegel*. Like the poor and maybe longer, the Cult of the Virtuoso will always be with us. These fireworks lead to "endlessly long" trills after which the gullible crowd breaks into a roar of approval. This, he expresses with a crescendo on 6 double pairs of castanets.

Ex. 61



Their clacking is an apt coloration for the futility of empty applause. Curiously, when Norman Bel Geddes staged William Gaston's "Damn the Tears" in 1927, he contrived a similar effect for a similar reason, using wooden-armed manikins.

Immediately, the uproar of the struggle continues, with the "Purified" motif (Ex. 3) juxtaposed against the octave fugato figure. A vigorous crescendo leads to an overarching transformation of the Strength motif (6), coupled with the *Gloria* theme.

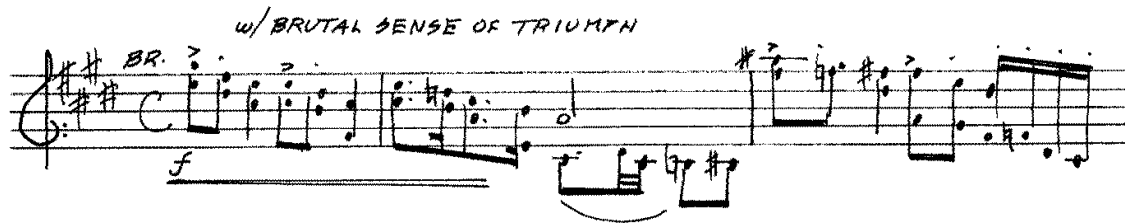
Ex. 62

This culminates in a fairly literal E major recapitulation of Ex. 6 “like a talisman”. At cue 147, the organ adds, with all its power, the “Strivings” theme (9). The glockenspiel and high woodwinds simultaneously play the *Gloria* phrase against the fugato subject (52) in both augmentation and diminution, but the march of the herd (47) continues to interject. In this whole section, Nicodé directs the conductor to be sure to contrast the “ever brutally urgent” march with the decrescendo scoring of the main themes.

Ex. 63

The bass drum and percussion again summon the herd to greater effort. The octave figure recurs with more, and more irregular, frequency, as if to stop all momentum. “The repeated attacks open breach after breach.” The tuba and trumpets stress the latter phrase of 47 and an additional strain

Ex. 64



adds its weight to the peroration, entitled:

Umsonst! ~ In Vain!

The march of the herd roars out over the symphony “with brutal swagger” in an arrogant C major. Now, not just brass and percussion, but all the strings join in, the latter with thick, stamping chords always on the beat, as if to shatter any notion but conformity. (See the next page). The din intensifies as the 6 castanet players add their “applause”. Amidst all this, the bassoons, contrabassoon and horns cast the shadow of Fate.

The Oath progression (Ex. 2) tries to emerge, but the sideshow fanfare “scornfully” cuts it short. Horns and cello play an extended variant of Fate, leading to a passage of ascending violin trills. The *Gloria* resounds *fff* as if “broken; groaning”.

Ex. 65



Umsonst! *con marc.* 209
Mit brutaler Sieghaftigkeit. Marsch.

152

*) Die kleinen Noten nur wenn 4.-6. Trp. u. 7.-12. Horn fehlen

152

Mit brutaler Sieghaftigkeit.

Gloria, fifth movement; "The Triumph of the Herd"

After a rapid upward sweep through the violins, harps and high woodwinds:

Das Fatum Spricht! ~ Fate Speaks!

Fate thunders in with the greatest power of the large orchestra, the whooping fanfares of the herd in tow.

Ex. 66

The image displays a handwritten musical score for Example 66. It begins with a piano introduction in 4/4 time, marked with a tempo of 46-50. The key signature is one sharp (F#). The introduction features a series of chords and a melodic line in the right hand, with a 'fff' (fortissimo) dynamic marking. The main section is marked 'TUTTI' and begins with a key signature change to two sharps (D major). It features a powerful, rhythmic melody in the right hand, with a '3' (triple) marking. The left hand provides a harmonic accompaniment with a '3' (triple) marking. The score includes various musical notations such as slurs, ties, and dynamic markings. The bottom system shows a continuation of the melodic and harmonic lines, with a '3' (triple) marking in the right hand and a '3' (triple) marking in the left hand.

Now, the artist realizes his destiny as prophesied in the fourth movement. Fate, heretofore only an omen, now strides “with superworldly power and domineering force.” In a long decrescendo, the phrase from Ex. 45 resurfaces, at first on the violins, then six times on the horn, the shifting harmonies again giving it perspective.

Ex. 67

Handwritten musical score for Ex. 67. The top system shows a Solo Horn (HN.) part in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom system shows a String (STR.) part in bass clef with the same key signature. The Solo Horn part includes a 'p' (piano) dynamic marking and a 'dim' (diminuendo) marking. The String part includes a 'pp' (pianissimo) dynamic marking and a 'f' (forte) dynamic marking. The Solo Horn part also includes a '2ND HN. SOLO' marking. The score is divided into measures by bar lines, with some measures containing repeat signs (double dots).

Der Abschied von den Getreuen ~ The Departure of the Faithful

The closing of the movement depicts the dissolution of the artist's brotherhood. It starts with the Oath in the clarinets, followed by an elegiac theme for the viola, played over the Hunding rhythm on the tympani.

Ex. 68

Handwritten musical score for Ex. 68. The score is for a Viola Solo, indicated by the text 'VLA SOLO' and 'mf' (mezzo-forte). The key signature is two sharps (F# and C#). The tempo/mood is marked 'V. SLOW; IN PAINFUL RESIGNATION'. The score consists of three staves of music, featuring a melodic line with various ornaments, including triplets and slurs. The notation includes a variety of note values, rests, and dynamic markings.

The "sighing" chords (Ex. 41) sound out loudly on the woodwind, their effect coarsened by fluttertonguing on the muted trumpets. Its dropping 5th now a tritone, Fate has the last word.

VI. Der Neue Morgen ~ The New Tomorrow

The choral finale sets a poem by Karl Hauptmann.

*Dir winket das Wonneland,
Das Land reinsten Heils!
Dämmernd erfüllt sich neu
Kreislaufer ew'ger Gang
Nacht-dunkle Stille
Weicht hellem Erblüh'n
Tag hebt an!*

*The land of bliss beckons to thee
That land of purest holiness!
Dawning, the new rotations
of an eternal procession return.
Night-dark stillness
Gives way to bright blooming
Day begins!*

*Schon tönt's im Osten leis'
Grüßt es, ein Morgenlied!
Lösend das Leben,
Das jung nun erwacht
Sonn' steig auf!
Schwellender Strahlen Gold
Breitet sich within im Blau;
Firnen und Triften
Erglänzen in Pracht:
Licht-trunken das Weltall!
O großes Gestirn!
Alles zu Dir empor!
Fleht nun verlangend, berauscht
Sehnsuchtsvoll strebt es zur Höh',
Umfängt Dich, Du ewige Flamme!
Denn Du gibst uns Freiheit
Und Glückes,
Seligsten Höhenfrieden!*

*Already in the east, a morning
song greets us softly!
Liberating life
Youth now awakens
The sun rises!
Swelling, streaming gold spreads
far off in the blue;
Old snows and drifts
Glitter in its splendor;
The cosmos is besotted with light!
O great star!
Everything desiring, intoxicated
implores thee on high
Full of longing, it strives to reach the height
Encompassing thee, thou eternal flame!
Then, thou givest us freedom
and happiness, (and) the most blessed
heights of peace!*

*Heißestes Sehnen in Gnaden erhört!
Aus fernsten Sphären erlösend es tönt:
Sonntag!
Abnst, Mensch! du die Macht
Die all dies gab?
Wer ist's? Wer gibt uns Licht?
Gloria in excelsis Deo!*

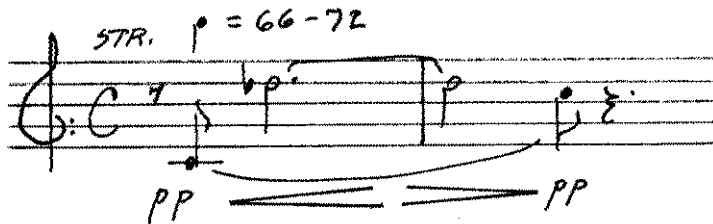
*The most ardent yearning grants us grace!
Released from the furthest spheres, there resounds
Sunday!
Foreseest thou, mankind,
the power which gave all this?
Who is it? Who gives us the light?
Glory to God in the highest!*

The first part recaps much of the third movement. Nicodé notes that the performance should convey as much as possible the benumbed sense of a gradual transition from a dream to the awakening. For this reason, he directs that, initially, the orchestra be invisible.

Vor dem Erwachen ~ Before the Awakening

The music begins with the 7-part canon of the dawn episode from III, but with faint flashbacks to the frogs' concert (39) and the march of the herd (64). Oboes play the "Purified" theme (3) over the frogs' croaking. Echoes of the march enter *pp* on the percussion and the strings heave the arched figure from 46.

Ex. 69



"Everything is in confusion, like a disturbing dream."

...So Tönte Es Mir doch Einst! ~ So It Once Sounded to Me!

The cock-crows and shepherd's tune reappear, leading to a literal repeat of the birds' concert from III (whistles included).

Zum Hirten auf den Berg ~ To the Shepherd on the Mountain

By this point (p. 306 in the score), the orchestra can be visible. The off-stage English horn now plays a long-extended form of the shepherd's song. Based from the opening bars of 22, it also incorporates phrases from the ländler (35) and generally has a more genial aspect. As the solo proceeds, the player should gradually move from behind the scenes and eventually rejoin the main orchestra. "A free man with an awakened yearning for nature."

Upon its conclusion, the alto soloist (or boy soprano) enters softly with the Strength theme:

Ex. 70

Nicodé's handling of the entry has a touch of cunning. The violins intone the Ab a beat ahead of the singer, no doubt to secure a firmer entry. (Especially if it's a boy soprano; just being realistic.)

Hohenfrieden nach Feierabend ~ Peace on High after an Evening's Leisure

Over a gentle triplet accompaniment on muted strings, the tenors of the main chorus transition into the "Sunday" theme. (Cf. with Ex. 54.)

Ex. 71

TENORS

pp DÄM — MERND ER — FÜLLT SICH NEU

KREIS LAUFES E — WIGER GANG

When the singers take a breathing-pause (on an added 6th chord), the flute interjects the birdcall (Ex. 33) from the third movement, recalling a further happy memory.

The chorus resumes in fugato entries. The music gains both warmth and volume. The strings remove their mutes and, in an extension of the "Sunday" and "Strength" themes, work toward a climax marked "very broadly and intensified up to the greatest deployment of strength." Just as it would peak, there's a sudden *p* marking and to the words "Peace on high", the chorus, acappella, sings the *Dona nobis Pacem* from the *Agnus Dei* of the *Missa Solemnis*. (He elevates Beethoven's D major to E.)

Ex. 72

CHOR ACAPPELLA

HÖ-HEN FRIE-DEN HÖ-HEN FRIE-DEN!

The alto soloist resumes for a brief interlude, till the full chorus again takes up the Sunday theme

Ex. 73

CHOR.

SON ——— NEN ——— TAG!

This musical score is for a chorus and instrumental accompaniment. It is written in G major (one sharp) and 4/4 time. The score consists of two staves. The upper staff is for the chorus, and the lower staff is for the instrumental accompaniment. The chorus part begins with a treble clef and a key signature of one sharp. The instrumental part begins with a bass clef and a key signature of one sharp. The score is divided into three measures. The first measure is labeled 'SON' and the second 'NEN'. The third measure is labeled 'TAG!' and contains a double bar line. The instrumental part features a continuous humming of the bells, with parallel fifths in the bass line.

Nicodé describes its coloring and the parallel fifths of its instrumental bass as “the continuous humming of the bells.” (Note how his tympani recall Beethoven’s distant war-drums in *his* Agnus Dei.)

Ex. 74

CHOR BROADLY

2 TYM-PANISTS ? TAG!

GONG

2 HPS; PIZZ STR.

This musical score is for a chorus and instrumental accompaniment. It is written in G major (one sharp) and 6/8 time. The score consists of four staves. The upper staff is for the chorus, and the lower three staves are for the instrumental accompaniment. The chorus part begins with a treble clef and a key signature of one sharp. The instrumental part begins with a bass clef and a key signature of one sharp. The score is divided into two measures. The first measure is labeled 'CHOR BROADLY' and the second 'TAG!'. The instrumental part features a continuous humming of the bells, with parallel fifths in the bass line. The score includes markings for '2 TYM-PANISTS', 'GONG', and '2 HPS; PIZZ STR.'.

Over the soft, but insistent drumbeat, horns and woodwinds take up the Strength theme.

Ex. 75

Handwritten musical score for Ex. 75. The score is written for three instruments: Clarinet (CL.), Horn (HN.), and Bassoon (B>N.). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The CL. part is on a single staff, while the HN. and B>N. parts are on a grand staff (treble and bass clefs). The CL. part features a melodic line with a fermata. The HN. part has a rhythmic pattern. The B>N. part has a melodic line with a fermata.

After a fermata, the soloist sings an augmented version of that theme, over the Sunday progression “as if from the spheres.” The English horn and organ have a dialogue, combining a variation of the shepherd’s song with the “Strivings” theme (9):

Ex. 76

Handwritten musical score for Ex. 76. The score is written for two instruments: English Horn (ENG HORN) and Organ. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The ENG HORN part is on a single staff, while the ORGAN part is on a grand staff (treble and bass clefs). The tempo is marked $p = 80 \sim 84$. The ENG HORN part features a melodic line with a fermata. The ORGAN part has a rhythmic pattern. The score is marked with a piano (*p*) dynamic.

The English horn cadenza becomes louder and more animated. An offstage chorus intones the “Sunday” progression, leading to the greatest peroration in Nicodé’s output. (And rarely exceeded by anyone else, comes it to that.)

At first, lower strings, harps, tympani, gong and deep bells again expand on Ex. 74. Simultaneously, as the woodwinds take up the *Gloria*, the horns play the Oath theme and the trumpet adds an augmented version of the “Purified” motif (3). All this moves in a steady crescendo. A polymetric passage combines the *Gloria* in the woodwinds in 3/4 and augmented on the deep bells in 6/8 with the Oath on the horns and the “Bells” figure, the latter pair in 4/4 meter:

Ex. 77

The main chorus adds its weight with alternations of the *Gloria* theme. The tempo increases somewhat and the vast forces unite for one of the most transcendental finales ever, from an era which perfected that art. The organ underpins the tidal wave of E major with the “Purified” theme, as the symphony achieves its *fff* climax.

If this movement is played alone, Nicodé directs that it end here; to do so would be a sure-fire applause trap. The *entire* ending, however, both programmatically and artistically, makes more sense. Though it risks puzzling a first-time listener, it's indispensable.

Ausklang: Weiter Tobt's und immer Weiter im Tale – um den Felsen!
Consummation: Further Ragings in the Valley Around the Rocks!

The torrent of sound cedes to an E major tonic chord, tremolo and *p* on the organ. Over a soft suspended cymbal roll, the harps glissando up and down on an E added 6th chord.

Offstage instruments play all the remaining music. Over the preceding texture, 3 piccolos play *ff* a melodic expansion of the added 6th chord:

Ex. 78

3 PICCS.
OFFSTG

HARPS

ORGAN

V8 ↑

ACCOMPANIES EACH BAR
OF THE PICCOLOS' SOLO

Three times, horns play the very opening summons' of the work (Ex. 1), adding a quartet with each repetition till engaging all 12. Piccolos, brass and percussion play the march of the herd. When the harps and organ resume, as in Ex. 78, the woodwinds add fragments of the bird-calls. "Peace on the heights, looking down over the cloddish tramp of the herd." Solo high woodwinds and strings add their arpeggios and the work ends *p* on a pizzicato E major triad.

But above, and past, all this, the three off-stage piccolos sustain a C#, swelling to a *fff* then dying away. Thus, the last sound heard is the added 6th. It's as if the music and life itself go on into the distance without end and without resolution. Thus departs one of the most original musical conceptions in post-Romantic art.

Critical reception at its premier was overwhelmingly favorable and, in view of the demands of the piece, open-minded.

"One of the most comprehensive and most musically and technically masterful, clearly designed works in which musical Symbolism has emerged...The score is rich in beauties and noteworthy musical ideas...a masterpiece of coloristic creativity unquestionably worthy of Strauss or Mahler...That Nicodé can do everything with his scoring is proven by the birds' concert and no less by...the moonlit frogs' pond episode...the command of counterpoint and formal design make Nicodé worthy of the greatest masters"

“...the piece plays unbroken for two hours, yet not for a minute did interest flag”

“...the formal and contrapuntal construction of the work is of gigantic dimensions and, like the Gothic masterpieces, treats the smallest detail with the same (amount of) love and in proportion to the colossal, whole.”

“...despite the late hour, the storms of applause went on without end...”

“...an extraordinary work... extraordinary in its pondering depths...in its grotesque excess of nature painting...also in the virtuosity of its orchestral treatment...(it) contains episodes of the highest beauty...the performance of this gigantic work under the composer’s splendid direction was outstanding.”

“...a typical, if extreme, instance of the inherent tendencies of modern music to the baroque and grotesquely bizarre. Nevertheless, it’s only right to note that Nicodé in no way seeks out merely external effects. His music is throughout sincere and honorable, gripping from the first note to the last...”

There was dissent. Walter Niemann described the piece as a pretentious monstrosity. Theo Schäfer observed that in addition to the intentional quotes, there were also some unintentional ones. One can sympathize slightly. The beginning of the “Strivings” motiv does recall a theme from Mendelssohn’s *Calm Sea and Prosperous Voyage* Overture and I’ve already noted the Hunding rhythm in Ex. 45. In a work over 2 hours long, such coincidences are harmless and perhaps even inevitable. You could also tease a composer who satirizes “sensation” by means of a clearly sensational work.

The key scheme is straightforward; much of the work is in E major or its relative C# minor, thus risking monotony. This issue has two aspects. 1.) In so large and diverse a work, he may have planned this for better overall continuity and stability. The wide range of colors and moods should dispel any such worries. 2.) Except for those with perfect pitch, key schemes are like surfaces for painters or point of view for novelists; aspects which artists, but few others, fret over. It’s amazing that so long and specifically programmatic a work does hold together so well.

With its polymeters, attempts at literal transcriptions and multi-layers of music, we could nearly describe the symphony as the work of a German Charles Ives. Yet, Nicodé always stops short of actual chaos. The polymetrics are still organized; e. g., you could bar all the various lines of Ex. 77 in 4/4 meter. Despite his flirtation with tone-clusters and cacophony in the birds’ concert, he remains a resolutely tonal musician. Like Strauss after *Elektra*, Nicodé drew back from the line almost crossed in *Gloria*. For this reason, Felix Draeseke’s appellation of “moderate progressive” still stands.

There are several reasons for the work’s neglect. The size and variety of the orchestra – where do you find 12 tuned whistles? – are scary, as are its logistics, with the constant movement of on and off-stage ensembles. A minor, but pesty, detail is Nicodé’s

following Wagner's irritating practice of constantly changing horn and trumpet tunings. By 1900, the F horn was largely the norm. Calling for D and E horns means either a lot of editing or the players frequently transposing.

No doubt, too, the good folk of Dresden weren't happy over his poking fun at their musical tastes. No one wants to be considered part of the herd. "After 21 years in Dresden, I've had so many unpleasant experiences that nothing surprises me any more," he once noted. Hardly the path to winning hearts and minds.

Other factors include his being swept away in the anti-German frenzy during and after World War I. Plus, for decades, critical taste turned against such ambitious works. One need only recall Paul Bowles' detestation of Strauss and Olin Downes' dislike of Mahler in the 1940s. Even as late as 1952, an article declared that in Mahler's 8th "fatuous mysticism and screaming hysteria adds up to a sublimely ridiculous minus zero." All that said, *Gloria* remains a work of artistic daring rarely paralleled. An age which has embraced not only Mahler, but also Korngold, Schreker and Zemlinsky could encompass Jean Louis Nicodé.

Notes (by page number and cue line):

- 3 *General biographical information...* Schäfer, Theo: Jean Louis Nicodé (hereafter TS)
 pp. 3-10
 outstanding teacher... Taubmann, Otto: Jean Louis Nicodé (hereafter OT) p. 161
 mediocre group OT 158
 Draeseke wrote... Gutierrez-Denhoff, Marcella: Felix Draeseke; Chronik Seines
 Lebens p. 69
 married... Härtwig, Dieter: Starker Kunstwille und Leistungen von Eigenart: zum
 150 Geburtstag von Jean Louis Nicodé, p. 17
 Bruckner premiers... Ibid.
- 5 *I wouldn't swear to it...* Johnson, Stephen: Bruckner Remembered, p. 168
 An outstanding... TS pp. 10-11
 rolling back... Härtwig, p. 17
 Riedel... Pratt, Waldo: New Encyclopedia of Music & Musicians, p. 687
 Faust Symphony... TS p. 7
 My patience... Härtwig, p. 18
 Later years... Lux, von A. R. : Nicodé: Ein Verfechter der "Moderne" p. 10
 skimpy diet... The U-boats were German frightfulness, but apparently starving
 millions with a blockade – and for months *after* the war ended – was
 merely English fair play.
 two streets... Lux, loc. cit.
- 6 *interesting and talented...* Schuh, Willi: Richard Strauss: A Chronicle of the Early
 Years, p. 138
 Maria Stuart data... TS p. 15; OT p. 161
 Rudolf Henneberg... Erhardt, Ingrid & Reynolds: The Kingdom of the Soul, p. 112
 I greatly enjoyed... Schuh, Loc. cit.
- 9 *Nicodé accompanied...* OT p. 157

- 12 *Theo Schäfer, in his...* TS, p. 17
- 16 *attractive alternative...* O'Connor, Don: American Record Guide magazine 11/12 2007, p. 21
- 17 *David data...* Hagan, Dorothy Veinus: Fèlicien David, p. 69
first-hand impressions... TS p. 19
Leverkühn's tone poem... described by Mann as "bewitching mixtures of sound, which on first hearing, the ear can scarcely unpuzzle". I. e., rather like what Hanslick accused Nicodé of doing here.
- 36 *you can't describe...* Hanslick, Eduard: An Dem Tagebuch Eines Musikers, p. 352
Kretzschmar... TS, p. 22
Niemann... Niemann, Walter: Die Musik Seit Richard Wagner, p. 188
- 37 *dedicated...* Lux, Loc. cit.
wasn't played... Härtwig, Loc. cit.
- 38 *general argument...* OT p. 172
- 40 "Oath..." Unless otherwise noted, all descriptions in quotes of various passages in the *Gloria Symphony* are from Nicodé's own *Konzertführer*
- 46 *It's worthwhile to contrast...* Krueck, Dr. Alan H.: The Symphonies of Felix Draeseke pp. 117-118
- 54 *literal transcription...* TS p. 28. Onomatopoeia is in the ear of the recorder. E. g., American roosters crow "cock-a-doodle-doo"; German ones "kikeriki" etc.
- 55 *Messiaen...* There's no evidence Messiaen ever even heard *of*, let alone heard, any of Nicodé's music. In Messiaen's youth, the very last genre that would have been popular in France would have been German post-Romanticism.
- 58 *three generations...* TS p. 29
- 60 *Mahler...* Evidently Mahler never conducted any of Nicodé's works. Of course, Mahler's *Das Lied von der Erde*, like *Gloria*, ends on an added 6th chord.
- 63 *Sietz...* MGG, 1961 ed., v. 9, p. 1,446
Meyerbeer ... I do not share the Wagnerians' low esteem for Meyerbeer
- 69 Prejudice confession: to me most cadenzas sound like solfeggio drills on steroids.
- 70 *Damn the Tears...* O'Connor, Don: The Theater of Norman Bel Geddes, p. 43
- 74 In the orchestral score, the "Herd" fanfares are in 12/8. In Ex. 66, I've copied his piano score, which notes them in triplets, to the same effect.
- 82-83 The following review excerpts were from an accompanying brochure to the *Gloria!* score, printed by Breitkopf und Härtel.
One of the most... Nodnagel, O. E.: Börsen-Courier, June 4, 1904
the piece plays... Klatte, Wilhelm: Berliner Tageblatt, June 4, 1904
the formal... Nodnagel, O. E.: Nationale Zeitung, June 9, 1904
despite... Düßeldorfer General-Auszeiger, June 2, 1904
an extraordinary... Pfohl, Ferdinand: Hamburger Nachrichten, June 2, 1904
a typical... Louis, Rudolf: Mannheims General-Anzeiger, May 30, 1904. In his book *Deutsche Musik der Gegenwart*, Louis remained conflicted about the value of Nicodé's work, especially the *Gloria Symphony*.

- unintentional ones...TS p. 33
- 84 Walter Niemann...Niemann, Walter: *Die Music Seit Richard Wagner*, p. 188
Wagner's irritating practice...Forsyth's book on orchestration, p. 97, has a cute joke on this.
After 21 years...Härtwig, p. 18
critical taste turned against...Practically any concert guide from the 1930s through the 1950s reflects this. Even in my college days (mid 1960s), composers like Berlioz, Bruckner, Ives, Mahler and Nielsen were still mostly considered cult figures.
fatuous mysticism...Darrell, R. D., quoted in Slonimsky's *Lexicon of Musical Invective*, p. 123.

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4 Schäfer, Theo: Op. Cit.

See p. 75 of the Hausegger article for a brief author bio.