

HANS ROTT'S SYMPHONY NO. 1 IN E MAJOR:
A COMPARATIVE STUDY AND CONDUCTOR'S PREPARATION GUIDE

by

STEVEN ERIC HAWK

(Under the Direction of Mark Cedel)

ABSTRACT

The Symphony No.1 in E major by Hans Rott (1858 – 1884) was never performed during the composer's lifetime. In 1989, musicologist Paul Banks resurrected the lost composition, revealing its compositional similarities to Gustav Mahler's symphonies. The developing interest in Rott's symphony led to a scholarly performing edition published by Ries & Erler (2003).

Conductors should understand that Rott's symphony is a student piece, hence the published score contains flaws true to its original source. The available recordings offer performance considerations. A conductor's guide could aid in the preparation of the score. This document, a comparative study of the score and existing recordings, aims to provide insight and guidance for a conductor's preparation of Hans Rott's Symphony No.1 in E major.

INDEX WORDS: Hans Rott, Symphony No. 1 in E major, Conductor's Guide, Recordings, Score Preparation, Understanding the Score, Symphony

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I would like to thank my major professor Mark Cedel for allowing me to share Hans Rott's Symphony No. 1 in E major with the fine students, faculty, and audiences of the University of Georgia Hugh Hodgson School of Music. His guidance in this program has helped me become a stronger scholar and orchestral conductor. I would like to thank my composition professor Leonard Ball for sharing his academic and music knowledge, always encouraging unconventional, creative thinking, and continually pushing me to achieve the best possible work. Thank you to my graduate committee members, Skip Taylor and Daniel Bara, for their many years of teaching, conducting, and academic advice.

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Lastly, I would like to thank former University of Central Florida professor Jim Meckley. Thank you for introducing me to the Hans Rott's symphony, giving me many recordings, and sharing your musical knowledge.

DEDICATIONS

To Sunny

FOREWORD

My journey with Hans Rott's Symphony No.1 in E major began in 2006 at the University of Central Florida. After my undergraduate junior composition recital, the recording engineer, Jim Meckley, introduced himself to me for the very first time. He pointed out techniques from a handful of composers and pieces that he perceived I had incorporated into my works. Meckley suggested that I drop by his office in the next few days to listen to a piece he felt would be of interest. At our meeting, Meckley gave me the first three available recordings of Hans Rott's Symphony No. 1. He told me that my work had similarities with the Rott, and not only with the borrowing of other composer's ideas, but also in the musical gestures. In particular, Meckley noted that Rott and I both shared a sometimes odd, but passionate rawness.

After listening to the symphony, I only could detect Beethoven's and Brahms' influence in Rott's piece. At the time, I had never heard or studied the works by Wagner, Mahler, or Bruckner beyond the general music history curriculum. Over the next few years, Meckley gave me an innumerable amount of CDs, helping me gain a clearer understanding of Rott's major influences. My affinity for Mahler and Bruckner developed later during my graduate studies. I developed an appreciation for Rott's symphony early on, before truly understanding the impact he had on Mahler's music, giving me a unique perspective on this subject.

Two of my doctoral goals at UGA involved conducting the Rott symphony as my final degree recital and writing my final document on the piece. After the UGA performance, I gathered my experiences, as well as the experiences of others, to create this guide for future conductors and Rott enthusiasts. I hope you find this "labor of love" insightful.

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CHAPTER 1

INTRODUCTION

Purpose and Need for the Study

Hans Rott's Symphony No.1 in E major (1878 – 1880) is a one hour work in four movements. The symphony incorporates musical techniques found in the leading composers of the time, notably Brahms, Schumann, Wagner, and Bruckner. However, the work also contains various experimental compositional techniques and quotations found in Mahler's future works.¹ Due to the breadth of Rott's Symphony No.1, the work has been referred to as "Mahler's Symphony No. 0."² Mahler's connection to Rott continues to fascinate conductors and has resulted in further performances of Rott's music.

Because Rott's Symphony No. 1 is a student piece, a number of issues have arisen since its discovery that impact the performance and ultimate reception of the work. In preparation for the 1997 Cincinnati Conservatory of Music Philharmonic performance, assistant conductor Kenneth Woods said the "orchestra struggled and the piece seemed long, cumbersome and awkward."³ Woods remarked the symphony contains "a certain weakness of compositional technique [and]...a clumsiness of rhetoric. His instrumental writing is much less idiomatic than Mahler or [Richard] Strauss. Rott had far, far less experience with the orchestra."⁴

¹ Paul Banks. "Hans Rott and the New Symphony." *The Musical Times* 130, no. 1753 (March 1989): 143.

² Bert Hagels. "On the Origin of the Symphony No. 1 in E major." *Hans Rott – The Founder of the New Symphony*. <http://www.hans-rott.de/origin1.htm> (accessed 4 Aug. 2013).

³ Kenneth Woods. "'Mahler's Sym. No. 0' (Rott Symphony in E)." *Kenneth Woods – conductor*. <http://kennethwoods.net/blog1/2007/03/16/mahlers-sym-no-0-rott-symphony-in-e/> (accessed 4 Sep. 2014).

⁴ Ibid.

Related literature on the actual performance practice of this symphony is almost nonexistent. A study of the available recordings reveal deviations from the printed score. The excerpts chosen in this study were selected for their wide range of interpretation. This document is a comparative study of existing recordings illustrating the commonalities and differences among the various interpretations. The results provide informed artistic guidance supported by these performance practice observations.

Like Mahler, Rott utilizes a significant amount of prose within the score. This document will also provide English translations of Rott's score markings and will include a translation of the foreword in the score by Rott scholar Bert Hagels.⁵

Delimitations

A formal analysis of the symphony is already available, however the scope is too general for the intent of this study.⁶ This document focuses on structural and specific musical elements that support preparation of the score for performance.

Unless stated otherwise, the terms "score" and "symphony" refer to the Ries & Erler performing edition of Hans Rott's Symphony No.1 in E major. This score is utilized due to limited access to the original manuscripts.

Ten recordings are included in the study. The earliest recordings predate the Ries & Erler edition, but are nonetheless pertinent to the study.

⁵ These are my own translations, written with the help of Kathryn Wright and Heston McCranie.

⁶ Frank Litterscheid. "Die E-Dur-Sinfonie Von Hans Rott: Analytische Betrachtungen." *Musik-Konzepte*, no. 103 – 104. Jan. 1999: 15 – 44.

The following five parameters are the primary concentration of this study: tempo, dynamics, articulations, orchestration, and balance.⁷ These parameters will be explored through a comparative study of both the score and recordings.

Methodology

This study examines ten recordings of the Rott symphony. The chart below lists the performing orchestras, the conductor of the recording, and the conditions under which they were recorded, in chronological order.

Table 1.1: Recording Details

Recording Details							
Year	Orchestra Name and Conductor	Studio	Live	Commercial	Non-comm.	Student	Professional
1989	Cincinnati Philharmonia Orchestra, Gerhard Samuel	X		X		X	
1992	Norrköping Symphony Orchestra, Leif Segerstam	X		X			X
2002	Radio Symphonieorchester Wien, Dennis Russell Davies	X		X			X
2004	Münchener Rundfunkorchester, Sebastian Weigle		X	X			X
2004	Philharmonisches Orchester des Staatstheaters Mainz, Catherine Rückwardt	X		X			X
2008	Philharmonisches Orchester Augsburg, Rudolf Piehlmayer		X		X		X
2012	Frankfurt Radio Symphony Orchestra, Paavo Järvi	X		X			X
2013	Finnish Radio Symphony Orchestra, Marc Minkowski		X		X		X
2013	University of Georgia Symphony Orchestra, Steven Eric Hawk		X		X	X	
2014	Münchener Symphoniker, Hansjörg Albrecht	X		X			X

The research compares each recording to the score. The recordings are evaluated addressing the five parameters listed in the delimitations section above. Any deviations from the score are cited and identified by measure numbers. This data, condensed into chart form, is

⁷ Balance refers to the manipulation of voices so that each part maintains its importance within a larger context

included as Appendix B of this study. Observations not listed in the charts are cited in the document and identified by measure number.

Organization

This document is organized into nine chapters and five appendices. Chapter Two provides a brief biography of Hans Rott and an historical perspective on his symphony. Chapter Three provides an overview of the symphony's analytical considerations. Chapters Four through Eight each focus on one of the five parameters identified in the delimitation section above through a comparative study of the performing score and the ten existing recordings.

Chapter Nine provides a summary of the study's findings and a conclusion, with suggestions for further study. Finally, the five appendices provide supporting charts, translations, and errata.

CHAPTER TWO

Hans Rott Biography

Hans Carl Maria Rott was born on August 1, 1858 as an illegitimate child of Viennese thespians Carl Matthias Roth and Maria Rosalia Lutz. Although Rott's father supported his artistic future, his parents' dysfunctional home life left Rott scarred.⁸ Even more unfortunate, his mother died when he was only fourteen. Rott wrote in an 1880 letter to conductor Hans Richter, "Due to his musical nature, my father recognized a talent for music in me; what else could he do than send me to the Conservatoire?"⁹

Rott began his musical education in organ studies with Anton Bruckner at the Vienna Conservatory in 1874. In the first few years, the conservatory recognized Rott's abilities as both an organist and composer, and considered him a valuable student. In 1875, Rott and Gustav Mahler together attended the same composition course. Fellow conservatory classmates included their mutual lifelong friend Freidrich Loehr, and composers Hugo Wolf and Rudolf Kryzanowski.¹⁰ Mahler admired Rott's work, although the classmates were not close friends. They both participated in the same composition contests, admired Bruckner's music, praised the works of Wagner, and fervently argued over their artistic beliefs.¹¹

⁸ Walter Weidringer. "...An Intensive Talent..." klang:punkte (Zeitschrift des Musikverlags Doblinger) Nr. 16. Frühjahr 2003 3.

⁹ Ibid. 3

¹⁰ Ibid. 4

¹¹ Ibid.

Rott became Bruckner's favorite student and they developed a close relationship during his three years of his organ studies. "You will not find a better young man. He is my best pupil so far," recommended Bruckner.¹²

In 1876, his father died in poverty leaving Rott penniless and devastated. He had to rely on private teaching, a church position, and his close friends to sustain him. For the next two years he lived in a monastery, and began to mentally and physically deteriorate.¹³

Rott graduated from the Vienna Conservatory with distinction in 1878. He soon resigned from his church post, but could not find work in Vienna for the next two years. During this time, he fell in love with Loehr's sister, Louise. Their relationship never developed due to Rott's financial insecurities. By 1880, Rott had produced an abundance of new works, including *Pastoral Prelude* for orchestra, String Quartet in C minor, and the Symphony in E major.¹⁴ Rott ambitiously sought the attention of the Viennese musical world by actively participating in composition competitions, but his efforts proved unsuccessful.

Desperate for work, Rott was reluctant to leave Vienna. He was awarded a choir position in Mulhouse, a city presently on the eastern border of France. In route to Mulhouse, he became delusional, drawing a revolver on a man who was merely lighting a cigar. In a mad rage, Rott claimed Brahms had planted dynamite onboard the train. Rott was brought back Vienna and committed to the hospital for psychiatric rehabilitation. He was eventually transferred to the Provincial Lunatic Asylum of Lower Austria. After almost a complete year of therapy, the doctor's prognosis was negative, indicating: "successful treatment no longer to be expected".¹⁵

¹² Banks, "Hans Rott", 493.

¹³ Thomas Leibnitz. "Do not laugh, gentlemen ..." *Hans Rott – The Founder of the New Symphony*. <http://www.hans-rott.de/leibnite.htm> (accessed 19 Jan. 2015).

¹⁴ Ibid.

¹⁵ Weidringer, "...An Intensive," 5.

In 1881 Rott was granted a Vienna state scholarship for musicians and awarded three hundred florins; equivalent to approximately three thousand dollars today.¹⁶ Ironically, the panel, which included Brahms, submitted feedback to the composer. Their letter reads, “The compositions presented by Rott belong by all means to the greater art forms...A not yet balanced but intensive talent, considering the youth and serious ambitions of the composer, promises outstanding results reveals itself in his works.”¹⁷

Rott was to remark in one of his sane moments, “I have had better dreams for my future, my works have been acknowledged by great masters, I had believed to achieve a modest existence in life. Now I realize that it had been a hallow illusion and that I must die in the lunatic asylum.”¹⁸ He died of tuberculosis on June 25, 1884, slightly over one month before his twenty-sixth birthday.

Mahler wrote after Rott’s death:

What music has lost in him is immeasurable. His first symphony, written when he was a young man of twenty, already soars to such heights of genius that it makes him – with exaggeration – the Founder of the New Symphony as I understand it. It is true that he has not yet fully realized his aims here. It is like someone taking a run for the longest possible throw and not quite hitting the mark. But I know what he is driving at. His innermost nature is so akin to mine that he and I are like two fruits from the same tree, produced by the same soil, nourished by the same air. We would have had an infinite amount in common. Perhaps we two might have gone some way together towards exhausting the possibilities of this new age that was then dawning in music.¹⁹

History of the Symphony No. 1 in E Major

Rott composed the symphony’s first movement for the Vienna Conservatory’s composition contest in the summer of 1878. The work was openly ridiculed by the judges, to the

¹⁶ Ibid. 5

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Banks, “Hans Rott,” 494.

point where Bruckner stood up and rebutted, "Do not laugh, gentlemen, of this man you will hear great things yet!"²⁰ The rest of the work was completed in the next two years.

While working on the symphony, Rott, the organist, frequently played sections for his friends. Heinrich Kryzanowski recalled, "An atmosphere of reverence surrounded the symphony and its creator; his symphony became simply 'the symphony'."²¹ The second movement was completed in early fall of 1878. Sketches and drafts of the latter two movements came in the fall of 1879 with the orchestrations in the following summer of 1880.²²

The newly completed symphony was submitted for the Beethoven Prize and the Ministry of Arts and Education competition in 1880; both were rejected. With persistence, Rott met with the judges, including Karl Goldmark, Edward Hanslick, and Johannes Brahms. According to Rott, Brahms scolded him saying "[the symphony] could not possibly have been composed by himself," while refusing the score.²³ In a final attempt to justify his work, Rott gave the manuscript to conductor Hans Richter in hopes of a performance by Richter and the Vienna Philharmonic. Only days before Rott's mental collapse, Richter kindly acknowledged the symphony, but never performed the work.²⁴

Rott's manuscripts were collected by his close conservatory friends, notably Friedrich Loehr, around the time of his death.²⁵ In 1890, Mahler decided to borrow the symphony from Loehr. Mahler again revisited the score ten years later with an interest in programming the work with the Vienna Philharmonic. However, he withdrew the idea and the symphony was forgotten for nearly a century.

²⁰ Leibnitz, "Do not laugh."

²¹ Stephen McClatchie. "Hans Rott, Gustav Mahler and the 'New Symphony': New Evidence for a Pressing Question." *Music & Letters* 81, no. 3. Aug. 2000: 395.

²² *Ibid.* 394

²³ Leibnitz, "Do not laugh."

²⁴ Banks, "Hans Rott," 494.

²⁵ McClatchie, "Hans Rott, Gustav Mahler," 393.

After Loehr's passing in 1924, his daughter, Dr. Maja Loehr, a historian interested in artistic studies, took an interest in Rott and began assembling a total collection of his work, *Nachlass*, which included the symphony.²⁶ In 1950, she gave most of the *Nachlass* to the Music Collection of the Austrian National Library. The director at the time, Leopold Nowak, later created Rott's thematic catalog of Rott's surviving works.

In the late 1970s and early 1980s, Paul Banks, doctoral musicology student at St. John's College in Oxford, England, became interested in Rott while researching the early life and music of Mahler. Bank's was particularly attracted to Mahler's praise of Rott's unknown symphony. Banks assembled the first edition of the symphony using an incomplete autograph, a copyist's score and two sets of parts. His work initiated the debut of the symphony, when on March 4, 1989, Hans Rott's Symphony No.1 in E major was premiered by Conductor Gerhard Samuel and the Cincinnati Philharmonia Orchestra.²⁷ The symphony was recorded by Samuel and the Philharmonia in London on March 13 and 14, 1989 for Hyperion Records.²⁸

Through further evaluation of the symphony's original sources from the Austrian National Library, freelance musicologist Bert Hagels published a critical edition of the symphony in 2003 that was published by Ries & Erler. The score and parts are available for hire today.

²⁶ Ibid.

²⁷ Centre for Performance History. "Paul Banks, BA (Hons), Dphil, HonRCM." Royal College of Music, London. <http://www.cph.rcm.ac.uk/Staff%20pages/Biog-PB.htm> (accessed 19 Jan. 2015).

²⁸ Tom Consolo. "In Cincinnati and on the Road with Hans Rott." *Music in Cincinnati*. http://www.musicincincinnati.com/site/news_2010/In_Cincinnati_and_on_the_Road_with_Hans_Rott.html (accessed 29 Sep. 2014).

CHAPTER THREE

THEMATIC AND STRUCTURAL ANALYSIS OF HANS ROTT'S SYMPHONY NO. 1

This study of thematic organization and symphonic structure is based on the existing analysis by Frank Litterscheid, "The E Major Symphony by Hans Rott: Analytical Considerations," referenced in chapter one²⁹. Given the symphony's unique form and the abundance of thematic material, the purpose of the current analysis is to reveal thematic content, relationships, and features, in order to find a clearer organization of the overall structure. This chapter provides an overview of the process. The data presented in Appendix A incorporates and presents major aspects of Litterscheid's research, and is organized by events and cited by measure numbers. In this document, the term "theme" is defined as the sum, parts, and supporting material referring to a musical idea. A theme is categorized by "Movement # (.) Initial Referenced Theme #."

Litterscheid's structural factors must be recognized and understood before utilizing Appendix A. He stated that the symphony's themes are of long character. According to Litterscheid, the perfect fourth, and its inversion are important at the structural level. Important harmonic features found throughout the symphony include the strong emphasis of the sub-dominant and the parallel minor. Additionally, Litterscheid considered E major as the symphony's tonic key. The tertian-related keys of A-flat and C major also have an important structural and thematic function. Smaller important recurring factors include the major/minor

²⁹ The information in the second and third paragraphs of this chapter outline major points from Litterscheid's analysis introduction and the first movement discussions, found in pages 15 through 22 of his work.

ninth chord, and the added sixth scale degree. Rott uses an abundance of pedals, often reinforced, throughout the symphony.

Litterscheid described the form as both thematically cyclic between the movements and temporal in nature. By cyclic, he meant recurring musical ideas can be found throughout the work. The temporal form refers to the growing complexity as each movement progresses. According to Litterscheid, every proceeding movement becomes conceptually greater, while the symphony's structure becomes more unclear. The latter movements are especially large, and in need of further organizational approach. This study closely examines the thematic organization of each movement and aims to provide a musical structure supporting the cyclic and temporal forms.

Movement I: Alla breve

Movement I is a modified sonata form containing two themes. This first movement is the clearest structure in the symphony, and establishes E major as the tonic key. The main theme, 1.1, is the longest theme and is the primary recurring musical idea throughout the symphony (Example 3.1). Compositional devices found in the first movement include counterpoint, fugal writing, fragmentation, imitation, augmentation, and diminution.

The Exposition begins 1.1 in E major with the half-note pick-up to m. 2. A move to the dominant in m. 73, introduces the chorale secondary theme, 1.2 (Example 3.2). Both themes are combined as the Exposition closes. The Development begins briefly in E-flat major. A fugal 1.1 in E major is interrupted by the 1.2 chorale in m. 156. As the Development concludes, both themes are presented contrapuntally and the tonic E returns. The brief Recapitulation presents 1.1 in a chorale fashion, and concludes with 1.2.

Example 3.1: Theme 1.1, mm. 2 – 49

2 Trp. 1 *hervorhebend gesangvoll*
p

11 Horn 1
(hervorhebend)

20 Trp. 1 - 3,
Vl. 2, Vla.

27 Trp. 1 - 3,
Vl. 2, Vla.

35 Trp. 1 - 3,
Vl. 2, Vla.

43 Trp. 1 - 3,
Vl. 2, Vla.

Example 3.2: Theme 1.2, mm. 73 – 83

73 Fl. 1
pp sempre legato e espressivo

79 Ob. 1
pp espressivo

Movement II: Sehr langsam (Adagio)

The second movement has a three part, through-composed A B C form. Movement II uses a repetitive variation technique with its single chorale theme, 2.1 (Example 3.3). This movement also contains the most ambiguous harmonies, chromatic lyricism, and rhythmic dissonances in the symphony.

Example 3.3: Theme 2.1, mm. 4 – 11



The A Section begins with a tutti A major chord which establishes the movement's tonic. Not long after the chorale 2.1 is presented, fragments of 1.1 are incorporated throughout. Near the close of the A Section at m. 80, a B pedal prolongation is introduced, suggesting E as the anticipated tonality.

The B Section begins with an unexpected shift to A minor in m. 88. The harmony throughout is based primarily on thirds. This section includes additional syncopated ideas and variations of 1.1, along with portions of 2.1. A duple hemiola and B pedal prolongation anticipate the arrival the C Section at m. 121.

The C Section chorale, 2.2, begins in 4/4 time and in E major (Example 3.4). The musical characteristics of 2.2 closely resemble the contour of the first movement's initial statement of 1.1 (Example 3.1). Movement II concludes in the dominant (E major) of the home key. A fragment of Theme 2.1 returns as a 3/4 time hemiola at m. 146.

Example 3.4: Theme 2.2, mm. 120 – 130

Movement III: Scherzo: Frisch und lebhaft

The third movement is a modified sonata form. Similar to the symphony's outer movements, this movement has a large Exposition and Development and a short Recapitulation. Movement III features the greatest number of thematic materials, key changes, mood shifts, tempo changes, and chamber music-like orchestrations. It is also the only movement that does not feature a chorale passage and is the only one to introduce new music that is primarily developed in a subsequent movement (Example 3.5).

Example 3.5: Theme 3.5, mm. 209 – 212



The Exposition of the third movement contains six themes and can be organized into two sections. In this document, the sections are labeled as the First and Second Sections. The First Section begins in C major with an open-fifths fanfare, 3.1 (Example 3.6). Next, a succession of themes are introduced. The movement's main idea, 3.2 (Example 3.7), is soon followed by Themes 3.3 (Example 3.8) and 3.4 (Example 3.9). After the return of 3.2, 3.1 is presented with an incomplete neighboring sixth interval in m. 134. The added sixth becomes important in the formation of the upcoming theme, 3.5. Rott regularly emphasized the sixth interval in Theme 3.5 throughout the remainder of the symphony.³⁰ At the end of the First Section, 3.3 moves to the dominant, G major, and shifts to 4/4 time at m. 158.

The Second Section of the Exposition, marked *Sehr langsam*, begins in the dominant, G major, at m. 175. After a shift to the subdominant, Rott includes a Trio in 4/4 time. Theme 3.4

³⁰ Neighboring major sixth gestures are also found in the first movement; see Theme 1.2 (Example 3.2), mm. 73 – 74. For a minor sixth example, see page 34 in the score.

becomes expanded and transformed (Example 3.10).³¹ Near the end of the Trio, 3.5 emerges out of an extension of the 3.4 transformation in mm. 208 – 213.

Example 3.6: Theme 3.1, mm. 1 – 10

Example 3.7: Theme 3.2, mm. 9 – 26

Example 3.8: Theme 3.3, mm. 51 – 67

³¹ The linear ascension (m. 71) and perfect fifth leaps (m. 72) of Theme 3.4 are reversed. Also, a scalar descending motion is added to both phrases in m. 197 and m. 204 – 208.

Example 3.9: Theme 3.4, mm. 71 – 79

Example 3.10: Theme 3.4 extension, mm. 195 – 208

The Development can be divided into two major sections which, in this document, are labeled as First and Second Developments. The First Development focuses on the Exposition materials. Beginning in D-flat major, the section initiates with 3.2 at m. 221. Next, Theme 3.2 and the 3.4 extension are combined contrapuntally. Additionally, 3.5 makes an uninterrupted appearance at m. 252. At the end of the First Development, 1.1 (Example 3.1) returns in 4/4 time, finishing on an E dominant 7th.

A sudden shift to E-flat major announces the Second Development at m. 321. This section introduces and develops new thematic material, while incorporating and developing themes from previous movements. From this point, the remainder of the third movement can be organized into a smaller form, similar to a rounded binary. The Second Development has only the A and B sections. The return of A' can be found in the Recapitulation.

The A Section introduces 3.6 (Example 3.11) and utilizes 3.3 as a countermelody. After transitioning to B minor, the B Section begins at m. 402 with a fugal idea, 3.7 (Example 3.12).³² Theme 3.8 immediately follows (Example 3.13). The Second Development culminates with Themes 3.1 through 3.4, 3.6, and 3.7. All themes are simultaneously combined contrapuntally, beginning at m. 501.

Example 3.11: Theme 3.6, mm. 323 – 330

323 I. VI. 1
ppp capriccioso

Example 3.12: Theme 3.7, mm. 401 – 408

401 Vc., Bass
ff rubato gerissen

405

Example 3.13: Theme 3.8, mm. 471 – 474

470 Horns 1 & 3
fff sempre

The Recapitulation begins at m. 520 in C major with the movement's primary ideas, 3.1 and 3.2. Combined with the Second Development's themes, 3.6 – 3.8. The Recapitulation

³² This fugal theme progresses from the minor dominant to the minor tonic. In Example 3.12 for instance, the B minor dominant moves to the E minor tonic. On a much smaller scale, Example 3.11 has a similar motion, B-flat major to E-flat major.

reaffirms the details found in the Second Development and completes the A B A' structure. This same Recapitulation also serves as the final restatement for the entire movement. At the end of the movement, beginning at m. 590, there is a strong emphasis on an augmented C triad. This prolongation emphasizes the tonic notes of the symphony's most important structural tonalities: C, E, and A-flat.

Movement IV: Sehr langsam/ Belebt

The fourth movement is a modified sonata form. It can be divided into two major sections, the introduction and the movement proper. Labeled as the Opening Section in this document, the introduction material accounts for nearly one-third of the entire length of the fourth movement. With the exception of a single fragmented recurrence, it contains no direct thematic or harmonic connection to the rest of the movement. The Opening Section can be organized into a three part, A B A' form, similar to a rounded binary. This section utilizes thematic material from the third movement, 3.5 (Example 3.5).

The unusual design of this movement relates to the temporal concept of the symphony as a whole. The fourth movement is the longest and the most sectionalized. It reprises themes from all of the previous movements, sustains the longest tutti passages, and adds an abundance of extra musical material.

At the beginning of the Opening Section, Rott brings back brief quotes from previous movements. It begins in A minor and contains unrelated introductory material, a recalling of 3.2 (Example 3.7) and an altered 2.2 chorale (Example 3.4). Theme 4.1 (Example 3.14) is a close variation of 3.5, and is presented as a recitative-like statement. Theme 4.2 has a steady flowing tempo and marks the beginning of the A Section at m. 34 (Example 3.15). This D minor theme acts as a transformation and extension of 4.1. In mm. 46 – 54, Rott evokes a quiet atmosphere,

similar to the third movement Trio. Characteristics include an open-fifths pedal, imitation, ostinato-like gestures, and trills.

Example 3.14: Theme 4.1, mm. 29 – 32

Example 3.15: Theme 4.2, mm. 33 – 38

The B Section begins with a sub-dominant shift to G major at m. 71. This section has no real thematic material, but could be based on 4.2. The B section, however, does have both improvisational and transitional qualities. The A' Section returns in G minor at m. 88, where Themes 4.1 and 4.2 merge together. Next, an unrelated closing melody carries the tonality to B major at m. 109. The restatement of the second movement chorale, 2.2 (Example 3.4), transitions to the Exposition.

The Exposition begins in E major with an immediate statement of the movement's primary idea, 4.3 at m. 126 (Example 3.16). The secondary idea, 4.4, introduces a continuous, contrapuntal motion (Example 3.17). A new musical idea, which contains the same intervallic contour as 4.3, is introduced at m. 205 (Example 3.18). Here, the outer intervallic relationship expands from a perfect 4th to a major 6th. The Exposition closes with an augmentation of chorale 2.2, beginning at m. 225.

Example 3.16: Theme 4.3, mm. 125 – 141

VI. 1

breit p breit gestrichen

132

138

144

151 *tr*

Example 3.17: Theme 4.4, mm. 189 – 192

String Reduction

VI. 1

VI. 2

f

Vla.

Vc & Bass

v

Reduced

VI. 1 & 2

VI. 1

Vla.

VI. 1

189

Example 3.18: Movement IV, mm. 205 – 206



The Development begins in E major with a fugal 4.3 at m. 265. Next, a march-like transitional theme commences in the tonic key (Example 3.19). This material contains characteristics that could be drawn from the Introduction's B Section, 4.4, and/or 1.1 (Example 3.1). A second fugal statement of 4.3 follows, beginning at m. 356. This A major section is accompanied with a reinforced E pedal which creates harmonic instability.

Example 3.19: Movement IV, mm. 333 – 337



The fourth movement's opening tempo returns near the end of the Development at m. 396. Fragments of 4.1 (Example 3.14) return alongside a new musical idea (Example 3.20). The triplet gestures could be suggesting the third movement and/or materials from the fourth movement's Opening Section. At m. 404, fragments of 4.3 appear. Next, the Trio atmosphere of the third movement returns at m. 410. Fragments of 1.1 and 4.3 are combined contrapuntally. At m. 466, the E major Recapitulation presents 1.1 in its closest original form. Chorale 4.3 interrupts the final statement of 1.1, which dissolves in the coda.

Example 3.20: Movement IV, mm. 396 – 399



CHAPTER 4

TEMPO: A COMPARATIVE STUDY

The Symphony No. 1 in E major has a minimal scope of tempo indications. The first movement is only indicated with *Alla breve*. *Breit* is Rott's most common marking in the symphony, and at times *rubato* is indicated. Conductors have interpreted Rott's tempo indications in a fairly consistent manner. The examples below explore some of the main tempo variations found among the recordings. The tempos observed were calculated by using at least four measures of each excerpt, and measured in beats per minute (BPM).

Movement I: Alla breve

The symphony begins without a tempo descriptor. All ten conductors have chosen an opening tempo with the half note averaging 64 BPM, taken from a range of 57 to 69 BPM. Measure 55 to 58 is the climax and conclusion of Theme 1.1. Rott indicated *Alles breit und kräftig gestrichen < fff sempre. Mit aller Kraft und sehr breit.*³³ Conductors have chosen to emphasize this moment with a dramatic tempo change. The average tempo is 41 BPM taken from a range of 32 to 52 BPM. This same passage occurs at the end of the fourth movement, although without Rott's written indication, and is treated similarly by all conductors.

Movement II: Sehr langsam (Adagio)

In the score the second movement is marked *Sehr langsam (Adagio)*. Theme 2.1 begins on m. 4. Conductors have averaged a tempo with the quarter note equaling 41 BPM, taken from

³³ Measures 55 – 58 are shown in Example 7.2

a range of 26 to 50 BPM. Frank Litterscheid, after hearing a performance in 2004 by the WDR Sinfonieorchester Köln, remarked, “How slow is ‘very slow’?”.³⁴

Movement III: Scherzo: Frisch und lebhaft

Rott indicated Frisch und lebhaft to describe the opening. The fanfare Theme 3.1 leads straight into Theme 3.2. The average tempo is 61 BPM to the dotted half note. Every conductor stayed within a close range of 58 to 66 BPM.

The first major tempo variance occurs at m. 175, indicated *Sehr langsam*. Theme 3.4, beginning at m. 177, has a tempo averaging 58 BPM to the quarter note, taken from a range of 41 to 73 BPM. Interestingly, at the restatement of Themes 3.1 and 3.2 at m. 221, Rott indicated Tempo di Scherzo, differing from the opening indication of Frisch und lebhaft.

Measures 247 – 260 contain Themes 3.2, 3.5, and 3.5. The brief passage contains three tempo indications, an underlying eighth note triplet motion, and dense, repetitious music. In m. 247, Rott wrote *breit, etwas zurückhaltend*. Four out of ten conductors followed the indication. At m. 254, Rott writes poco accelerando and seven conductors observed the indication. Seven conductors followed the *zögernd* marking in m. 260. Samuel, Segerstam, and Hawk were the only to perform all of the tempo indications. Minkowski chose not to follow any of the markings.

Rott wrote rubato at each entrance of Theme 3.7 in measures 401, 408, 420, and 427 (Example 4.1). Six out of the ten conductors ignored the rubato marking. Segerstam and Hawk performed rubato as indicated. Weigle and Samuel observed the marking only once.

³⁴ Frank Litterscheid. “How Slow is ‘Very Slow’?”. Die Quarte (The Fourth). I/2004: 1-2.

Example 4.1: Movement IV, mm. 425 – 431, string excerpt

The complexity of performance may have determined the choices made in these latter two examples. A conductor must choose whether or not to interrupt the continuous eighth note motion in these passages. When performed at a faster tempo, full realization of such alterations may seem trivial; at the same time, however it should be noted that continuous motion offers no contrast.

Movement IV: Sehr langsam/ Belebt

The beginning of the fourth movement is indicated as *Sehr langsam*. The tempo average of the opening is 55 BPM to the quarter note, taken from a range of 42 to 66 BPM. At the key change in m. 126, Rott indicated *Die Halben wie die früheren Viertel. Belebt*. The tempo average of the movement proper is 68 BPM, taken from a range of 62 to 76 BPM.

The most widely varied tempo in the entire symphony can be found at m. 396 *Tempo der Eineitung, die Viertel wie die früheren Halben*. What did Rott mean by *Tempo der Eineitung*? Did he mean the tempo of the beginning of the entire movement, or the beginning of the movement proper at m. 126? The tempo average, 84 BPM, does nothing to solve the question with tempo choices ranging from 66 to 122 BPM. In comparing the opening tempo of the

movement and m. 126 to m. 396, seven out of ten conductors have chosen a tempo close to the movement proper at m. 126. Interestingly, the material found at m. 396 – 402 is directly related to the opening of the movement rather than the material at m. 126. Only Rückwardt closely related all three tempos. Davies, Järvi, and Minkowski each chose a tempo nearly double the movement's opening.

An extreme range of tempo variation among conductors remains unexplained. The faster tempos at m. 396 may have been chosen to reduce fatigue, the movement's length, or quickly push through the repetitive music found in mm. 396 – 402.

The indication *ritenuto* has a wide range of interpretation in the fourth movement. The examples, m. 221, 294³⁵, and 308 – 309, have varying *ritenuto* lengths and underlying eighth note motion. Although the marking at m. 221 was observed by all the conductor's, Rückwardt and Piehlmayer chose to pull the tempo to half the original. In the shortest *ritenuto* at m. 294, half of the conductors did not observe the indication (Example 4.2). At m. 308, nine out of ten conductors chose an adjustment to half tempo (Example 4.3).

Example 4.2: Movement IV, mm. 292 – 295, string reduction

The image shows a musical score for a string reduction of measures 292-295. The score is written for two staves (treble and bass clef) in a 2/4 time signature and D major key. Measure 292 starts with a tempo marking of 'ritenuto' above the staff. The music consists of chords and moving lines. Measure 295 is marked 'Tempo Imo'. There are some performance markings like accents (^) and breath marks (v) in the bass staff.

³⁵ Measure 294 is similar to Examples 4.3 and 4.4, therefore not shown in this document. Consult page 213 of the score.

Example 4.3: Movement IV, mm. 304 – 310

The musical score for Example 4.3, Movement IV, mm. 304–310, is presented in two systems. The first system (measures 304–309) features a variety of instruments including woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *molto crescendo*, *ff*, and *ritenuto*. The second system (measures 309–310) continues the piece with a *ff deciso* marking and a tempo instruction *Im Tempo etwas str.*. The score concludes with dynamics *p* and *ppp*. The page numbers 230 and 231 are visible at the bottom of the score.

A driving eighth note motion begins at m. 265, and continues through m. 395. Similar to the third movement examples, the tempo leading up to Example 4.2 may have determined the outcome of the half measure *ritenuto* at m. 294. The alterations in Example 4.3 may have been

chosen to provide immediate contrast, dramatically breaking free from the continuous pulse. Interestingly, Järvi's interpretation contains the least fluctuated *ritenuti* of all the recordings.

CHAPTER FIVE

DYNAMICS: A COMPARATIVE STUDY

Hans Rott's use of dynamics is both extreme and minimal. Dynamic markings range from *ppppp* to *ffff*. Rott rarely used a mezzo dynamic marking or crescendo/diminuendo indications. Conductors have altered the dynamics throughout the symphony. This chapter explores some of the most common editing choices found in the recordings.

Movement I: Alla breve

Measures 1 – 54:

Every recording features a general crescendo in the first movement's Theme 1.1 (see Example 3.1). The opening is generally marked *pianissimo* until m. 54. Every conductor has let the orchestra naturally increase the dynamic level as the orchestration builds to the climax of Theme 1.1.

Rott's opening orchestration consists of two flutes, a trumpet, and first violins. The instrumentation builds up to a nearly complete orchestra by m. 55. The crescendo is noticeable around m. 45. Measures 45 – 46 lead into four, two-bar repetitions of a Theme 1.1 fragment (Example 3.1, m. 47 – 48) beginning with the first trumpet, second violins and violas.

The first dynamic changes are indicated in the forte timpani entrance in m. 47 and the *fortissimo* horns two bars later. Measure 54 marks the first *fortissimo* indication in the strings and the full brass section (Example 5.1). Building the dynamic level creates a natural sense of growth in this excerpt. Conductors have added contrast to the fragment repetitions while building musical intensity.

Measures 257 – 260:

In the final bars of the first movement, four conductors chose a sudden dynamic reduction at m. 257 and added an immediate crescendo to m. 261. A heavily orchestrated, one-bar Theme 1.1 fragment is repeated four times, beginning on the second beat of m. 257, at a *fff* dynamic (Example 5.3, page 31). At m. 260, a general *ffff* dynamic is indicated with a crescendo into m. 261. The four measure dynamic adjustment achieves a greater impact with the arrival of the final chords, beginning at m. 261. Another reason for the contrast may be due to the fact the orchestra has been playing at least *fortissimo* since m. 205.

Movement II: Sehr langsam (Adagio)Measures 4 – 22:

The second movement begins with a sustained chord in the first three measures. Theme 2.1 begins in m. 4 (Example 3.3). Theme 2.1 is eight measures long and further developed in the next eleven bars (Example 5.2). In mm. 4 – 22, Rott indicated piano in mm. 4, 9, and 16.

Example 5.2: Movement II, mm. 12 – 22

VI. I

12

p sempre e legatissimo

18

f

Example 5.3: Movement I, mm. 257 – 261

The image shows a page of a musical score for a symphony, specifically Movement I, measures 257 to 261. The score is arranged in two systems, pages 52 and 53. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Contrabassoon (Kfg.), Horns (I/II (F), Hr., III/IV (F), I (F), Tr., II/III (F)), Trumpets (I, Pos., II/III), Percussion (Pk., Tri.), Violin (I, VI, II), Viola (Via), Violoncello (Vc.), and Double Bass (Kb.). The score includes dynamic markings such as 'ritenuto' and 'piano' (p), and performance instructions like 'divisi'. The page numbers 52 and 53 are visible at the bottom of the respective systems.

Five conductors chose to exaggerate the piano marking at m. 16, some preparing it with a diminuendo. In this measure, reducing the dynamic draws attention to the supporting A dominant seventh harmony. In contrast, Segerstam alone reduced the dynamic level in m. 12.

His choice provided a softer, general contrast to the rest of the passage. Either decision would allow more room for the crescendo in m. 20.

Movement III: Scherzo: Frisch und lebhaft

Measure 42 – 45:

A one-measure gesture, repeated four times occupies mm. 42 – 45. Four conductors made a general crescendo through this excerpt. In mm. 38 – 41, there is a perceivable reduction in volume, possibly caused by the reduced instrumentation and/or by the addition of a diminuendo. Either way, the *fortissimo sempre* in m. 41 has been ignored (Example 5.4). Conductors may be rebuilding the sound or building up to the tempo contrasts found in m. 46.

Example 5.4: Movement III, mm. 41 – 47, string excerpt

The image shows a musical score for strings, measures 41 through 47. The staves are labeled I, Vi. II, Vla., Vc., and Kb. The score includes various musical notations such as notes, rests, and dynamics. The dynamic marking *ff sempre* is present at the beginning of measure 41. The marking *rubato* appears above the first violin staff in measure 46. The marking *eilend* is written below the cello and double bass staves in measure 47. The page number 86 is centered at the bottom of the score.

Measures 458 – 461:

Four conductors reduced the dynamic level at the beginning of the wind and brass ostinato figure beginning at m. 458 (Example 5.5). Following the reduction, each conductor chose to add an immediate crescendo building to the downbeat of m. 462. This excerpt is a part of a larger *fortissimo* passage, mm. 444 – 462. Fragments of the ostinato figure grow and

culminate at m. 462. Conductors may have chosen the sudden reduction and crescendo to add contrast to the repetition and heighten the sense of arrival.

Example 5.5: Movement III, mm. 458 – 464, wind and brass excerpt

The image shows a musical score excerpt for measures 458 to 464. The score is marked *ff sempre* at the beginning. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Contrabassoon (K'fg.), Horns I (I/II (F)), Horns II (Hr.), Horns III/IV (III/IV (F)), Horns I (I (F)), Trumpets (Tr.), and Horns II/III (II/III (F)). The score is written in a key signature of one flat and a common time signature. The flute part is mostly rests. The oboe and clarinet parts feature melodic lines with accents and slurs. The bassoon and contrabassoon parts play sustained notes with slurs. The brass parts (Horns I, II, III/IV, and Trumpets) provide harmonic support with chords and moving lines. The horn parts have accents and slurs. The trumpet part has a melodic line with accents and slurs.

Measures 471 – 485:

In Example 5.6, Theme 3.8 is comprised of nineteen measures of *fff* horn melody supported by the cellos and basses. Järvi and Hawk made a dynamic reduction at the pick-up to m. 477. Additionally, Järvi added a crescendo at m. 480 culminating in m. 485. His added crescendo highlighted the contour of the entire Theme 3.8 passage.

Example 5.6: Movement III, mm. 471 – 485, string and horn excerpt

471 *mit toller Ausgelassenheit*

VII (F)
Hr.

III/IV (F)

I
Vi
II

Vla.

Vc.

Kb.

G *fff gerissen*

479 **Horns Continued**

VII (F)
Hr.

III/IV (F)

Measures 596 – 602:

The final bar of the third movement, m. 602, is indicated *ffff*. Eight out of ten conductors reduced the dynamic level of the brass and percussion on the downbeat attack at m. 599 and added an immediate crescendo to the final bar (Example 5.7). This added dynamic contrast established a strong sense of finality and ensure the dynamic strength of the last measure.

Example 5.7: Movement III, mm. 596 – 602, winds, brass, and percussion excerpt

596 *fff* *sempre* *ffff* *deciso*

Fl.

Ob.

Cl. (A)

Fg.

K'fg.

I/II (F)

Hr.

III/IV (F)

I (F)

Tr.

II/III (F)

I

Pos.

II/III

Pk.

Tri.

Detailed description: This is a page of a musical score for an orchestral excerpt. It features ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Contrabassoon (K'fg.). The next five staves are for brass and percussion: Horns I and II (I/II (F)), Horns III and IV (III/IV (F)), Trumpets (I (F)), Trombones (II/III (F)), and Percussion (Pk.). The Percussion staff includes a triangle (Tri.). The score begins at measure 596. The woodwinds play a rhythmic pattern of eighth notes. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The percussion consists of a steady eighth-note pattern. Dynamic markings include *fff* *sempre* and *ffff* *deciso*. The key signature has two flats, and the time signature is 4/4.

Movement IV: Sehr langsam/ Belebt

Measures 255 – 259:

Rott indicated a *fff sempre* throughout the augmented Theme 2.2 chorale at mm. 225 – 264.³⁶ Long wind and brass chords are held over a static pedal and triadic motions for nearly forty-four measures. In the repeated bars at mm. 255 – 259, eight conductors added a crescendo. This gesture reaffirms the tonic B major, and adds contrast to the static, homophonic chord. Some conductors added a fast crescendo in m. 258, while others chose a more gradual increase over the four measures.

Measure 396 – 403:

This excerpt begins with a four bar musical phrase comprised of two gestures (Example 5.8). At m. 400, the phrase is varied and transposed. At m. 396, Rott indicated a half-tempo marking. Weigle, Hawk, and Albrecht chose to add a sudden dynamic reduction and a crescendo. All of their choices vary slightly. Rott indicated *fff sempre* twice within mm. 396 – 403, although the marking immediately precedes the passage in m. 395 and the orchestra has been playing *fff sempre* since m. 334. This section is slow, repetitive, and densely orchestrated.

Weigle reduced the dynamic at m. 398 and added a crescendo through m. 399. He repeated the same gesture in the following four measures. Hawk reduced the dynamic on the third beat of m. 397, and then added a crescendo through m. 399. He then repeated the idea, beginning on the third beat of m. 401. Albrecht only reduced the dynamic at m. 399 and added a crescendo up to m. 400. As discussed many times in this chapter, contrast and practicality have most likely contributed to these conductors' choices.

³⁶ Refer to Example 6.9 for an excerpt reflecting the same scoring style as these measures.

Example 5.8: Movement IV, mm. 396 – 404

fff sempre **N** Tempo der Einleitung, die Viertel wie die früheren Halben

395 *fff sempre* **N** Tempo der Einleitung, die Viertel wie die früheren Halben

399 *fff sempre*

Fl.
Ob.
Cl. (A)
Fg.
Kfb.
Hr.
I (F)
Tr.
II/III (F)
I
Pon.
II/III
Pk.
Tr.
I
Vi.
II
Vla.
Vc.
Kb.

fff sempre **N** 249

fff sempre 250

CHAPTER SIX

ARTICULATION: A COMPARATIVE STUDY

The use of articulations in Rott's symphony is unbalanced and restricted. Basic articulations such as staccato, tenuto, *markirt*, forzando, and legato, are seldom used as compared to the marcato accent. The latter indication is found on nearly every page of the score. At times, the marcato accent marking is inconsistent, missing on certain beats, or partially used in doublings. This chapter examines how conductors have treated this marcato accent in various settings. The results were collected from the audible differences found in clearer examples.

Observation of the Marcato Accent in Solo Passages

From the opening solo trumpet of the first movement to the fourth movement fragments of Theme 1.1, marcato accents are found throughout the symphony's many solos. The three following excerpts share applications of the marcato accent in various solos. The recordings yield mixed results.

The trumpet solo, beginning at the pick-up to m. 317 of the third movement, contains marcato accents on almost every beat (Example 6.1). Four conductors observed the marcato markings in this Theme 1.1 return. Looking back at the first appearance of Theme 1.1 in the first movement (Example 3.1), Rott included the descriptor *gesangvoll* to the original passage. However, he did not use this indication in the third movement return. This may have influenced the conductor's choices.

Example 6.1: Movement III, mm. 316 – 320

316 Trp. 1

p

pochissimo fz \triangleright *ppp*

Beginning at m. 323, Rott used a combination of staccato and marcato accents in the first violin *pult* solo (Example 3.11). While every conductor chose to observe the staccato markings, only three drew attention to the marcato accents. Perhaps the articulation inconsistencies found throughout mm. 323 – 349 may have affected the interpretation.

The solo horn introduces Theme 4.1 in mm. 29 – 32 of the fourth movement (Example 3.14). Six conductors have followed Rott's indications. Of those six conductors, Davies, Minkowski, and Albrecht began the passage with a slightly less clear articulation. The indication *rufend* may have altered the overall interpretation of the marcato accent.

Observation of the Marcato Accent in Quiet Passages

Marcato accents found in quieter passages are placed more strategically, although inconsistencies still exist. The four following excerpts share observations of the quiet passages. The observation of the marcato accent in these excerpts are generally mixed among the recordings. Most conductors chose to follow the surrounding dynamic and mood instead of clearly defining the marcato contrast.

Marcato accents are found in both the cello and clarinet parts at mm. 88 – 91 of the second movement (Example 6.2). Half of the conductors observed the indications. The overall intimate quality of this section may have influenced the conductors' choices.

Example 6.2: Movement II: mm. 88 – 91

In Theme 2.2, mm. 120 – 126, there are marcato indications on every note in the first trumpet part (Example 3.4). The brief horn calls also contain marcato accents. Not a single conductor observed any of the marcato accents in this passage. The extreme *ppppp* marking and sustained chorale character may have influenced the performance choice (Example 6.4, page 41).

The strings provide a closing melody towards the end of the fourth movement's opening section. At the pick-up to mm. 109 – 112, the marcato accents integrated into the string parts help shape the phrase (Example 6.3). Three conductors chose to observe these indications in this piano passage³⁷.

Example 6.3: Movement IV, mm. 108 – 112, string reduction

³⁷ The dynamic level in mm. 103 – 115 is not indicated for the violins and violas. The cellos and basses are marked piano at m. 105 and the remainder of the orchestra is indicated piano or *pianissimo* throughout this passage. By m. 116 the orchestra is *ppp*.

Example 6.4: Movement II, mm. 119 – 125

119 *so leise als möglich* *ppppp sempre*

Fl.

Ob.

Cl. (A)

Fg.

K'fg.

VII (F)

Hr.

II/IV (F)

I (F)

Tr.

II/III (F)

I

Pos.

II/III

Pk.

Tri.

I

Vi.

II

Vla.

Vc.

Kb.

mit neu aufwärts gerichtetem Schallrichter

mit neu aufwärts ppppp gerichtetem Schallrichter

mit neu aufwärts ppppp gerichtetem Schallrichter

mit neu aufwärts ppppp gerichtetem Schallrichter

ppppp

unisono

arco tremolo unisono

ppppp sempre

124 *ppppp sempre*

pppp

pppp

ppppp sempre

74

75

At the pick-up to mm. 425 – 430, the combined themes of 1.1 and 4.3 are building to a climax. The first horn, second violin and viola, along with the accompanying pedal in the flutes and clarinets, have marcato markings. The articulation markings in this example are inconsistent throughout the doublings, perhaps contributing to the result that only half of the conductors observed the marcato indications. Example 6.5 shows only the marcato accents found in the 1.1 sequence.

Example 6.5: Movement IV, mm. 424 – 430, horn I, violin 2, and viola excerpt

Observation of the Marcato Accent in Loud Passages

Rott's heaviest use of the marcato indication throughout the symphony is found in passages containing louder dynamics. The four observations below describe the treatment of the marking. In general, almost all of the conductors emphasized the marcato accents. When the accents are scattered throughout the orchestration, as in the second movement excerpt, the disconnected markings are not brought to the foreground nearly as much.

In the first movement, mm. 237 – 246, the trumpets and trombones contain marcato accents scattered throughout a chromatic passage (Example 6.6). Perhaps Rott wrote the marcato accents in the brass line to bring contrast to the Theme 1.1 chorale. Eight conductors

observed these markings, and although not indicated, continued a general marcato emphasis in the brass throughout this entire passage.

Example 6.6: Movement I, mm. 235 – 246

The musical score is presented in two pages, 48 and 49. The instruments listed on the left side of the score are:

- Fl.
- Ob.
- Cl. (A)
- Fg.
- Kfg.
- II/III (F)
- Hr.
- II/IV (F)
- I (F)
- Tr.
- II/III (F)
- I
- Pos.
- II/III
- Pk.
- Tri.
- I
- Vi.
- II
- Vla.
- Vc.
- Kb.

The score is marked with *fff sempre breit* at the beginning of page 48 and *fff breit marcato ritenuato* at the beginning of page 49. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some articulation marks and dynamic markings throughout the score.

The first tutti section of the second movement, mm. 41 – 48, contains disconnected, marcato-accented gestures throughout the orchestration (Example 6.8, page 45). While the violin Theme 2.1 melody contains the most markings, pockets of scalar and motivic gestures in the instruments also contain the marcato accent. Only two conductors effectively drew the listener's attention to these markings in this *fff* excerpt. Balance may have considerably affected the decision not to adhere to the articulation demands of this particular passage.

The horns play a combination of Themes 4.1 and 4.2 in mm. 88 – 93 of the fourth movement (Example 6.7). Nearly every note has marcato accents. All ten conductors clearly define these in comparison to the chorale played by the rest of the orchestra. Interestingly, the conductors chose to continue the accented horn gestures through m. 99, even though the markings are inconsistent. Similarly, in m. 94, Rott indicated marcato accents in the violins and violas on every eighth note of the triplet figures, but did not indicate to continue the effect in m. 95 onwards, although the scoring is nearly the same. Again, all ten conductors continued the accented gesture in the strings.

Example 6.7: Movement II, mm. 87 – 91, brass excerpt

The image shows a musical score excerpt for brass instruments, measures 87-91. The score is written for six parts: VII (F) Horn, III/IV (F) Horn, I (F) Trumpet, II/III (F) Trombone, I (Tuba), and Pos. (Position). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features marcato accents and triplet figures. The VII (F) Horn part has a *ff* marking. The III/IV (F) Horn part has a *ff* marking. The I (F) Trumpet part has a *ff* marking. The II/III (F) Trombone part has a *ff* marking. The I (Tuba) part has a *ff* marking. The Pos. (Position) part has a *ff* marking. The score includes various articulation markings such as accents and slurs, and dynamic markings such as *ff*.

Example 6.8: Movement II, mm. 41 – 48

sehr breit und stark

41

Fl.

Ob.

Cl. (A)

Fg.

Kfg.

VII (F)

Hr.

II/IV (F)

I (F)

Tr.

II/III (F)

I

Pos.

II/III

Pk.

Tri.

I

Vi.

II

Vla.

Vc.

Kb.

fff sempre

47

60

61

Example 6.9: Movement IV, mm. 229 – 232

229 *fff sempre*

Fl.

Ob.

Cl. (A)

Fg.

K'fg.

VII (F)

Hr.

III/IV (F)

I (F)

Tr.

II/III (F)

I

Pos.

II/III

Pk.

Tri.

I

Vi. I

Vi. II

Via.

Vc.

Kb.

fff sempre

215

Continuing in the fourth movement, marcato accents emphasize the wind and brass chord changes every two measures in mm. 225 – 236 (Example 6.9, page 46). The moving first and second horn parts also contain the marking during this Theme 2.2 augmentation. Seven conductors observed the marcato accents in this *fff* passage.

CHAPTER SEVEN

BALANCE: A COMPARATIVE STUDY

There are many moments throughout the symphony where important lines are buried, chords are built unevenly, and voice crossings conflict. Kenneth Woods remarked, “Rott was still a very incomplete musician when he wrote the Symphony. He hadn’t yet come close to mastering a lot of important skills.”³⁸ At times, Rott’s brass writing can cover the doubled winds and strings. Woods continued, “Rott hasn’t yet learned to make the most of his material, or to make due with no material at all.”³⁹ This chapter and Appendix B explore how conductors have approached balance challenges. In Appendix B, the Chapter Seven charts contain audible balance observations. These observations include a ranking of the instrument(s) involved in the moving line, and the instrument(s) considered the strongest and weakest audible voice(s). This chapter opens with general observations gleaned from all of the excerpts, and then discusses specific excerpts, organized by movement.

In most cases, the winds were the least audible. Rott had the winds double the brass an octave higher, only to be barely heard. The strings were the second weakest voice. Rott tended not to double the string parts within the string family. He commonly wrote independent *divisi* parts for the violins and violas. In contrast, the cello and bass parts often doubled a single line, divided into octaves. As a result, the upper string fullness can be lacking at times. In the comparative study, the percussion was generally balanced and rarely the weakest voice. The

³⁸ Kenneth Woods. “A Flawed Perspective? Mahler and Rott.” *Kenneth Woods – conductor*. <http://kennethwoods.net/blog1/2010/04/27/a-flawed-perspective-mahler-and-rott/> (accessed 4 Sep. 2014).

³⁹ *Ibid.*

greatest number of balance issues were directly related to the over presence of the brass. In general, Samuel was the only conductor who brought out the clearest moving lines.

Movement I: Alla breve

Measures 55 – 58 contain the loudest, highest, and most dense music in the Exposition (Example 7.2, page 50). In these four measures, a two-measure fragment of 1.1 is repeated. The theme is heard both times in the first violin and first flute. In mm. 57 – 58, Rott wrote the flute and violin an octave lower. In these same four measures, other wind and string parts rhythmically doubled the melody line. Homophonic chords, a reinforced pedal, and an accented, descending chromatic line in mm. 57 – 58 all contribute to the balance problem. The theme is nearly inaudible in half of the recordings. As a result, not one conductor maintained a clear Theme 1.1 throughout this excerpt.

In m. 117 the violins and violas have an accented, ascending sixteen note passage, while the rest of the orchestra holds a static *fff* chord (Example 7.1). In every recording except Samuel's, the moving line is lost. Samuel's audible moving line may have been achieved by an unclear, perhaps engineered, adjustment in the balance of the brass.

Example 7.1: Movement I, mm. 117 – 123, string excerpt

The image shows a musical score for strings, measures 117-123. The score is written for Violins I (I.), Violins II (Vi. II), Violas (Vla.), Cellos (Vc.), and Double Basses (Kb.). The key signature is one sharp (F#) and the time signature is 2/4. The score features a complex, accented ascending passage for the violins and violas, while the other strings hold a static fortissimo (fff) chord. The page number 26 is visible at the bottom right.

Movement II: Sehr langsam (Adagio)

In measures 41 – 48, Theme 2.1 appears in the first violin and flute amidst much counterpoint, heavy chords, and accented gestures (Example 6.8). Five of the conductors achieved a clear presentation of the theme. Four other conductors lost parts of 2.1. In comparing the observation results of chapters 6 and 7, only Weigle and Piehlmayer were able to both emphasize the accented gestures and still showcase the moving line.

Movement III: Scherzo: Frisch und lebhaft

Measures 569 – 572 begin with a two bar fragment of Theme 3.6 that ascends sequentially through the lower strings (Example 3.11, mm. 323 – 324). The cellos and basses pass the fragment to the violas, and the violas then pass it on to the second violins. Beginning at the pick-up to mm. 573 – 577, Rott orchestrated Theme 3.2 throughout the three trombones. The passage begins with the second and third trombone, and eventually adds the first in m. 575. Throughout mm. 569 – 577, the winds, upper brass, and percussion sustain a block chord and the upper strings provide an ostinato figure (Example 7.3, page 52). Five conductors moderately balanced the themes. Although Hawk added doublings in the brass to the Theme 3.7 fragment in mm. 569 – 572, m. 569 is still covered.

Movement IV: Sehr langsam/ Belebt

The first and second horn and violins, violas, and cellos have arpeggios in mm. 225 – 236. The basses, percussion, and bassoons sustain a pedal. The remaining brass and winds bring back 2.2 as two-measure chords. By adjusting the balance of 2.2, eight conductors moderately bring out the arpeggio lines (Example 6.9).

Example 7.3: Movement III, mm. 569 – 577, string and brass excerpt

The image displays a musical score excerpt for Movement III, measures 569 to 577. The score is divided into two systems, labeled 166 and 167. The top system (measures 569-577) features brass instruments: VII (F), Hr., III/IV (F), I (F), Tr., II/III (F), I, Pos., and II/III. The bottom system (measures 569-577) features string instruments: I, Vi., II, Vla., Vc., and Kb. The score includes dynamic markings such as *ff* and *ff sempre*, and articulation marks like accents and slurs. The notation includes various note values, rests, and slurs across the measures.

In mm. 306 – 307, the first and second trombones have moving eighth notes (Example 4.3). Unless adjustments are made to the rest of the orchestra, anything below C-sharp3 can be lost.⁴⁰ The first trombone plays a fragment of Theme 4.4, while the second trombone accompanies with a moving line. The remaining orchestra sustains a chord throughout the two bars.

⁴⁰ This example and those found in Chapter Eight utilize the American Scientific Pitch Notation system.

CHAPTER EIGHT

ORCHESTRATION: A COMPARATIVE STUDY

Kenneth Woods remarked that the symphony, “is awkward musically, poorly orchestrated, unidiomatic and some of it is just rather perfunctory...”⁴¹ This chapter examines notable orchestration changes conductors have made to the symphony. After the introduction, the content is organized by the instrumental families in the following order winds, brass, percussion, and strings. The chapter concludes with general overall observations of instrumentation other conductors have utilized beyond those studied in this document.

Former Japan Philharmonic Orchestra conductor Ryusuke Numajiri, in his preparation for the Asian world premiere in 2004, claimed one of the greatest performance demands of the symphony was realizing Rott’s orchestration. On discussing the technical challenges, Numajiri said that, “the position of the high and low registers is extremely shifted...,” and he discusses a sound gap in the scoring.⁴² Numajiri said the horns are the notable mid-range voice and the violas are typically scored similarly to violins. For examples of the sound gap standard in Rott’s orchestration, see Examples 6.6 and 6.8. Notice the range distance between the cellos and violas and the overall mid-range scoring of the brass. Perhaps Rott’s heavy use of the brass was due partly to his lack of orchestration knowledge.

⁴¹ Kenneth Woods. “A Flawed Perspective? Mahler and Rott.” *Kenneth Woods – conductor*. <http://kennethwoods.net/blog1/2010/04/27/a-flawed-perspective-mahler-and-rott/> (accessed 4 Sep. 2014).

⁴² Klaus-Dieter Schramm. “A Revolution in Music History.” *Die Quarte (The Fourth)*. 1/2005: 5-6.

Woodwinds

Rott's woodwinds are primarily used for doublings in the symphony. He wrote several impossible switches in the first flute and piccolo part. Every indication occurs in the middle of a passage and does not allow the player time to change instruments. Examples occur in the first movement, beginning at m. 53 (Examples 5.1 and 7.2); the third movement, beginning at m. 122; and the fourth movement, beginning at m. 472 and m. 492. Adding an additional player could solve this problem.

In m. 263 in the fourth movement, the winds are mostly overpowered by the brass. The orchestra sustains a B dominant seventh chord at a *fff* dynamic. Rott scores the pivotal seventh, "A," in only the first clarinet. The "A" is audible in half of the recordings. Conductors have the option of reinforcing the seventh in other instruments. Since the additional winds do not change pitch in mm. 262 - 264, it could be possible that the clarinets have a notational error. However, Rott may have assumed a single clarinet could have cut through the entire orchestra.

Example 8.1: Movement IV, mm. 262 – 267, woodwind excerpt

The image shows a musical score excerpt for woodwinds, measures 262-267. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Contrabassoon (Kfg.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a B major/B7 chord. The first clarinet part (Cl. (A)) is the only one that plays the note A in measure 263, which is the seventh of the B7 chord. The other woodwinds play the root, third, and fifth of the chord.

Brass

Rott wrote the only stopped horn gesture, *gestopft*, in the symphony at m. 160 in the third movement. Davies and Hawk chose to use this effect in additional places in the symphony. In the first movement, m. 184, Hawk added *gestopft* to the second horn part. Both Davies and Hawk added *gestopft* to the first horn in m. 70 of the third movement. In the first movement example, the stopped note occurs after a sustained passage abruptly shifts to a more staccato character. The added *gestopft* gesture in the third movement brings attention to an abrupt tonal and thematic shift.

Percussion

Rott only used triangle and timpani parts, and used these instruments extensively throughout the symphony. Davies, Järvi, and Hawk chose to also include cymbals. Hawk added a crash at m. 261 in the final chords of the first movement (Example 5.3). All three conductors added a crash to the final climax of the fourth movement in m. 474. Davies and Hawk repeated the gesture on the second beat of m. 476.

The third and fourth movements contain the heaviest use of the timpani and triangle. In mm. 83 – 89 of the third movement, seven conductors chose to alter these parts (Example 8.2). They all removed the timpani trills on the quarter notes and a majority of the dotted quarters. Removing the trills effectively thins out the percussion. Additionally, Samuel completely removed the triangle in this passage.

Example 8.2: Movement III, mm. 83 – 89, percussion excerpt

The musical score excerpt shows two staves for percussion. The top staff is for Timpani (Timp.) and the bottom staff is for Triangle (Tri.). Both parts are in 3/4 time and marked with a forte (ff) dynamic. The Timpani part consists of a series of quarter notes, each with a trill (tr) above it. The Triangle part consists of a series of eighth notes, each with a trill (tr) above it. The excerpt ends with a double bar line.

In the fourth movement, mm. 142 – 190, significant percussion alterations can be observed in the recordings. Seven conductors choose to make modifications in this passage (Example 8.4, page 57). Six conductors removed the quarter note trills in the triangle and timpani parts. Piehlmayer additionally removed trills from larger note values. Samuel completely removed the triangle in mm. 142 – 157 and again in mm. 174 – 184. Rückwardt made changes in the timpani part at mm. 158 – 190, however the modifications are audibly difficult to discern. These alterations thin out the percussion parts, and aid in the overall balance of the orchestra.

Strings

There are few alterations in the strings parts throughout the symphony. Rott utilized muted strings only in the opening of the second movement (Example 8.3). The orchestra's sustained A major chord at this point covers the upper strings' muted timbre. In the following two beats of silence, the string players must take off their mutes before 2.1 begins. Conductors may have had to forgo the mute indication altogether due to the insufficient time to quietly make the change. There is no audible evidence of players removing their mutes in any recording.

Example 8.3: Movement II, mm. 1 – 4, string excerpt

The image shows a musical score excerpt for strings, measures 1-4. The score is written for Violinen I, Violinen II, Viola, Violoncello, and Kontrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings (ppp, p, P, P, P, P) and performance instructions (mit Sordinen, ohne Sordinen, divisi, unisono, legatissimo, sempre). The page number 54 is visible at the bottom right.

Example 8.4: Movement IV, mm. 142 – 190

142 *Temp.*

Tri.

149

156 *ff*

167

176

183 *fff*

In the third movement first violin *pult* solo at m. 323, three conductors chose to use a single player. There is much rubato throughout this passage in Järvi's recording (Example 3.10). Having a single violin play the solo may allow for more artistic expression. Additionally, using a single player can avoid the intonation problems associated with just two players playing the same solo.

The violins and violas have an "E" on the downbeat of m. 471 in the third movement (Example 5.6). This note concludes the previous phrase. Rückwardt, Piehlmayer, and Albrecht chose to eliminate the downbeat on the repeat, while seven conductors are faithful to the score.

In the fourth movement, the score indicates *8va* in the violin and viola parts throughout mm. 439 – 462 (Example 8.5, page 59). Rott did suggest that the lines can be played an octave lower. In the recordings, the *8va* indication is not observed in the first and second violins. The entire viola part is difficult to isolate audibly. When audible, it is clear that the violas are not following the *8va* indication. This decision not to play this section an octave higher is practical, possibly motivated by the range of the arpeggio passages. In this excerpt, performing the parts an octave higher would result in the violins reaching pitches up to B7 and the violas up to F-sharp6. Although more practical to play at pitch, the modification will create alternate voicing crossings in the violins.⁴³

Performing Forces

In order to accommodate the orchestration inadequacies of the symphony, conductors have altered the performing forces. Rückwardt explained, "The score says four horns, I, however, would double them. In doing so a realization of the technical requirements would be

⁴³ For an example, see mm. 439 – 446 in the score. With no *8ve*, the second violins are written higher than the first violins.

more on the possible side.”⁴⁴ Albrecht used at least six horns, five trumpets, and three oboes.⁴⁵

Hawk used six horns, four trumpets, four trombones, and three flutes. Samuel utilized doubled winds and six horns in the premiere recording.⁴⁶

Example 8.5: Movement IV, mm. 452 – 454, percussion and string excerpt

The image shows a musical score excerpt for Movement IV, measures 452-454. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Pk. (Percussion), Tri. (Triangle), I. Vi. (Violin I), II. Vi. (Violin II), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The percussion part (Pk.) features a triplet of eighth notes in the first measure. The string parts (I. Vi., II. Vi., Vla., Vc., Kb.) are marked with 'fff sempre' and 'R 266'. The string parts consist of a complex rhythmic pattern of eighth notes, with some measures containing triplets. The score is written in a key signature of one flat and a 4/4 time signature.

Resources outside of this study show additional instrumentation choices. In a brief rehearsal video of Järvi and the Orchestra de Paris, six horns and six trumpets are on stage.⁴⁷ The Hans Rott journal, *Die Quarte*, states that both the Japan Philharmonic and WDR Orchestra used eight horns and five trumpets in the brass. The article’s author, Klaus Dieter-Schramm,

⁴⁴ Martin Brilla. “‘This Dig has been Worthwhile.’” *Die Quarte (The Fourth)*. 1/2004: 3-4.

⁴⁵ Hansjörg Albrecht. “Hans Rott – Orchestral Song & Symphony No.1 – Albrecht.” *YouTube*. Online video clip. Published 19 June 2014. <https://www.youtube.com/watch?v=wgPO0itTvMI> (accessed 5 October 2014).

⁴⁶ Paul Banks. “Performance Note: A Note on the Text.” *Hyperion*. Hyperion Archive Service, 1989. Web. 6 October 2014. (http://www.hyperion-records.co.uk/dc.asp?dc=D_CDH55140)

⁴⁷ Paavo Järvi. “Orchestre de Paris – Extrait de la répétition de la Symphonie n°1 de Hans Rott.” *YouTube*. Online video clip. Published 11 October 2011. <https://www.youtube.com/watch?v=8yvp-cq9UNs> (accessed 5 October 2014).

writes, "This procedure seems to have become the rule now in performances and orchestration."⁴⁸

On recalling the 1997-98 CCM Philharmonia tour, Kenneth Woods said, "Gerhard finally re-distributed the horn parts from four to six players and from three trombones to four to mitigate the problems of fatigue."⁴⁹ Due to an illness of their bass trombonist, a tuba was substituted. Woods remarked, "The addition of the tuba, although by no means historically authentic, completely solved the pitch problems in the brass section. With that extra cushion, the rest of the section found a level of accuracy and tonal warmth that was remarkable."⁵⁰

Conductors have modified the size of the orchestra. The trend is to increase the performing forces, which has proved to be not completely consistent. Woods remarked, "...I believe that Rott was one of the great visionaries, which makes me more reluctant to add to or change his music, even with the best of intentions, and yet it also does Rott a disservice to not fix what he surely would have."⁵¹

⁴⁸ Klaus-Dieter Schramm. "Hans Rott in Tokyo. (Part 1)." *Die Quarte (The Fourth)*. 1/2004: 5 - 6.

⁴⁹ Woods, "'Mahler's Sym. No. 0'."

⁵⁰ Ibid.

⁵¹ Ibid.

CHAPTER NINE

SUMMARY AND CONCLUSION

Hans Rott's Symphony No.1 in E major has existed since 1870, and only received its premiere in 1989. A general performance practice has been forming over the past three decades, supporting the idea that there is a growing interest in the work.

The Rott symphony is both a historically and structurally complex work. For a conductor studying the score for the first time, this document provides the appropriate historical information on the composer and the symphony. The thematic and structural analysis provides perspective which can assist in the organization of the musical content and the manner in which the work can be heard. Chapter 3 provides a new, comprehensive study of both the symphony's harmonic structure and thematic content. The analysis outline, found in Appendix A, not only supports the chapter, but also offers additional analytical information.

An examination of the available recordings reveal musical commonalities that exist among the varied conductors. The observations highlight some of the specific approaches conductors have implemented to deal with tempo, dynamic, articulation, balance, and orchestration concerns as they sought to establish a better performance practice. The Chapter Four study on tempo concludes that the symphony relies heavily on interpretation due to Rott's limited tempo indications. As discussed in Chapter Five, Rott's both exaggerated and limited use of dynamics has resulted in the conductors' choices of what they deemed to be suitable dynamic alterations. The over or inconsistent use of the marcato accent has resulted in weakening its overall impact. Chapter Six reveals that interpretation largely determined how and where the articulation was utilized. Rott's use of dense orchestrations, discussed in Chapter

Seven, have demonstrated that balance is a constant problem. As a result, every interpretation has clear, audible balance issues. Chapter Eight shows that every instrumental section has experienced modifications. The additional charts, translations, and errata contained in the appendices contain easily accessible information that can be used to prepare the score for performance. The overall result is intended to be a serviceable companion to the score that will enable conductors, or enthusiasts, to better understand and realize Rott's legacy.

This document serves to accompany a symphony deserving of more research and performance. For future study, it is suggested that the parameters covered in the principles from Chapters Three through Eight be explored individually in greater depth. The symphony score should be dissected and studied even further. All available recordings should be studied in a more qualified manner with more varied approaches, and if practical, the conductors' own interpretations. Also, the number of examination parameters need expansion. This document serves as a foundation for future research on Hans Rott and his music.

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APPENDIX A
SYMPHONY ANALYSIS

<i>Measure #</i>	<i>Theme #</i>	<i>Thematic Features</i>	<i>Harmonic Area</i>	<i>Other</i>
<u>Movement. I: Alla breve, E major</u>				
Exposition:				
1 – 110	1.1, 1.2		E major to B major	
1 – 72	1.1	lyrical	E major to B major	pedals B, E F-sharp
73 – 82	1.2	chorale	B major	
83 – 97	1.2	perfect 4th interval from 1.1(P4 1.1) ⁵² in horn I counter melody	B major	
98 – 110	1.1, 1.2	counterpoint, augmentation, 1.1 transforms into 1.2	B major	closing, pedal B
Development:				
111 – 230	1.1, 1.2		E-flat major to E major	
111 – 117	1.1	lyrical	E-flat major to A-flat major	
118 – 130	1.1	imitative, augmentation	A-flat major to E	pedals A-flat, F-sharp
131 – 155	1.1	fugal, diminution	E major to C	
156 – 165	1.2	chorale, tutti unison C at mm.156 – 159	A-flat major	
166 – 183	1.1	fugal	tonic C sequences to C-sharp major	
184 – 190	1.2	chorale	C-sharp major to F major	
191 – 208	1.1	imitative	transition (B-flat tonic) to B major	pedal F-sharp
209 – 230	1.1, 1.2	contrapuntal	E major	pedal B

⁵² See the trombone lines in Example 6.8 for an example of P4 1.1

<i>Measure #</i>	<i>Theme #</i>	<i>Thematic Features</i>	<i>Harmonic Area</i>	<i>Other</i>
Recapitulation:				
231 – 267	1.1, 1.2		E major	
231 – 254	1.1	chorale	E major	pedal E
255 – 267	1.2	chorale	E major	pedal E

Movement II: Sehr langsam (Adagio), A major to E major

A Section:

1 – 64	2.1		A major, anticipates move to E	
1 – 3			A major	chord, silence
4 – 64	2.1	chorale, P4 1.1 in horn I at m.34, and in in the trombones at m.44 – 46, & 52	A major	
65 – 82	2.1	chorale	A major to E	pedals A, B
83 – 87		syncopated material, fugal	dominant prolongation of E, becomes suppressed	pedal B, closing

B Section:

88 – 120	2.1		A minor, anticipates move to E	
88 – 94	2.1	syncopated & lyrical gestures, pulsing clarinets (PC 2.0) ⁵³ in mm.88 – 91	A minor	3rds pedal A & C
95 – 100	2.1	P4 1.1 variation in oboe I (O4 2.1): mm.95 – 98	dominant prolongation of E becomes suppressed	pedal B
101 – 107		syncopation, rhythmically dissonant, imitative, reminiscent to 2.1	itches C & E, to E minor, to C	pedal B
108 – 114	2.1	imitation to the quarter note, syncopation like PC 2.0, hemiolas, ascending duple octave leaps in the upper strings (SO 2.1) ⁵⁴	begins and ends on pitches C & E, unstable harmony	
115 – 120		P4 1.1 in timpani & basses	B dominant 7th flat 9	pedal B, meter change 4/4 to end

⁵³ See Example 6.2 for an example of PC 2.0

⁵⁴ See the upper strings in Example 7.3 for an example of SO 2.1

<i>Measure #</i>	<i>Theme #</i>	<i>Thematic Features</i>	<i>Harmonic Area</i>	<i>Other</i>
C Section:				
121 – 145	2.1, 2.2		B major to E major	
121 – 145	2.2	chorale, trumpet I: similar melodic contour to 1.1, timpani triplet figure (TF 2.2) ⁵⁵ beginning at m. 124	E major	pedal B
146 – 155	2.1	hemiola, P4 1.1 in the horn I pick-up to m. 146	E major	pedal E, fades to close
<u>Movement III: Scherzo: Frisch und lebhaft, C major</u>				
Exposition:				
1 – 220	3.1 – 3.5		C major to F major	
1 – 174	3.1 – 3.4		C major to G major	First Section
1 – 9	3.1	fanfare, hemiola	G dominant	
10 – 51	3.2	ländler	C major to A major	
52 – 70	3.3	ländler	A major to A minor	
71 – 89	3.4	ländler	C major	
90 – 128	3.2	ländler, imitative, sequence	C major to F dominant 7th	
129 – 141	3.1	fanfare, hemiola, added 6th (A6 3.1) in violas & horn III at m.133	F-sharp dominant 7th	
142 – 159	3.3	ländler	B major to G major	
160 – 174	3.3	ländler	G major	closing, meter change 4/4 to section close (MC4SC), silence
175 – 220	3.4 – 3.5		G major to F major	Second Section
175 – 194	3.4	lyrical, PC 2.0	G major to F major	Sehr Langsam, pedal G MC4SC
195 – 208	3.4	lyrical, like an extension of 3.4	F major	Trio, 5ths pedal F & C

⁵⁵ See Examples 6.4 and 8.5 for a scored example of TF 2.2, and for additional information see Littershied's analysis.

<i>Measure #</i>	<i>Theme #</i>	<i>Thematic Features</i>	<i>Harmonic Area</i>	<i>Other</i>
208 – 220	3.4, 3.5	3.5 emerges from 3.4, lyrical, imitative, A6 3.1 in trumpet I & horn II in mm. 210 – 211	F major	5ths pedal F & C, m.208 – 214 (TR 3.0) ⁵⁶
Development:				
221 – 539	1.1, 3.1 – 3.9		D-flat major to C major	
221 – 320	1.1, 3.2, 3.4, 3.5		D-flat major, anticipates move to E	First Devel.
221 – 246	3.2	ländler, tritone emphasis	D-flat major to sequence	Tempo di Scherzo, pedals F, C
247 – 260	3.2, 3.4, 3.5	contrapuntal, single appearance of 3.5 in trumpet I & violas: mm.252 – 253	sequence	pedal C
261 – 305	3.2	ländler	B minor to F	pedals B, C
306 – 313		transition material, lyrical, reminiscent of 3.4	F dominant 7th, flat 9	Die 8tel Triolen... pedal F, MC4SC,
314 – 320	1.1	P4 1.1, lyrical	F major to E dominant 7 th	
321 – 539	3.1 – 3.4, 3.6 – 3.8		E-flat to C major	Second Devel.
321 – 401	3.3, 3.6		E-flat to B minor	A Section
321 – 357	3.6	waltz, lyrical	E-flat major	Tempo di Scherzo
358 – 389	3.3, 3.6	ländler, contrapuntal	E-flat major to A major	
389 – 401	3.6	imitative	A major to B minor	transition, pedals A, E
402 – 539	3.1 – 3.4, 3.6 – 3.8		B minor to C major	B Section
402 – 434	3.7	fugal	B minor	
435 – 470	3.7, 3.6	imitation, repetition, SO 2.1	B minor	pedal B
471 – 500	3.8	ländler, sequence	E major	

⁵⁶ TR 3.0 refers to Mvt. III, mm. 208 – 214 and is described in Chapter 3, page 19.

Measure #	Theme #	Thematic Features	Harmonic Area	Other
501 – 515	3.8, 3.4, 3.3, 3.2	contrapuntal, similar 8 th note motion to 3.7 in cellos & basses	E major to G major	
516 – 539	3.6, 3.1, 3.2	contrapuntal	G major to G dominant 9 th	transition, pedal G
Recapitulation:				
540 – 602	3.1, 3.2, 3.6 – 3.8		C major	A' Section
540 – 551	3.2	ländler	C major	
552 – 568	3.6, 3.8	contrapuntal, ländler, 1.1 melodic contour in horn I at the pick-up to mm. 561 – 563: cf. trumpet I & horn I of Mvt. I at mm.18 – 20	E-flat major to D	
569 – 587	3.6, 3.7, 3.2, 3.1	imitative, ländler, SO 2.1	D minor 7 th to G dominant	pedals F-sharp, G, C
588 – 602	3.2	ländler	augmented harmony, C major	pedal C
<u>Movement. IV: Sehr langsam, E major</u>				
Opening Section:				
1 – 125	2.2, 3.2, 4.1, 4.2		A minor to B major	
1 – 27	3.2, 4.1		A minor to D minor	Intro. Section
1 – 10		introductory material, detached	A minor	silence
11 – 21	3.2	imitative, pitch E strike, intro. material	A minor	pedal D-sharp
22 – 27		chorale, 2.2 melodic contour in trumpet I & horn I: cf. trumpet I of Mvt. II at mm.122 – 125	D minor	
28 – 33	4.1	variation of 3.5, disjunct, recitative	D minor	pedal D, silence
34 – 70	4.1, 4.2		D minor to B minor	A Section
34 – 45	4.2, 4.1	chorale-like, fugal, 4.2 derived from 4.1, O 2.1 in oboe I at mm.43 – 46	D minor to G major	
46 – 54	4.1	lyrical, reminiscent of TR 3.0	G major to G minor	5ths pedal G & D, silence
55 – 62	4.2	chorale	D minor to E minor	
63 – 70	4.1	imitation by the quarter note	E minor to B minor	triad pedal, closing, fades

<i>Measure #</i>	<i>Theme #</i>	<i>Thematic Features</i>	<i>Harmonic Area</i>	<i>Other</i>
71 – 87			G major to G minor	B Section
71 – 76		chorale material: reminiscent of 4.2, lyrical, scalar 8 th note bass line (SBL)	G major	
77 – 87		dotted duple & triplet gestures, parallel motion, SBL, SO 2.1 in m.85 – 86	G major to G minor	
88 – 125	2.2, 4.1, 4.2		G minor to B major	A' Section/ Transition
88 – 102	4.1, 4.2	4.1 merges with 4.2, imitation by the quarter note, chorale, orchestration similar to 2.2	G minor to G major	5ths pedal G & D
103 – 115	4.1, 4.2	combined 4.1 & 4.2, fragmented, lyrical string melody	E minor	closing
116 – 125	2.2	chorale	B major	pedal B
Exposition:				
126 – 264	2.2, 4.3, 4.4,		E major	
126 – 188	4.3	chorale, TF 2.2: beginning at m. 140	E major	
189 – 205	4.4	contrapuntal, continuous 8 th note motion (CM 4.4) ⁵⁷	E major	
205 – 221		sequence material – same intervallic leaps as 4.3: cf. mm.158 – 161, CM 4.4	E major, augmented harmony	
222 – 264	2.2	augmentation	E major	pedal E, silence
Development:				
265 – 438	1.1, 4.3, 4.4, 4.1		E major	
265 – 294	4.3	fugal, CM 4.4	E major to G-sharp minor	
295 – 310	4.4, 4.3	CM 4.4	G-sharp minor to C-sharp minor	
310 – 333	4.3	lyrical, CM 4.4	C-sharp minor to F-sharp minor	
334 – 355		sequential material – march, syncopated, CM 4.4, SBL combined with pedal, dotted rhythm & triplet figures	E major to A major	pedals B, C-sharp, E
356 – 396	4.3	fugal, violin & cello accompaniment reminiscent to SBL with pedal	A major	pedal E

⁵⁷ See Example 3.17 for an example of CM 4.4

Measure #	Theme #	Thematic Features	Harmonic Area	Other
396 – 403	4.1	transition material – reminiscent of the Intro. / A' Section material at <i>Wild</i> (m.94), similar duple gesture to cellos & basses at m.105 – 109, triplet/harmonic motion similar to violins & horn III at pick-up to m.120	B dominant 7 th to E-sharp diminished 7 th	Tempo der...
404 – 409	4.3	disjunct, tritone emphasis	sequence to G major	pedals A, D
410 – 438	1.1, 4.3	imitative, contrapuntal, reminiscent of TR 3.0	G major to E major	5ths pedal B & F-sharp
Recapitulation:				
439 – 494	1.1, 4.3		E major	
439 – 465	1.1, 4.3	chorale, lyrical, TF 2.2: beginning at m.442	E major to B major	pedals E, B
466 – 482	1.1	lyrical	E major	pedals B, E
482 – 494	1.1	P4 1.1	E major	coda, pedal E, fades to end

APPENDIX B

EXCERPT CHARTS

Key for Chapters 4 - 8

Terms/ Conductor and Ensemble	Symbol/Abbreviation
Yes	X
No	O
Gerhard Samuel, Cincinnati Philharmonia Orchestra	GS
Leif Segerstam, Norrköping Symphony Orchestra	LS
Dennis Russell Davies, Radio Symphonieorchester Wien	DD
Sebastian Weigle, Münchner Rundfunkorchester	SW
Catherine Rückwardt, Philharmonisches Orchester des Staatstheaters Mainz	CR
Rudolf Piehlmayer, Philharmonisches Orchester Augsburg	RP
Paavo Järvi, Frankfurt Radio Symphony Orchestra	PJ
Marc Minkowski, Finnish Radio Symphony Orchestra	MM
Steven Eric Hawk, University of Georgia Symphony Orchestra	SH
Hansjörg Albrecht, Münchner Symphoniker	HA

Chapter 4: Tempo: A Comparative Study

Movement 1										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Opening Tempo	69	57	64	60	69	72	59	63	62	62
Tempo Variance, m.55	36	36	44	41	41	37	47	41	32	52

Movement 2										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Opening Tempo, established m. 4	42	26	45	40	40	40	45	38	45	50

Movement 3										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Opening Tempo	58	59	58	66	55	64	63	64	62	59
<i>Sehr langsam</i> , m.177	73	41	63	54	54	66	60	63	54	56
Performed Printed Tempo Changes:										
<i>... Zurückhaltend</i> , m.247	X	X	O	X	O	O	O	O	X	O
<i>... Accelerando</i> , m.254	X	X	O	X	X	X	X	O	X	O
<i>Zögernd</i> , m.260	X	X	X	O	O	X	X	O	X	X
Performed indicated Rubato in Theme 3.8 at the following entrances:										
m. 401 (Cello & Bass)	X	X	O	X	O	O	O	O	X	O
m. 408 (Viola)	O	X	O	O	O	O	O	O	X	O
m. 420 (Violin 2)	O	X	O	O	O	O	O	O	X	O
m. 427 (Violin 1)	O	X	O	O	O	O	O	O	X	O

Movement 4										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Opening Tempo, m. 2	56	42	60	52	66	58	52	62	51	52
<i>Die Halben...</i> , m. 126	70	62	69	66	70	76	68	62	64	74
<i>Tempo der Ein...</i> , m. 396	76	70	108	73	69	70	102	122	66	80
<i>Ritenu</i> treated as Half Tempo, m. 221	O	O	O	O	X	X	O	O	O	O
<i>Ritenu</i> performed, m. 295	X	X	X	X	O	O	O	X	O	O
<i>Ritenu</i> treated as Half Tempo, m. 308	X	X	X	X	X	X	O	X	X	X

Chapter 5: Dynamics: A Comparative Study

Movement 1										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Added Cresc., mm. 45 – 54	X	X	X	X	X	X	X	X	X	X
Reduced Dynamic, then added Cresc., mm. 257 – 260	O	O	O	X	O	O	X	O	X	X

Movement 2										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Reduced Dynamic, m. 12	O	X	O	O	O	O	O	O	O	O
Reduced Dynamic, m. 16	O	O	O	X	X	X	X	X	O	X

Movement 3										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH ⁵⁸	HA
Added Cresc., mm. 42 – 45	X	O	O	X	O	O	X	O	O	X
Reduced Dynamic, Added Cresc.:										
mm. 458 – 461	O	O	O	X	O	O	X	O	X	X
mm. 477 – 483	O	O	O	O	O	O	X	O	X	O
mm. 599 – End	X	O	X	X	X	X	X	O	X	X

Movement 4										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Added Cresc., mm. 255 – 258	X	X	X	X	O	O	X	X	X	X
Reduced Dynamic, then added Cresc., mm. 396 – 403	O	O	O	X	O	O	O	O	X	X

⁵⁸ Steven Eric Hawk reduced the dynamic, but did not immediately crescendo mm. 77 – 483.

Chapter 6: Articulation: A Comparative Study

Observation of the Marcato Accent in Solo Passages										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 3:										
mm. 316 – 320 (Trumpet)	X	O	X	O	O	X	O	X	O	O
mm. 323 – 328 (Violin)	O	O	O	O	X	O	X	O	O	X
Movement 4:										
mm. 29 – 32 (Horn)	X	X	X	O	O	O	X	X	X	O

Observation of the Marcato Accent in Quiet Passages										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 2:										
mm. 88 – 91	X	O	X	O	X	O	O	X	O	X
mm. 120 – 126	O	O	O	O	O	O	O	O	O	O
Movement 4:										
mm. 108 – 112	O	X	X	O	O	X	O	O	O	O
mm. 425 – 430	X	X	O	X	O	O	X	O	X	O

Observation of the Marcato Accent in Loud Passages										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 1:										
mm. 237 – 246	X	X	X	X	X	O	X	O	X	X
Movement 2:										
mm. 41 – 48	O	O	O	X	O	X	O	O	O	O
Movement 4:										
mm. 88 – 93	X	X	X	X	X	X	X	X	X	X
mm. 225 – 236	X	X	O	X	O	O	X	X	X	X

Movement 3										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Observation of/ Instruments involved in the moving line: Bass, Cello, Viola, Violin II (Theme 3.7) and Trombones (Theme 3.2), mm. 569 – 578:										
Prominence of Moving Line	++	+	+	+	++	+	+	++	++	++
Strongest Audible Voice(s)	B, S	B	B, P	B	B	B	B, P	B	B, P	B
Weakest Audible Voice(s)	W, P	W, S	W, S	W	W	W	W, S	W	W, S	W

Movement 4										
	GS	LS	DD	SW	CR	RP⁵⁹	PJ	MM	SH	HA
Observation of/ Instruments involved in the moving line: Horn I & II, Cello, Viola, Violins, mm. 225 – 236:										
Prominence of Moving Line	++	++	++	++	+	+	++	++	++	++
Strongest Audible Voice(s)	B, S	B, P	B	B	B	B	B, P	B, P	B, P	B, S
Weakest Audible Voice(s)	W	W, S	W	W	W, S	W, S	W, S	W, S	W	W
Observation of/ Instruments involved in the moving line: Trombone 1 & 2 (Theme 4.4), mm. 306 – 307:										
Prominence of Moving Line	++	+	+	+	++	+	+	+	+	++
Strongest Audible Voice(s)	S, P	B	B	W, S	S	B	B	W, S	B	B
Weakest Audible Voice(s)	B	W, P	W	B, P	B, W	W	W, S	B	W	W

Chapter 8: Orchestration: A Comparative Study

Percussion Deviations										
	GS	LS	DD	SW₆₀	CR	RP	PJ	MM	SH	HA
Movement 3:										
mm. 83 – 89	X	O	X	X	X	O	X	O	X	X
Movement 4:										
m. 126 – 190	X	O	X	X	X	X	O	O	X	X

⁵⁹ Rudolf Piehlmayer made cuts throughout mm. 225 – 236. However, the tested parameters remain the same.

⁶⁰ The timpani part in the Sebastian Weigle recording is, at times, inaudible.

Added Stopped Horn										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 1:										
m. 184	O	O	O	O	O	O	O	O	X	O
Movement 3:										
m. 70	O	O	X	O	O	O	O	O	X	O

Added Cymbal										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 1:										
m. 261	O	O	O	O	O	O	O	O	X	O
Movement 4:										
m. 474, 476 ⁶¹	O	O	X	O	O	O	X	O	X	O

<i>Pult</i> solo changed to solo										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 3:										
m. 323	O	O	O	O	X	O	X	O	X	O

Violin and Viola “E” Omitted on Repeat										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 3:										
m. 471	O	O	O	O	X	X	O	O	O	X

Audible Presence of “A” in the B Dominant Seventh Chord										
	GS	LS	DD	SW	CR	RP	PJ	MM	SH	HA
Movement 4:										
m. 263	X	O	O	X	O	X	X	O	X	O

Performed an Octave Higher in the Violins and Viola										
	GS	LS	DD	SW	CR	RP⁶²	PJ	MM	SH	HA
Movement 4:										
m. 439 – 462	O	O	O	O	O	O	O	O	O	O

⁶¹ Paavo Järvi only uses a cymbal at m. 474, and not m. 476.

⁶² Rudolf Piehlmayer made a cut at m. 442, however, the tested parameters remain the same.

APPENDIX C

TRANSLATION OF THE SCORE INDICATIONS

Note: These translations were created for my personal score study. Some of the text is in older German; hence the translations are close, but not exact. The terms below include both Italian and German text from the score. These translations do not include more common, or repetitive terminology. All translations are listed alphabetically.

Alla breve: Cut time

Alles breit und kräftig gestrich < *fff sempre*. Mit aller Kraft und sehr breit.: Everything broad and bowed with power always *fff*, with maximum power and very broad.

Alles gestossen: Pushed along, urged along

Alles markirt und breit *ff sempre*: Everything accented and broad, always *ff*

Alles nach abwärts gestrichen: always down bows

Ausklingend: die away

Beschleunigend verlaufen: quicken and disappear, running out ever faster

Beschleunigend: to quicken, accelerate

Breit hervorhebend: broadly bring out

Breit und gewichtig: Broad and weighted

Breit und kräftig gestrichen: broad and bowed with power

Breit und kräftig: broad and powerful

Breit und markig gestrichen: broad and accented bows

Breit und wuchtig: broad and massive

Breit, etwas zurückhaltend: broad, somewhat held back

Capriccioso: capricious, whimsical

Das erste Viertel *fff* das 2. Und weiterhin *ppppp*: The first quarter *fff*, the second quarter and everything that follows *ppppp*

Deciso: firm, resolute

Die 8tel Triolen wie die früheren 3, 4tel: the eighth note triplet like the previous 3/4 measure

Die Halben wie die früheren Viertel. Belebt.: The half notes like the previous quarter notes, animato

Die Schallrichter nach aufwärts: bells up

Eilend: hurrying

Ein Zweiter muß während des Wirbels Umstimmen: A second instrument's screws must be tuned to a different key

Ermattend: becoming duller, losing presence

Etwas belebter: somewhat livelier, animato

Etwas breiter als am Anfang: Somewhat broader than the beginning

Etwas langsamer: somewhat slower

Frisch und lebhaft: crisp and lively

Gerissen: pull along by force, to rip or tear

Gesanglich: vocal, like a song

Gesangvoll hervortretend: Lyrically stand out, coming to the foreground

Gesangvoll jedoch makirt hervortretend: Bring out lyrically, but nevertheless accented, not so much accented as less legato

Gestossen: push

Gut gehalten: sustained

Gut zu halten: literally 'good to hold', e.g. sustain

Hervorhebend: bring out

Hervortretend: stand out

Herworhebend gesangvoll: bring out, lyrical - “full of song” e.g., highly melodic

Im Tempo etwas strenger zurückhaltend: A held back, but stricter tempo.

Immer *ppp* bleibend ohne das geringste crescendo.: Always remain *ppp*, without the slightest crescendo

Immer schneller und schneller werdend: always becoming faster and faster

Immer schwächer werdend: always becoming softer/ weaker

***) Kleindruck Zusatz in St1; vgl. *Zu Bewertung und Chronologie der Quellenlage und Anmerkungen im Kritischen Bericht*:** Additional small print in the strings, see sources...

Lange bis zum gänzlichen Verklängen zu halten: hold a long time, fade and hold with a sense of ringing, hanging in the air

Marcato ben: well-marked

Markirt breit hervortretend: accented, broad, and stand out

Markirt breit: broad, accented

Markirt: accented, marked (emphasize)

Mit aller Kraft im früheren Tempo: With all power in the earlier tempo (Tempo I)

Mit gehobenem Schallrichter: with bells raised

Mit Leidenschaft steigend etwas eilend: with increasing passion, somewhat faster
(*accelerando*)

Mit neu aufwärts gerichtetem Schalltrichter: bells up – “with newly upright directed Sound-funnels”

Mit sordinen: with mute

Mit toller Ausgelassenheit: with mad exuberance

Nicht dämpfen: no mute

Nicht dämpfen: not dampened

Noch ein wenig belebter. Fuge.: Still a little livelier. Fugue.

Ohne sordinen: without mute

Pult solo: solo for one stand

Rubato gestrichen: pulled along Bowed or painted with rubato (give and take)

Rufend: to cry out, calling

***) S. Anmerkung zu T. 187 – 191.:** page (107) annotations for measures...

Schallrichter aufwärts: bells up

Schwer: Heavy

Sehr breit u. gewichtig: very broad and weighted

Sehr breit und stark: very broad and strong

Sehr breit und zurückgehalten: Very broad and held back

Sehr breit: very broad

Sehr kurz: very short

Sehr lang gehalten: held very long, sustained

Sehr lange, bis zum gänzlichen Verklingen, zu halten: To be held very long, until the last tone fades away.

Sehr langsam: very slowly

Sempre *ff* e marcato breit: always *ff* and broadly accent

Sempre *ff* marcato breit gestrichen: always *ff* broad, accented bows

Sempre *p* breit gestrichen. Pauken nicht daempfen.: Always *p* broad bows. Timpani not dampened.

So leise als möglich: as quietly as possible

***) T. 439 (Va: zweite Note) bis T. 462, erste Note ad. lib. eine Oktave tiefer:** In mm. 439 – 462, ad. lib. an octave lower at the first marking (violas: second marking)

Tempo der Einleitung, die Viertel wie die früheren Halben: Tempo of the introduction, the quarter notes like the previous half notes.

Tempo Imo: the tempo before

Umstimmen nach...: re-tune to...

Verhallend: fading away, but also ringing. From the word for hall, so 'how the sound dies in the space'

Verklingend: fade away

Verlaufend: Running out, finishing.

***) Vgl. Anmerkung zu den Sätzen III und IV.:** see note for movements III and IV

Wie von fern: As from a distance

Wild: passionately, wild

Wuchtig: massive

Zögernd: hesitant

Zurückhaltend: held back

APPENDIX D

TRANSLATION OF THE SCORE FOREWORD

A special thanks to Mrs. Christa Harten (Vienna), who checked tirelessly and graciously spent time reading and editing this Autograph. She gave many valuable suggestions to this source, and made this project a priority. I wanted all the details, which go back to Mrs. Harten's suggestions, comments and corrections, evidenced in the footnotes; the footnotes many times would have been longer. A heartfelt thank you to the staff of the Music Collection of the Austrian National Library, who repeatedly and responsively put in the sources for perusal. I would also like to thank Mr. Uwe Harten (Vienna), the President of the International Hans Rott Society (IHRG), for encouragement and going out of his way to provide material for the biography of Hans Rott. Mr. Frank Litterscheid (Hehlen) has kindly provided me with his submission to the University of Hildesheim 1997 Diploma thesis entitled "The E major symphony by Hans Rott (1878-80) in the tension late Romantic symphonic" available. The IHRG took over the financing of supplementary sources. For her willingness to discuss and her moral support which helped endure the many unpleasant phases of proofreading, I have Mrs. Jin-Ah Kim (Münster) to be obliged. Last but not least, Mr. Andreas Meurer from Verlag Ries & Erler (Berlin), who entrusted me with the publication of the work; thanks for his patience for persistently finalizing the resisting work. Mr. Sebastian Weigle, the musical director of the premiere of this symphony according to this version, I owe thanks for providing his corrections and suggestions for improvement.

Bad Bentheim, in August 2003 and May 2004 Bert Hagels

APPENDIX E

ERRATA: SCORE AND PARTS

Note: The list below includes errors found during my rehearsal process. Both the score and parts contain inconsistencies true to the original sources that should be further investigated and included in a more inclusive errata list. In particular, I found the articulation markings in the score and parts, and the lack of block dynamics in the parts, the most problematic during the rehearsal process.

Movement I

m. 197, Horn I: the fourth beat is missing a concert F quarter note in the part

m. 208, Oboe I: the A natural should be an A-sharp in the part

Movement III

m. 253, Viola: second note in the triplet should be an E-flat in the part and score

m. 323, Violin I: the *onhe Sordinen* indication should be removed from the part and score

m. 366, Violin I: *unisono loco* indication is missing in the part

Movement IV

m. 84, Cello & Bass: the *arco* indication is missing in both the parts and score

m. 100, Clarinet II: the indication should be a *diminuendo*, not *crescendo* in the part

m. 346, Cello & Bass: the eighth note on the fourth beat should be a B, not a G-sharp in the parts

- m. 410, Horns I, II, III, & IV: [*ppp*] indication is missing in the score
- m. 416, Bass: the *arco* indication is missing in both the part and score
- m. 441, Trombone I: the second and third beats should be a C-sharp and B natural in the part