

GEORGE W. CHADWICK
Symphony No. 2

New World Records 80339

HORATIO PARKER
A Northern Ballad

The "Second New England School"

George Whitefield Chadwick and Horatio Parker were members of the first real school of composers in the United States, a group that included John Knowles Paine, Arthur Foote, Edward MacDowell, Amy Beach, and later Charles Martin Loeffler, Frederick Shepherd Converse, and Henry F. Gilbert. This assembly of American composers is often labeled "the second New England school" (the "first" school was an informal group of independent singing-school masters and composers during and after the American Revolution whose best-known member was William Billings).

The end of the nineteenth century saw the appearance of many talented, professionally trained composers composing in the "cultivated" genres ranging from the art song to symphony, oratorio, and opera. These men and women worked with energy, high idealism, and a level of craftsmanship that should win them places of honor in the development of our country's music. Among American cities, Boston enjoyed a unique position because of its large number of fine composers, educational institutions, performance opportunities, and a social milieu that encouraged the connections among these composers that made them truly a school of American music. They met at concerts and in clubs; they played their music for one another and discussed it frankly. Many of them were prominent teachers as well.

The second New England school appeared at a time when Germany held cultural hegemony over European and American musical life. American composers operated exactly as did the young nationalistic composers in Russia, Bohemia, Scandinavia, Poland, England, and Hungary (to name several countries that also had to contend with German dominance in the nineteenth century): proving their competence by writing works in the accepted international style while gradually developing their own personalities. Lack of familiarity with much of their music has prevented us from recognizing the personal styles of each of these American composers, whose significance has never been adequately celebrated. They deserve at least the laurels accorded to their counterparts in European countries as pioneers in a native musical life and as worthy composers in their own right.

George W. Chadwick (1854-1931)

Chadwick's life was somewhat atypical for a Boston composer. Not only did he lack a Harvard education, but he had even dropped out of high school, though that did not prevent him from becoming a connoisseur of the new realistic painting and literature. Paternal opposition to a career in music forced Chadwick to become self-supporting at an early age; this probably had something to do with the independent spirit he showed throughout his life. Chadwick went to Leipzig in the fall of 1877 to study with Carl Reinecke and Salomon Jadassohn, who declared, when he left the conservatory in the spring of 1879, that he possessed "a talent for composition quite out of the ordinary." In Leipzig he composed his first orchestral work, the overture *Rip van Winkle*, which at once received performances in Germany and America. After a further year studying with Rheinberger in Munich, Chadwick returned home in 1880. *Rip van Winkle* had already been performed in Boston

with great success, and the young man was welcomed as a significant addition to the musical life of the city. For a half century he was a cornerstone of Boston's artistic life as a conductor, teacher, and director (from 1897) of the New England Conservatory, but primarily as a prolific composer: his output includes seven works for the stage, from operetta to verismo opera; nearly thirty orchestral scores; twenty works for chorus and orchestra, and many smaller choral pieces; five string quartets and a piano quintet; over one hundred songs; and works for piano and for organ.

Chadwick's music is characterized by warmhearted melodies, spirited rhythms, and brilliant orchestral writing that gives something worth playing to every member of the ensemble. The European composer closest in style is probably Dvořák. The comparison is not frivolous; many hearing Chadwick's Second Symphony for the first time have thought of Dvořák's *New World Symphony*, often cited a work that taught American composers how to write American music. It is a useful corrective to note that Chadwick composed his Second Symphony 1883 and 1886, nearly a decade *before* Dvořák's American visit. It is perhaps fairer to say that Chadwick and Dvořák shared a musical outlook that made them strikingly akin, including their use of thematic ideas that could be, but are not, folk melodies.

The second movement (*Allegretto scherzando*) was first heard in a Boston Symphony Orchestra performance on March 7 and 8, 1884. At the premiere, the movement was played twice by audience demand--an unprecedented occurrence in the history of the orchestra. As a reviewer for the *Boston Transcript* noted, the work "positively winks at you." The Boston Symphony performed the entire symphony under the composer's direction on December 10 and 11, 1886. Again the response of the audience was enthusiastic, though the *Transcript* critic complained that the work as a whole was too light to qualify for so "severe" a form as the symphony. This was neither the first nor the last time that critics took Chadwick to task for what we now recognize as a Yankee sense of humor in his music.

Chadwick's Second Symphony is unified by the pentatonic horn call that opens the work. This motto reappears throughout the symphony and returns climactically at the very end. The first movement's slow introduction grows out of the horn call and leads to an extended sonata form, the first theme of which is derived from the motto. The popular second movement is the section most evidently linked to folk elements. A minor-key reminiscence of the horn motto opens the slow movement, leading to a measured, somber melody. Its middle section is a contrasting intermezzo. The finale is built on lively themes again derived from the horn motto now turned into an energetic upward-striving figure. Thematic ideas from throughout the symphony are recalled in the coda, which culminates in a forceful, richly scored treatment of the generating horn call.

Horatio Parker (1863-1919)

Chadwick's first composition student in Boston was Horatio Parker, then in his late teens. The two composers quickly passed beyond the teach-pupil relationship and became lifelong friends. It was probably Chadwick's triumphant return from Germany that sparked Parker's desire to study with him and emulate him. Both men held high artistic goals; both experienced the frustration of being native artists in a country that bowed to Germany, and both tempered their frustration with a wry sense of humor.

After advanced studies with Rheinberger in Munich, Parker returned to Boston where he found rapid success, no doubt partly due to his refined manner (as opposed to the sometimes prickly Chadwick). He eventually became a distinguished professor at Yale, where such very different pupils as Charles

Ives and Roger Sessions remembered him with considerable respect. Parker was especially active as a choral composer; his oratorio *Hora novissima* was once the most famous and widely performed of all American choral works.

In general Parker was less overtly nationalistic than Chadwick, generally avoiding American subjects. His style was more abstract as well. His love of contrapuntal elaboration (a useful skill for a choral composer) is apparent even in a purely orchestral work like *A Northern Ballad*, which he completed on March 11, 1899. Parker conducted the New Haven Symphony in the first performance on April 7. Within a year it had been performed by the symphonies of Boston, Chicago, Cincinnati, and New York. Oddly, for a work that initially enjoyed such success, the score has never been published and it remains almost entirely unknown.

Parker's title implied no nationalistic aspirations; he left no hint as to which northern area he intended to portray. The work begins in E minor with a theme described by Parker as "of the folk-song variety" (a character reinforced by modal harmonizations) sounded pungently in the woodwinds. The *Allegro non troppo* is derived largely from the introduction. Two successive lyric themes in D minor (one introduced by strings, the other by the flute) provide strongly contrasting material, soon enlivened by a rhythmic figure in the flute with triangle accompaniment. These materials are the basis for an expansive discourse in sonata form. The recapitulation gives every indication of being about to end in an academically correct E major when a poignant new development of the lyric material culminates in a radiant coda rather surprisingly in D flat--an early example of what has come to be known as a "progressive tonality."

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra. His research interests include the music of the second New England school, particularly George W. Chadwick; he has produced an album of Chadwick's five string quartets and piano quintet for Northeastern Records.

SELECTED BIBLIOGRAPHY

George W. Chadwick

Engel, Carl. "George W. Chadwick," *Musical Quarterly*, X (1923), p. 438.

Langley, A.L. "Chadwick and the New England Conservatory of Music," *Musical Quarterly*, XXI (1935), p. 39.

Ledbetter, Steven. *George W. Chadwick: A Sourcebook*. Detailed catalogue of works. Unpublished, copy on deposit in New England Conservatory Library, 1985.

----, and Victor Fell Yellin. "Chadwick, George W.," in *The New Grove Dictionary of American Music*. H. Wiley Hitchcock and Stanley Sadie, eds. London and New York: Macmillan, 1986.

Yellin, Victor Fell. "Chadwick, American Realist," *Musical Quarterly*, LXI (1975), p.77.

Horatio Parker

Chadwick, George W. *Horatio Parker*. New Haven: Yale University Press, 1921.

Kearns, William K. *The Life and Music of Horatio Parker*. Metuchen, N.J.: Scarecrow, forthcoming.

----. "Parker, Horatio," in *The New Grove Dictionary of American Music*. H. Wiley Hitchcock and Stanley Sadie, eds. London and New York: Macmillan, 1986.

Semler, Isabella P. *Horatio Parker: A Memoir for His Grandchildren*. New York: Putnam, 1942; reprinted New York: Da Capo, 1973.

Smith, David Stanley. "Study of Horatio Parker," *Musical Quarterly*, XVI (1930), p. 153.

Strunk, Oliver W. "Works of Horatio W. Parker," *Musical Quarterly*, XVI (1930), p. 164.

SELECTED DISCOGRAPHY

George W. Chadwick

Euterpe. Louisville Orchestra, Jorge Mester conducting. Louisville LS-753.

Symphonic Sketches. Eastman-Rochester Orchestra, Howard Hanson conducting. Mercury SRI-75050.

Symphony No. 2 in B flat (abridged). Royal Philharmonic, Karl Krueger conducting. Society for the Preservation of the American Musical Heritage MIA-134.

Symphony No. 3 in F. Royal Philharmonic, Karl Krueger conducting. Society of the Preservation of the American Musical Heritage MIA-140.

Sinfonietta in D. American Arts Orchestra, Karl Krueger conducting. Society of the Preservation of the American Musical Heritage MIA-104.

Tom O'Shanter, Vienna Symphony, Max Schoenherr conducting. Desto DST-6421.

Horatio Parker

Hora novissima. Vienna Symphony, William Strickland conducting. Desto DST-6413/14.

Mona, prelude. Eastman-Rochester Orchestra, Howard Hanson conducting. Mercury SR-90524.

A Northern Ballad. Royal Philharmonic, Karl Krueger conducting. Society for the Preservation of the American Musical Heritage MIA-132.

Vathek. Royal Philharmonic, Karl Krueger conducting. Society for the Preservation of the American Musical Heritage MIA-138.

The Albany Symphony Orchestra was formed in 1931 as the People's Symphony of Albany, and was renamed the Albany Symphony Orchestra in 1935. The orchestra regularly performs contemporary American music in its subscription concerts; it is a five-time recipient of the ASCAP award for Adventurous Programming of Contemporary Music. The Albany Symphony can also be heard performing works by Daniel Gregory Mason, Quincy Porter, John Alden Carpenter, and Henry Hadley on New World Records 80321.

Julius Hegyi was trained at the Juilliard School. He has been Music Director of the Albany Symphony since 1965, and received in 1983 the Alice M. Ditson Award from Columbia University for service to American music.

Horatio Parker:

1- A Northern Ballad (13:22)

George W. Chadwick:

Symphony No. 2 in B flat, Op. 21

2- 1. Andante non troppo; Allegro con brio (13:12)

3- II. Allegretto scherzando (5:36)

4- III. Largo e maestoso (8:47)

5- IV. Allegro molto animato (9:13)

Albany Symphony Orchestra

Julius Hegyi, conductor

Producer: Elizabeth Ostrow

Recording engineer: John Newton
Assistant engineers: Edward Abbott, E. Amelia Rogers
Recorded at the Troy Savings Bank Music Hall, Troy, New York, November 10, 1985
Recorded on Sony PCM 1610
Console: Studer 961
Monitors: B & W 801
Amplifier: Threshold S-500 Series 2
Microphones: Schoeps
Digital editing and disc mastering: E. Amelia Rogers
Cover design: Bob Defrin
Special thanks to the Edwin A. Fleisher Collection of the Free Library of Philadelphia for providing scores for this recording.

©1986 ©1986 Recorded Anthology of American Music, Inc.

This recording was made possible with grants from the National Endowment For The Arts, The New York State Council On The Arts, and Francis Goelet.

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper; Ben Schmich, Production Associate.

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:
David Hamilton, Treasurer; Milton Babbitt; Emanuel Gerard; Adolph Green; Rita Hauser; Herman E. Krawitz; Arthur Moorhead; Elizabeth Ostrow; Don Roberts; Patrick Smith; Frank Stanton.

Francis Goelet (1926-1998), Chairman

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED WITHOUT
WRITTEN PERMISSION OF R.A.A.M., INC.**

NEW WORLD RECORDS
16 Penn Plaza #835
NEW YORK, NY 10001-1820
TEL 212.290-1680 FAX 212.290-1685
Website: www.newworldrecords.org
email: info@newworldrecords.org

LINER NOTES © Recorded Anthology of American Music, Inc.