



University Music Class Room,

EDINBURGH.

---

FOUR HISTORICAL CONCERTS.

---

**CONCERT IV.**

WEDNESDAY, FEBRUARY 3, 1904.

**The Waltz from Mozart to Johann Strauss, the Younger;**  
and Two Overtures by Auber and the Reid Music.

---

*Performers—*

An Orchestra of Forty-three Players from the Scottish Orchestra  
conducted by PROFESSOR NIECKS.

## HISTORICAL SKETCH OF THE WALTZ.

The French have sometimes claimed for the Waltz a French origin, deriving it from the Volte (called in Italy Volta), which, according to Thoinot Arbeau, the author of the *Orchésographie* (1588), was a kind of Provençal galliard (Gaillarde, Gagliarda), a dance in ternary time the movements and steps of which were made *en tournant le corps*. And those who advance the claim assert that this dance was subsequently adopted by Germany, and towards the end of the 18th century came back again to France. The Germans, on the other hand, admit no other than a German origin, tracing the Waltz to the Springtanz, the second part of mediaeval dances, the first part of which was in binary time; or at least tracing it to still popular but old German tunes—for instance, "Ach, du lieber Augustin," of the 17th century—which at first were genuine waltzes and only afterwards became songs. The examination of the facts and fancies involved in these arguments requires more time than they and their outcome are worth. At any rate, a study within less ambitious, but safer, limits will be sufficiently interesting and in a higher degree profitable.

The English word Waltz and the French Valse come from the German name of the dance, Waltzer ("Roller," from waltzen, "to roll"). Ländler ("country dance," in contradistinction to "town dance"), Dreher ("Turner"), Deutscher Tanz (German dance), Allemande (not to be confounded with the Allemande in binary and quaternary time), and Tedesco (German dance), are only other names for the same thing. The earlier waltzes are for the most part slow—the Ländler is usually so at all times—the later waltzes, since the rise of the Viennese waltz, are generally quick. The period from 1780 to 1830 comprises the development of the modern waltz. The country dance became a town dance when in 1786 the Viennese saw it danced on the stage in Martin y Soler's extraordinarily successful comic opera *La Cosa rara*, and at once took a fancy to it. In the next decade it made its way to Paris and to London. However, it is said that the modern form of dancing the waltz was not introduced into England till 1812; and then it met with severe criticism, being

described as voluptuous, as destitute of grace, delicacy, and propriety, and as a disgusting practice. The attribution of voluptuousness is to be found in Byron's satirical poem *The Waltz*, called "an apostrophic Hymn." But neither the censurers in England, nor those on the Continent (including Madame de Genlis), could prevent the dance from becoming all the rage.

Not to mention the essays and achievements of less known individuals, Haydn, Mozart, and Beethoven, and Kozeluch, Dittersdorf, Eybler, Süßmeyer, Gyrowetz, and Hummel wrote waltzes (Deutsche Tänze) for the orchestra or for the pianoforte, or for both. Haydn composed in 1792 a set of twelve for the annual ball of the Vienna Society of Artists. Beethoven did the same in 1795, arranged them for the pianoforte, and published two more sets for the pianoforte in 1799 and 1802. Of Mozart there are many sets dating from 1787 onwards. The great composers, however, who most contributed to the development of the modern waltz are Weber (1786-1826) and Schubert (1797-1828), who were followed immediately by Lanner and Strauss.

In 1802 the well-informed Koch could write in his Musical Lexicon that the waltz had usually two repeated parts of eight bars each. Comparing this simple and scanty form with the Lanner and Strauss waltz, we see many and great changes. Firstly, the latter consists of a chain of five two-part waltzes; secondly, the parts contain mostly sixteen bars, and the first of the two has occasionally a few introductory bars of the same measure, but outside the periodic structure; and thirdly, the chain of waltzes is preceded by an Introduction of some length in a different measure and *tempo*, and followed by a Finale (or Coda), which, besides some new matter, brings a summary of the contents of the preceding waltzes. Now it would be a mistake to say that Lanner and Strauss were the inventors of these changes; but we may say that they established and developed what others only occasionally and perhaps imperfectly attempted. Schubert in his waltzes, Ländler, and Deutsche Tänze—the earliest of which are of 1813, 1814, 1818, and 1819—adheres for the most part to the old form of twice eight bars. But we find also parts of more bars, and at least once introductory bars outside the periodicity. On the other hand, we look in vain for an Introduction and a Finale, except in one case, the set for stringed instruments of 1813, which has a Coda. This coda, however, does not contain a summary. In the same set Schubert departs also from the twice eight-bar form, and employs the minuet form—that is to say, a two-part waltz is followed by a two-part trio, after which the first two parts are repeated. Sometimes there are even two trios. Each of the three sets by Beethoven has a

coda that does not refer to the preceding matter; and while the second and third consist of two-part waltzes, the first (for orchestra) comprises two-part waltzes, and waltzes with two-part and one part trios. To return to Schubert, the importance of his waltzes—and in speaking of their importance, one thinks of those for the piano, not of the five early ones for strings—lies chiefly in their content, which is melodically and harmonically, and as regards expression, of fabulous wealth. Let us yet note about them that the sets are rather series than chains. Weber wrote waltzes for the pianoforte, for wind-band, and for the orchestra. Of them especially two interest us. One of these, the Freischütz waltz (composed in 1818, performed in 1821), a peasants' waltz, belongs more to the old than to the modern time. Leaving out of account the coda, which serves a scenic effect, it has three parts of eight bars each, the third repeating the first. The other waltz, the *Aufforderung zum Tanz* ("Invitation to the dance," composed in 1819, and published in 1821), on the other hand, is out and out modern in spirit and form. Of course, the form exceeds the limits of the dance form, being a rondo and thus entitled. But this has not prevented its effective use in the ball room, and its powerful influence not only on subsequent composers of salon waltzes, but also on composers of ball-room waltzes. It exercised its influence by the expressive slow introduction, and especially by the immense verve of the following poem, the incarnation of the spirit of the modern waltz. It is also noteworthy that Schubert and Weber were among the first who persistently used the afterwards invariable accompaniment of a bass-note on the first beat and chords on the second and third beats. With Mozart and Beethoven that form of accompaniment was exceptional. Nor was it the rule with other composers, high or low, of their time.

What we have considered so far is preliminary and introductory. The era of the modern waltz, that is the Viennese waltz, begins with Lanner and Strauss; and these two and one of the latter's sons, all of them Austrians and residents of Vienna, are the greatest waltz composers, indeed the greatest dance composers the world has seen, and indisputably real geniuses. The third decade of the 18th century may be, roughly speaking, indicated as the time of the full efflorescence of the modern waltz. Joseph Lanner (1801-43) was first in the field. Johann Strauss I. (1804-49), although for a time in Lanner's band, soon founded one of his own. They became quickly the darlings of the Viennese, nay, their divinities. Here is what Hanslick says in his *Geschichte des Wiener Concertwesens*. "Every nation may envy Austria her Strauss and Lanner. They have filled the waltz-form with an undreamt-of musical charm and true poetic life. They

interest the musician and make the people happy. But it is hardly possible to form now an adequate idea of the enthusiastic intoxication into which they transported Vienna. 'Sperl' and 'Volksgarten' were on Strauss and Lanner days actually the most favoured and frequented concert localities. There was never lack of novelties. By 1839, both Strauss and Lanner had published more than a hundred 'works.' Over each new set of waltzes the journals got into ecstasy; and innumerable articles appeared about Strauss and Lanner—they were of all sorts, *schwärmerisch*, humoristic, pathetic, and certainly longer than those devoted to Beethoven and Mozart." The two waltz composers of their time next to them in greatness were the Bohemian Joseph Labitzki (1802-81), and the Hungarian Joseph Gungl (1810-89). Of notable waltz composers outside Austria and its neighbouring countries have to be mentioned especially the Dane Hans Christian Lumbye (1810-74), and the Frenchman Olivier Métra (1830-89), and the Alsatian Emile Waldteufel (b. 1837), who, however, belong to the minor gods, being inferior in originality and wealth of imagination. A major god arose again in Johann Strauss II., a son of Johann Strauss I., who distinguished himself also as an operetta composer. There were more dance composers of the name of Strauss and of Gungl, but they count for little beside their more famous namesakes. These and many others bearing less illustrious names may be passed over in a brief sketch. What, however, must not be passed over is the not unnecessary declaration that the waltzes of the great waltz composers are real works of art which can be and deserve to be admired by the serious musician. It would be easy to draw up a long list of famous musicians who took and take delight in waltzes. Among them would be found Mendelssohn and Brahms. So our love need not be shamefaced.

## Programme.

---

1. GENERAL JOHN REID, Founder of the Chair of Music in the University of Edinburgh (born on February 13, 1727):

*Introduction, Pastorale, Minuet, and March.*

2. WOLFGANG AMADEUS MOZART (1756-91):

*Nos. 1 and 6 of Six German Dances* (1788).

3. LUDWIG VAN BEETHOVEN (1770-1827):

*Nos. 7 and 8 of Twelve German Dances* (1795).

4. FRANZ SCHUBERT (1797-1828):

*No. 5 and Coda of Five German Dances with Coda and seven Trios*, for String Quartet (1813). This dance has two Trios and a Coda.

5. CARL MARIA VON WEBER (1786-1826):

(a) *Waltz from "Der Freischütz"* (composed 1818, performed 1821).

(b) "*Aufforderung zum Tanz*" (Invitation to the Dance), *Rondo brillant* (composed in 1819, and published 1821). The pianoforte composition has been orchestrated by Hector Berlioz, and his version will be given. It has also been orchestrated by Weingartner, but with many additions of his own in the music.

6. D. F. E. AUBER (1782-1871):

*Overture to "Le Cheval de bronze"* (1835).

7. JOSEPH LANNER (1801-43)

(a) *Pester Walzer*. Op. 93.

(b) *Die Schönbrunner Walzer*. Op. 200.

8. JOHANN STRAUSS, the Elder (1804-49):

(a) *Gabrielen Walzer*. Op. 68.

(b) *Taglioni Walzer*. Op. 110.

9. JOSEPH LABITZKI (1802-81):

*Die Grenzboten Walzer*. Op. 156.

10. JOSEPH GUNGL (1810-89):

*Träume auf dem Ocean*. Op. 80.

11. HANS CHRISTIAN LUMBYE (1810-74):

*Kroll's Ballklänge*.

12. D. F. E. AUBER (1782-1871):

*Overture to "Lestocq."*

13. OLIVIER METRA (1830-89):

*Les Roses*.

14. EMILE WALDTEUFEL (b. 1837).

*Les Patineurs*. Op. 183.

15. JOHANN STRAUSS, the Younger (1825-99).

(a) *An der schönen blauen Donau*. Op. 314.

(b) *Künstler Leben*. Op. 316.

## DATES AND PROGRAMMES OF THE FOUR HISTORICAL CONCERTS.

*November 18, 1903.*—A Recital of Original Pianoforte Duets, interspersed with Songs by Adolf Jensen. Performers: Mr ARTHUR DACE, Mr FRANCIS GIBSON, and Miss MARION RICHARDSON.

*December 16, 1903.*—A Concert of Wind-Instrument Music. Performers: The Queen's Hall (London) Wind-Instrument Quintet—Messrs A. FRANSELLA (flute), D. LALANDE (oboe), M. GOMEZ (clarinet), E. F. JAMES (bassoon), and A. BORSORF (horn).

*January 20, 1904.*—A Liszt Pianoforte Recital, illustrative of the different classes of the Master's Music for Pianoforte Solo. Performer: Mr PAUL DELLA TORRE.

*February 3, 1904.*—The Waltz from the 18th to the 20th century (from Mozart to Johann Strauss, the Younger), and two Overtures by Auber. Performers: An Orchestra of Forty-two Players from THE SCOTTISH ORCHESTRA, conducted by Professor NIECKS.

FREDERICK NIECKS,

*Reid Professor of Music.*