PROGRAMMATISM IN CARL REINECKE'S SONATA, OPUS 167, "UNDINE":
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF
SELECTED WORKS OF A. VIVALDI, J. S. BACH,
G. P. TELEMANN, K. D. VON DITTERSDORF,
C. NIELSEN, F. MARTIN, J. RIVIER,
S. PROKOFIEFF, O. MESSIAEN,
M. CASTELNUOVO-TEDESCO,
N. CASTIGLIONI, AND
E. BOZZA

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
December, 1981

The Lecture Recital was given on July 28, 1981. Its subject, Carl Reinecke's "Undine" Sonata, is a major work written for flute during the nineteenth century. Reinecke was highly respected as a conductor and pianist; his great love for the classical style tempered his Romanticism and conditioned his approach to both performance and composition.

The subtitle of the sonata suggests a program based on Friedrich de la Motte Fouqué's short novel, *Undine.* Although few flutists are familiar enough with this tale to recognize its application to the sonata, an exploration of the program implied by the subtitle adds materially to an understanding and appreciation of the work; to a large extent, the content of each movement is conceived in terms of the program. Further examination of Reinecke's life and philosophy reveals that both the choice of this particular literary subject and
the uniting of Romantic pictorialism with classical form were entirely characteristic of his writing.

Since Reinecke specified no program other than the subtitle, any relating of the music to specific events in the story is necessarily a subjective postulation. The musical content of the work makes it fairly easy to establish a broad correspondence between the movements of the sonata and the progress of the story, however, leaving details to the individual imagination. Within the paper, the pictorial aspects of the music are explored in the belief that they can not only assist in an appreciation of the work, but also provide a guide to the performer for its interpretation.

An arrangement of the "Undine" Sonata for clarinet and piano is discussed in the first appendix, staged versions of the Undine story are listed in the second appendix, and diagrams of individual movements of the sonata appear in the third appendix.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music

presents

Myrna W. Brown

in a
Graduate Flute Recital

Roger Keele, piano
Dale Peters, harpsichord
Elizabeth Adkins, violin  Joni Walker, viola
Elizabeth Lindsey, violin  Christopher Adkins, cello

Monday, June 11, 1979  6:30 p.m.  Concert Hall

PROGRAM

Suite in A Minor .............................. G. P. Telemann
  III. Air à l'italien
  VII. Polonaise
  II. Les Plaisirs

Image ........................................ Eugene Bozza

Sonata No. 7 in G Minor ............................. J. S. Bach
  Allegro moderato
  Adagio
  Allegro

INTERMISSION

Concerto pour flûte ............................. Jean Rivier
  Allegro Moderato
  Lento sensible
  Molto vivace

Ballade ......................................... Frank Martin

This recital is presented in partial fulfillment of requirements for the degree Doctor of Musical Arts.
North Texas State University
School of Music

presents

Myrna W. Brown

in a

Graduate Flute Recital

assisted by

Judy Fisher, piano
Leslie Ing, violin
Elizabeth Lindsay, violin
Joni Walker, viola
Christopher Adkins, cello

Thursday, April 3, 1980 5:00 p.m.  Concert Hall

PROGRAM

Concerto in E Minor .......................... Karl Ditter von Dittersdorf
Moderato quasi Andante
Adagio
Presto

Trois Impressions ............................ Eugene Bozza
La Fontaine de la Villa Médicis
La Petite Nymphe de Diane
La Danse d'Elke

INTERMISSION

Concerto ........................................... Carl Nielsen
Allegro moderato
Allegretto

Le Merle Noir ................................. Olivier Messiaen

This recital is presented in partial fulfillment of requirements
for the degree Doctor of Musical Arts.
North Texas State University
School of Music

presents

Myrna W. Brown
in a
Graduate Flute Recital

assisted by
Judy Fisher, piano
Leslie Ing, violin
Terry Pollak, violin

Charles Postlewaite, guitar
Joni Walker, viola
Christopher Adkins, cello

Tuesday, November 25, 1980
5:00 p.m.
Concert Hall

PROGRAM

Le Quattro Stagioni: I. La Primavera
  Allegro
  Il Capraro Che Dorme: Largo
  Danza Pastorale: Allegro

Sonatina pour Flûte et Guitare, op. 205
  Allegretto grazioso
  Tempo di Siciliana (Andantino grazioso e malinconico)
  Scherzo-Rondo: Allegretto con spirito

INTERMISSION

Gymel
Sonata for Flute and Piano, op. 94
  Andantino
  Scherzo: Allegretto scherzando
  Andante
  Allegro con brio

This recital is presented in partial fulfillment of requirements for the degree Doctor of Musical Arts.

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NORTH TEXAS STATE UNIVERSITY
School of Music
presents

Myrna W. Brown
Flutist

in a

D. M. A. Lecture Recital
assisted by
Judy Fisher, pianist

Tuesday, July 28, 1981  4:00 p.m.  Concert Hall

Programmaticism in Carl Reinecke's Sonata, Opus 167, "Undine"

Intermezzo

Sonata, op. 167, "Undine"
Allegro
Intermezzo: Allegretto vivace
Andante tranquillo
Finale: Allegro molto agitato ed appassionato, quasi Presto

Presented in partial fulfillment of requirements
for the degree Doctor of Musical Arts.
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PROGRAMMATICISM IN CARL REINECKE'S SONATA, OPUS 167, "UNDINE"

Carl Reinecke's compositions for the flute constitute a solidly-crafted, welcome alternative to the more prevalent airs and variations so popular in nineteenth-century salon music. In addition to the subject of this paper, the "Undine" Sonata, he also wrote a highly-regarded concerto for flute and orchestra, provided the standard set of cadenzas for Mozart's Concerto for Flute and Harp, and ended his long productive career with the lyrical Ballade for flute and orchestra. While these have never disappeared from the repertoire, the strong resurgence of interest in nineteenth century flute music during the past decade has occasioned more frequent performances and given them even greater prominence.


4. Carl Reinecke, Ballade für Flöte und Orchester, op. 288 (Leipzig: Zimmermann, 1911). Reinecke also included the flute in two chamber works for winds: the Sextet, op. 271, for flute, oboe, clarinet, two horns, and bassoon; and the Octet, op. 216, for flute, oboe, two clarinets, two horns, and two bassoons.
In one respect the "Undine" Sonata differs from the other works: its subtitle suggests a program. Few flutists today are familiar enough with the legend of Undine to recognize its application to the sonata or to convey the musical portrayal of the story's progress. Yet an exploration of the program implied by the subtitle adds materially to an understanding and appreciation of the work and provides a valuable key to its interpretation; to a large extent, the content of each movement is conceived in terms of the program. Further examination of Reinecke's life and philosophy reveals that both the choice of this particular literary subject and the uniting of Romantic pictorialism with classical form were entirely characteristic of his writing.

The composer of the "Undine" Sonata, Carl Heinrich Carsten Reinecke, was a man of many gifts and accomplishments who is primarily remembered today for his long term as conductor of the Gewandhaus Orchestra in Leipzig, certainly one of the most influential and prestigious musical posts in Germany.5

Born in 1824 in the North German town of Altona, Reinecke received his entire musical education from his father, Johann Peter Rudolf Reinecke, a teacher of theory and the author of several textbooks. In addition to training him as a pianist,

the senior Reinecke taught his son to be proficient on both violin and viola and gave him a thorough grounding in counterpoint and formal composition. The boy played his debut with the local orchestra under his father's direction at the age of twelve, performing two movements of Beethoven's Piano Concerto in C Major.6

Carl Reinecke left his father's tutelage in 1843 in search of broader musical horizons. In the ensuing years he absorbed the influences and made the acquaintances which determined his musical outlook and future, performed frequently as piano soloist and chamber musician and broadened his background by accepting musical employment of various kinds, always in search of a suitable permanent position. He served as court pianist to King Christian VIII of Denmark, concertized extensively in several countries, and developed an abiding love for chamber music as a member of several chamber groups.7

In 1852, Ferdinand Hiller invited him to teach at the Conservatory in Cologne, initiating his distinguished career as a teacher. The city of Barmen employed him as musical director in 1854, where he first conducted choir and orchestral works. He replaced Johann Theodor Mosewius as academic

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director and conductor of the renowned Singakademie in Breslau in 1859, where he also founded a series of orchestral concerts. During this musical apprenticeship Reinecke made a reputation for himself as a pianist, as a teacher, and as a conductor.

But the city which impressed itself most deeply upon his imagination was Leipzig, where Mendelssohn presided over the Gewandhaus Orchestra and Music Conservatory and gathered around himself some of the most prominent musicians of the day, including Ignaz Moscheles, Ferdinand David, Niels Gade, Ferdinand Hiller, and the young Joseph Joachim. Leipzig was also the home of Robert and Clara Schumann in the early 1840's. It was Schumann's opinion that nowhere else in Germany—or perhaps in the world—was there a better place for a young musician than Leipzig.

Reinecke lived in this musical mecca from 1843 to 1846, making his debut as a piano soloist with the Gewandhaus Orchestra on November 16, 1843, playing Mendelssohn's Serenade and Allegro Giocoso. Though he learned his art from his father, the influence of Mendelssohn and Schumann determined his vision of the musical ideal from which he

8. Ibid., See also Wasielewski, op. cit., 15-25.
never wavered. He returned to Leipzig between engagements elsewhere for the stimulation it afforded, and in 1860, when his apprentice years were done and his reputation as a celebrated pianist and conductor had been made, he returned to accept the position of Kapellmeister there--director of the Gewandhaus orchestra concerts.

Reinecke held this important post for 35 years, concurrently teaching at the Music Conservatory and performing widely as a pianist. According to Leopold Auer, who performed with the orchestra during this time, of all the cities in Europe, only Paris could compare in musical atmosphere and influence with Leipzig. Although both Mendelssohn and Schumann were now dead, their spirit lived on in Reinecke's art as performer, conductor, teacher, and composer.

During his first stay in Leipzig, the young Reinecke had shown some of his compositions to Mendelssohn. The older composer's response was encouraging, but he strongly suggested that Reinecke should look beyond the large gestures and virtuosity in the music he played for the finer details and sensitive shadings that were too often lost in performance. An understanding of such details could illuminate not only the works of others, but greatly improve the quality of his

own compositions.\textsuperscript{15}

Mendelssohn's advice was not lost upon Reinecke, and sensitivity to the composer's intentions at every level became central to his conducting and playing. Like Mendelssohn, Reinecke was a stern disciplinarian who insisted on technical perfection in his orchestra and great clarity of execution, the better to bring out the subtleties and fine points in the music.\textsuperscript{16} The works of composers of the classical and earlier periods were frequently performed at the Gewandhaus, with much care being given to playing in an authentic style. Reinecke shunned any sort of exaggeration for the sake of effect and was particularly adamant about maintaining strict tempos in opposition to the rhythmic liberties taken by many Romantic interpreters; he felt that such tempo shifts distorted the composers conception. He also felt that virtuosity should be the servant of the music rather than calling attention

\textsuperscript{15} Wasielewski, \textit{op. cit.}, 31.

\textsuperscript{16} Descriptions of Reinecke's conducting appear in Dörffel, \textit{op. cit.}, 157f, and in Walther Vetter, "Res Severa Verum Gaudium: Die Tradition des Gewandhauses," \textit{Festschrift zum 175 Jährigen Bestehen der Gewandhauskonzerte 1781-1956} (Leipzig: Deutsches Verlag für Musik, 1956), 29, 32. Leopold Auer (\textit{op. cit.}, 70-71) wrote the following: "I myself saw [Ferdinand] David, who was, after all, only the concertmaster, conduct with head and bow, maintaining the Mendelssohn traditions in performances of the classics; while poor Reinecke, an excellent conductor, had the choice of submitting to this dictation or of resigning. He preferred the former alternative." The conflict of authority ended with David's death in 1873.
to itself; conductors and performers should submerge their own personalities in the music. 17

These ideals also dictated his style as a pianist, which was notably refined and sensitive, always clear in the most technically demanding passages while shunning virtuosity for the sake of display, strong without athleticism, with hands still and fingers curved, reflecting his belief in classical practice. 18

Indeed, his love for precision and clarity of line and aversion to technical display, as well as his appreciation of form and his dedication to authentic performance, tempered his innate Romanticism and led some writers to call him a classicist. 19

Critics were unanimous in praising him as the foremost interpreter of Mozart of his time, and his books on the performance of Mozart's concertos and Beethoven's sonatas


were regarded as authoritative.\textsuperscript{20} Reinecke's refined style and lack of personal egotism also made him an ideal chamber musician. Gewandhaus programs regularly included chamber works and selections by guest singers in addition to large works for orchestra, and Reinecke frequently participated as an accompanist or as a member of an ensemble. In addition to his solo performances with the Gewandhaus and other orchestras, he often joined other pianists in works for two pianos.\textsuperscript{21} As an artist, Reinecke was both admired for his ability and appreciated for his untemperamental personality.

While his love for the classics was evident in his programming, he did not neglect the composers of his own time. He began promoting the works of Schumann very early in his career and performed them with such conviction that formerly unsympathetic audiences learned to appreciate the music for the first time.\textsuperscript{22} In a letter of October, 1848, Schumann wrote that Reinecke understood and played his music better than anyone else.\textsuperscript{23} Schumann's warmth also made its

\textsuperscript{20} Bruno Schrader, "Carl Reineckes 90. Geburtstag," Neue Zeitschrift für Musik, LXXXI/25 (June 18, 1914), 360. See also Maeckel, op. cit., 146.

\textsuperscript{21} Dörffel, op. cit., 164, 186. See also Maeckel, op. cit., 146.

\textsuperscript{22} Wasielewski, op. cit., 33. See also Schrader, op. cit., 362.

\textsuperscript{23} Segnitz, op. cit., 26. In appreciation, Schumann dedicated his Four Piano Fugues, op. 72, (1850) to Reinecke. (See Wasielewsky, op. cit., 34).
mark on Reinecke's style, as did his harmonic vocabulary. Many of Reinecke's character pieces for piano bear the influence of this second mentor.

Other nineteenth-century composers whose works were sympathetically performed at the Gewandhaus included Robert Volkmann, Camille Saint-Saëns, Antonín Dvořák, Joseph Joachim Raff, Anton Rubinstein, Max Bruch, Edvard Grieg, Eugen D'Albert, Salomon Jadassohn, Michael J. Glinka, Richard Strauss, and Johannes Brahms, whose *German Requiem* and *Violin Concerto* both received their premieres under Reinecke's direction.\(^{24}\)

The important composers of the time whose names did not often appear on Gewandhaus programs are significant: Liszt, Wagner and Berlioz were virtually unplayed in Leipzig, although Reinecke knew and personally admired Liszt.\(^{25}\) Reinecke considered the Gewandhaus Orchestra the guardian of tradition; as such it should perform only repertoire of lasting artistic merit and not music of only passing interest. He compared Gewandhaus programs to a museum that can be re-visited time and again because its value never decreases. The concerts should educate each generation in the beauties

\(^{24}\) Schrader, *op. cit.*, 362. A more inclusive list of composers performed during Reinecke's tenure appears in Dörffel, *op. cit.*, 165-166.

of the past, and add only a few items of lasting value from
the present. The programming of other orchestras he likened
to a picture gallery in which the pictures are changed each
week but no nucleus of incontrovertible worth remains. 26
"Against my convictions," declared Reinecke, "I can play or
direct nothing." 27 This point of view became more contro-
versial in the 1880's as the later Romantic composers con-
tinued to be excluded; critics who disagreed with or
misunderstood Reinecke's position called him a reactionary. 28
Reinecke resigned his post with the orchestra in 1895. 29
He was made the Director of Musical Studies at the Conserva-
tory, where he continued teaching for another seven years,
highly regarded as a sympathetic teacher of piano and com-
position. Among the many aspiring young musicians who
benefitted from his thorough grounding and his encouragement
were Max Bruch, Edvard Grieg, Raphael Joseffy, Hermann
Kretzschmar, Karl Muck, Ernst Perabo, Hugo Riemann, Christian

26. Schrader, op. cit., 363. See also Sietz, Grove's
Dictionary, 718.

27. Sietz, Musik in Geschichte, 192.

28. Vetter, op. cit., 32. See also Segnitz, op. cit.,
21-22, and Dörrfel, op. cit., 157. A separate concert
society in Leipzig, the Euterpe, began to specialize
in works of the newer school. See Auer, op. cit.,
36-37.

29. Segnitz, op. cit., 23, provides details of Reinecke's
rather unceremonious dismissal.
Sinding, Arthur Sullivan, Felix von Weingartner, and Carl Zöllner. 30

Reinecke's more than 200 compositions reflect the wide spectrum of his interests and span his entire musical career. They include three symphonies as well as other orchestral works, choral works, six operas, concertos for various instruments, songs, keyboard works, and chamber music for many combinations, much of it centered around the piano. 31 He also made notable contributions to music for children, often in a fantastic or semi-humorous vein. 32 His music is


Middle Romantic in style, with a "northern accent." It reflects his classical/Romantic ambiance, and is sometimes criticized as overly derivative from Mendelssohn and Schumann. Mendelssohn's influence is certainly obvious in Reinecke's early works and Schumann's in some others, but as Reinecke continued to mature and assert his own musical personality, his music acquired a more individual quality. Industry and integrity characterized Reinecke's life and work to the end, and some of his later compositions, written after his eightieth year, are considered among his finest.

Although his larger works are seldom performed today, some of his compositions have entered the standard repertoire. In addition to his works for flute, these include his concerto for harp, cadenzas for various classical piano concertos, a wealth of piano teaching pieces and songs for children (Hausmusik), some choral music, and several of his chamber works.

33. Klanert, op. cit., 381
Like other Romantic composers, Reinecke wrote a good deal of program music. Several of his overtures were virtual tone poems and his second symphony, subtitled "Hakon Jarl," was in fact a symphonic poem in four-movement form. His keyboard works included fantasies, idylls, and character pieces, and many of his pieces for children bore whimsical titles suggesting a story idea.

Folk tales and fairy stories occupied an important place in Reinecke's programs. He wrote a humorous Märchenoper for children entitled Der Teufelchen auf der Himmelswiese, and a full-scale Zauberoper, Glückskind und Pechvogel, in 1883. His suite for piano duet, Nussknacker und Mauskönig, based on a tale by E. T. A. Hoffmann, delighted audiences, and five chamber cantatas based on fairy tales were among his most popular and successful compositions.

37. Ibid., 33-34.

38. This was his Symphony No. 2 in C Minor, op. 134, not to be confused with his later cantata for men's voices and orchestra of the same title (op. 142). See Schrader, op. cit., 363-364, and Wasielewski, op. cit., 76-78 as well as Segnitz, op. cit., 32.

39. Opus 245 and 177 respectively. See Wasielewski, op. cit., 67.

40. Ibid., 63-64. It consists of an Overture and seven titled movements.

The "Undine" Sonata is similarly based on a well-known romantic tale. Nineteenth-century German audiences would have immediately understood its extra-musical implications though they are largely lost upon contemporary American listeners. Like the "Hakon Jarl" Symphony, it is a four-movement sonata, each movement depicting an idea suggested by the story.

The tale Undine originally appeared as a short novel in 1811, and made a great impact on its readers. Its author, Friedrich de la Motte Fouqué (1777-1843), was a soldier and an ardent German Romantic whose prolific literary output consisted chiefly of fanciful plays, poems, and tales of heroism and glory in a medieval setting. He is remembered today for the single book Undine, in which he united the elements of chivalry, nature, the peasant folk, and the supernatural to achieve a Romantic archetype.

published in London in 1908). The cantatas are "Schneewittschen," "Dornröschen," "Aschenbrödel," "Die wilden Schwäne," and "Schneeweilsschen und Rosenrot." Reinecke wrote his own texts for these under the nom-de-plume W. te Grove, derived from his mother's maiden name, Wettegrove. He used the name Heinrich Carsten for texts of more serious works, including the "Hakon Jarl" Cantata.


The Romantic writer and composer, E. T. A. Hoffmann, seized upon the subject eagerly and composed the first Romantic opera to a libretto by the author in 1814. Subsequently the subject was used for operas by Albert Lortzing, Christian F. Gierschner, Alexis F. Lvov, and many others, including an aborted version by Peter Ilyich Tchaikowsky. In addition, the tale has been the subject of ballets, plays, art, poetry, and music, generating an entire peripheral literature of masterworks by creative artists in each field.


47. Abraham, op. cit., 126. See also Peter Ilyich Tchaikowsky and Vladimir Sollogub, Undine: an Opera in 3 Acts (Fragments), conductor's score and piano/vocal score (New York: Kalmus, 1974?).

48. Prominent examples include the prose poem "Ondine" from Gaspard de la Nuit by Aloysius Bertrand, and Maurice Ravel's composition for piano based on Bertrand's work; Arthur Rackham's famous illustrations in art nouveau style for Heinemann's 1909 edition of Undine; Vasily Zhukovsky's exemplary translation of the book into Russian; Jean Giraudoux's play Ondine (1941); and the ballet choreographed by Frederick Ashton in 1958 for Margot Fonteyn with music by Hans Werner Henze.
Reinecke's "Undine" Sonata was written in 1882, and was published by Robert Forberg of Leipzig in 1884. A version for clarinet and piano transcribed by the composer was published in 1886, and it was also arranged for violin and piano. The sonata is in four movements and exhibits the characteristics of Reinecke's style: careful craftsmanship, contrapuntal interest, a Romantic harmonic vocabulary, formal and textural clarity, an avoidance of technical display, and passages of great lyricism.

The piano accompaniment is especially significant since it is typical of Reinecke's approach to this instrument. The writing is active and full but never thick, requiring considerable technique but even more musical sensitivity in pedalling and dynamic shadings. Reinecke's own qualities as

49. Wasielewski, op. cit., 51.

50. "Neuer Verlag" (Robert Forberg Verlag), Neue Zeitschrift für Musik, LXXXII/23 (June 4, 1886), 260. An edition for flute was also published by Rudall in England. (See Pazdirek, op. cit., 144). Like many of his contemporaries, Reinecke made his successful compositions available in a number of arrangements, and frequently arranged the works of other composers as well. For example, his cycle of sixteen fantasy pieces, Von der Wiege bis zum Grabe, op. 202, was available in arrangements for piano duet, two-piano duet, violin and piano, violin, cello and piano, flute and piano (8 mvts.), harmonium (10 mvts.), orchestra, and military band. See Wasielewski, op. cit., addenda. See Appendix A for a comparison of the clarinet arrangement with the flute version.

51. See Appendix C for diagrams of each movement.

52. Reinecke, Sonata.
a pianist—clarity, refinement, total rhythmic and technical accuracy, careful exposing of lyrical details—are required to bring to life the intricate interplay and dialogue between the two instruments and to avoid overpowering the flute with piano sonority. For proper performance, the work must be a total collaboration between flutist and pianist; it demands technical mastery and an elegant style of both.

The key scheme of the four movements is E minor, B minor, G major, and E minor. Modulations within the movements usually progress to closely related keys through the use of secondary dominant chords. Modal interchange occurs, indicating Reinecke's grasp of the advanced harmonies of his day. Another characteristic is the frequent incidence of modulations up or down a third; occasionally the tonality side-slips the more unusual interval of a second. His themes are drawn-out and expressive, with the consequent phrases frequently extended to five, six or even seven measures.

Reinecke's harmonic vocabulary was typically Romantic—essentially functional with the insertion of chords designed to prolong the phrases. Augmented sixth chords, borrowed chords, and diminished seventh chords are frequently encountered, as are appoggiaturas and appoggiatura chords. The harmonic rhythm is generally fairly slow, but the active rhythms of the accompaniment impel the piece forward with little room for tempo variation.
Reinecke did not title the movements of the "Undine" Sonata, as he did those of the "Hakon Jarl" Symphony. The tale was so well known to his contemporaries that he could have little guessed his sonata would be performed by and for those who were ignorant of Undine and her story. Since he specified no program other than the subtitle, any relating of the music to specific events in the story is necessarily a subjective interpretation. The musical content of the work, however, makes it fairly easy to establish a broad correspondence between the movements of the sonata and the progress of the story; details are left to the individual imagination.

First Movement

The central character of the tale is the water spirit Undine, daughter of the King of the Sea. The sea maidens are lovelier and longer-lived than their mortal counterparts, dwelling in undisturbed tranquillity in their crystal palaces beneath the waves. But Undine longs for the one thing the water spirits lack—an immortal soul—which can only be obtained by uniting in love with a mortal.

The opening movement of the sonata depicts Undine in her underwater world. The music is darker in color and thicker textured than the sparkling water music of the Impressionists, somewhat similar in character to the water music of Mendelssohn, Reinecke's predecessor. The compound meter contributes an underlying sense of motion, and occasional cascades of sixteenth
notes alternately flash and murmur, adding to the impression of fluid motion.

The movement is cast in traditional sonata-form, with classically balanced proportions. A liquid undulation is suggested by the principal theme in E minor (referred to hereafter as the Undine theme), as it ascends and descends the tonic arpeggio, as illustrated in Example 1.

Example 1. Reinecke, "Undine" Sonata, First Movement, measures 1-5.

The second theme, shown in Example 2, implies the key of B minor in a plaintive step-wise descending gesture; the tonality expands downward in the consequent phrase to cadence in G major.

The minor key and the poignant reiterated descending motive suggest Undine's wistful desire for a soul. The abrupt transition into a major key is in character with her essential elusiveness and quicksilver changes of mood.

Material derived from the principal theme accompanies a brief codetta (See Example 3), which concludes with a delicate flurry of sixteenth notes. The Exposition is then repeated.

In the Development Section which follows, Reinecke displays considerable contrapuntal skill in manipulating material from the Exposition in a variety of ways. Motives derived from the themes are pitted against themselves, frequently in dialogue between the instruments; they occur in sequences and in varied combinations. Material from the codetta links a modulating passage to a restatement of the descending motive from the second theme. Harmonized chromatic lines build tension and temporarily obscure tonality. The Recapitulation emerges from the Development Section as the piano plays the Undine theme over dominant harmony while the flute continues its drive to cadence; the melody is then continued by the flute. The second theme follows in the parallel key of E major, as does the closing theme, after which the minor tonic of E minor reasserts itself in a coda employing motivic material from the Undine theme.
The harmony of the movement contributes to the impression of fluidity by its disproportionate percentage of dominant and dominant-function chords, which outnumber tonic-function chords by more than two to one. These define the tonality by their persistent occurrence; when tonic chords do appear, they are frequently in weak second inversions. Subdominant harmony appears infrequently, although the movement ends with a calm plagal cadence. A sense of restless motion results from the high incidence of dominant chords, second inversions, and diminished chords. Borrowed chords appear, and one ambiguous passage in the Development Section suggests the F-sharp major and minor modes simultaneously (measures 105-109).

The piano part evokes the splashing of water in sparkling sixteenth-note passages, subsiding to a murmurous tremolo. Longer note values establish a calmer atmosphere at key points. The fast tempo and rapid notes in both parts provide a sense of constant motion, impelled forward by the dominant harmonies, but always transparent in texture.

Second Movement

As the story continues, Undine leaves the water kingdom in the hope of obtaining the immortal soul for which she longs. Discovered as a child on the seashore by a fisherman and his wife, Undine is raised as a much-loved daughter by this
simple pair, who are, however, puzzled and pained by her inexplicable behavior and naughtiness. In time, Undine is discovered by the knight Huldbrand, who seeks shelter from a raging storm in the humble hut of Undine's foster parents. Huldbrand and Undine fall in love immediately, and are soon married by a priest conveniently washed ashore by the storm for the occasion.

The second movement, titled "Intermezzo," portrays Undine in her earthly foster home. Marked Allegretto vivace, the movement is cast in a five-part rondo scheme, ABACA, with each section in rounded binary form (aaba'). The initial theme, in B minor, consists of a one-measure piano challenge answered by the flute playing staccato sixteenth notes in a descending broken-chord pattern, as illustrated in Example 4.

Example 4. Reinecke, "Undine" Sonata, Second Movement, measures 1-5.
This capricious, almost mocking theme, with its 
staccato *scherzando* quality, depicts Undine's captivating 
but unpredictable behavior. The rounded binary scheme has 
fairly stable harmony in its outer "a" phrases; tonal 
ambiguity resulting from a harmonized descending chromatic 
bass line occurs in the interior "b" phrases.

The second section of the rondo is in G major. This 
section, played by the piano alone, consists of rather 
"folksy" dotted rhythms and more conventional harmonies, 
thus providing a contrast to the Mendelssohnian *scherzo* 
quality of the first section, as shown in Example 5.

Example 5. Reinecke, "Undine" Sonata, Second Movement, 
measures 49-56.
This theme, so much more conventional in sound, may well represent the prosaic remonstrances of the good fisher-folk who love Undine but are bewildered by her captious behavior. 53

Following a repeat of the sprightly first section, the third section offers a contrast of another sort, as illustrated in Example 6.


The key of this section is B major, the tempo indication piu lento, quasi Andante. Though brief, this lyrical theme is the most significant of the three, since it portrays Undine's love for her knight. The flutist is instructed to play without vibrato at a very soft dynamic level, creating an almost ethereal effect. The rising and falling arpeggiated

53. This theme also subdivides into a rounded binary scheme, with a long dominant prolongation containing many diminished chords in the "b" section.
legato lines are reminiscent of the undulating Undine theme of the first movement, though more subdued in contour. The harmony of this section is very stable; it employs more subdominant harmony than anywhere else in the sonata and no diminished chords appear. Effective use of appoggiaturas adds to the poignance of this gentle theme, and dissonance is not permitted to disturb the atmosphere of wonder surrounding Undine's awakening to love.

Following the love theme, the final return of the vivacious first section ends the rondo on a flippant note.

Third Movement

Following her wedding night, Undine has confessed her identity to her new husband, thanking him for the gift he has given her unawares and volunteering to free him of the marriage if he wishes. The bridegroom swears undying love and fidelity, however, and Undine begins a life of contentment with him, aptly depicted in the warm serenity of the short but effective slow movement in G major (Andante tranquillo). In ternary form, its principal theme consists of a tender dialogue between the piano and flute representing Undine's life as a fulfilled and happy wife, in full possession of her prized immortal soul. (The first four measures are shown in Example 7.) The opening motive, with its gently curving lines, smooth step-wise motion, and tender

apoggiaturas, is sequenced upward into a long arched phrase, subsiding through another series of sequences to a cadence on the dominant. This long passage of sequences lends itself flexibly to modulation and is treated differently in each recurrence, providing variety as well as unity.

Undine's serenity does not desert her when Huldband takes her with him to court, where she is praised by all though considered admittedly "different." Her trusting naiveté and total goodness set her apart from other women
there, including Huldbrand's scheming and arrogant former fiancée, Berthalda, whom Undine considers her dearest friend.

Only the recurring appearances of her uncle Kühleborn, lord of the inland waters and self-appointed guardian of his niece's honor, disturb her peace. Out of a deep distrust of all men, Kühleborn warns her that the proud water spirits will tolerate no insult of one of their own by a mere mortal. If ever her husband raises his hand or voice against her, she will not be permitted to remain with him. And should Huldbrand prove false to her, only his death will satisfy their vengeance.

The threats of Kühleborn are dramatically depicted in the disruptive *molto vivace* middle section of this otherwise tranquil movement. The watery element is evoked by rapid murmuring triplets, punctuated by heavily accented dissonant chords which rise to a climactic *fortissimo* diminished chords, after which the serenity of the opening theme reasserts itself and brings the movement to a gentle conclusion.

**Fourth Movement**

Huldbrand and Undine move to the knight's castle at Ringstettin, bringing Berthalda with them as a sort of permanent houseguest. As the story unfolds, Huldbrand becomes increasingly ill at ease both with his wife's communion with the spirits of water and wood, and with her unworldly
goodness. Inevitably, he is drawn back to his all-too-human first love, Berthalda, and mistreats his wife. Urged on by Berthalda and despite Undine's pleas, Huldbrand loses his temper with his wife on a holiday boat ride and she is forced to return to her life under the waves.

Desolate at his loss, Huldbrand turns to Berthalda for comfort and at last agrees to marry her. On their wedding day, a weeping Undine appears to exact the penalty of the water spirits: she gives Huldbrand a last kiss that claims his life in a true Liebestod.

The Finale, designated Allegro molto agitato ed appassionato, quasi Presto, is appropriately the most dramatic as well as the lengthiest of the movements. Like the first movement, it is in sonata-form, but its longer themes and impetuous spirit produce a much different effect.

The first theme, illustrated in Example 8, consists of a series of descending leaps accompanied by considerable dissonance, passing through several dolce bars without losing momentum before moving upward to a half cadence.

Like the first theme, the second theme begins with a series of leaps, continues through four dolce measures, then rebuilds intensity as it ascends, as shown in Example 9.

The dissonant descending leaps convey the passionate mood of the latter part of the story—Huldbrand's scolding,

Undine's vain pleading, the anger and revenge of the water spirits, and the passion of Huldbrand's death and Undine's consequent grief. Despite her anguished appeals, Undine is betrayed by those she loves, and must herself be the instrument of their punishment.

The piano provides an agitated background to the ejaculations and pleadings of the flute. The rapid triplets of the first movement reappear in the codetta of the Exposition, symbolizing the ascendency of the water spirits. Since the second theme is derived from the first and similar to it in character, and since they are both developed and treated motivically, the sense of unrelenting tension continues almost unabated. The passing dolce phrases reminding us of Undine's essential tenderness provide brief lulls between climactic sections: the intensity of the movement overrides them relentlessly.

The similarity of the two themes, which reappear in various keys and modifications, gives the movement a high degree of unity. The prevailing quality of agitation is harmonically impelled by dominant-function chords with a high degree of dissonance. Augmented sixth chords, strings of diminished chords, and harmonized chromatic bass lines at times cloud the tonality, which is generally implied by dominant-function chords; tonic chords rarely appear in root position, and very few cadences occur in the entire movement.54

The bass line of the accompaniment moves in opposition to the melody, with rapid arpeggiated chords filling in the harmonies. The movement is in E minor, with large sections

54. See Appendix C, Example 15.
in the related key of G major and the parallel key of E major. In the tumultous progress of the Development Section, the keys of B and C major, as well as D-flat, F-sharp, B and C-sharp minor are briefly visited. The key of A-flat major (G-sharp enharmonically spelled) immediately precedes the Recapitulation in E minor. In the codetta of the Recapitulation, the triplets do not subside as they did in the Exposition, but build to fiery intensity. An internal coda, based on Theme I, offers no respite; it climbs to a forceful climax.

An external coda in the key of E major concludes both this impetuous movement and the entire sonata as an epilogue, off-setting the mood of passionate intensity with a nostalgic restatement of the lyrical love theme from the second movement and providing both a welcome relief to the Finale's headlong rush and a cyclic conclusion to the sonata as a whole.

In this, too, Reinecke took his cue from the story, which does not end with the death of Huldrand. At the knight's funeral, a shadowy weeping figure joins the mourners. She vanishes at the conclusion of the ceremony, but in her place appears a spring of water from which two small streams encircle the new grave. Undine has claimed her husband in an endless loving embrace.
In the same spirit, the restatement of the love theme as a coda to the Finale evokes an almost magical sense of peace. Like the story, the sonata leaves us to ponder Undine's tender fidelity after all the world of mortals has done to disenchant her.

Musical and programmatic elements combine to unify the work. The recurring triplets and tremolo effects not only suggest water, but also help to relate the movements to each other. The character of each movement is harmonically defined, with the large proportion of dominant-function chords and greater dissonance in the first and last movements creating an atmosphere of restless activity, with few points of repose; the use of tonic pedal tones and subdominant harmonies contributes to the tranquillity of the third movement. In the second movement, the three themes are sharply contrasted not only by rhythm and key, but by the more stable harmonies of the second and third themes as opposed to the more dissonant first theme.

In addition to the similar harmonic treatment of its outer movements, the work is unified by the similarity of the arpeggiated Undine theme of the first movement and the love theme of the second and fourth movements. The restatement of the lyrical love theme at the end provides a cyclic element.
It is to Reinecke's credit that the objective qualities of the work—its Romantic idiom and solid classical construction, contrapuntal excellence, thematic unity, finely balanced interplay between flute and piano, and general value as chamber music—have kept the work in a prominent position without any reliance on its program. However, considering Reinecke's imaginative use of pictorial ideas and themes from fairy stories and legends in his other works, it is likely he intended the program to be an integral part of its performance.

The intriguing figure of Undine, young and naive, choosing through pure and faithful love to endure the exigencies of mortality, suffering as only the innocent can suffer the deceits and betrayals inflicted by those she loves, perishing but loving still, so captured the imagination and hearts of the public that she became a part of German folk tradition. She has taken on a life of her own since her creation, and those who paint her, set her story to music, dance or act her role, are prone to speak of her as a personal acquaintance. So alive did Undine seem to her creator, Fouqué,

that he dedicated the fourth edition of his tale (1826) to Undine herself.56

The "Undine" Sonata demonstrates that Reinecke was not immune to her spell. The programmatic elements in the work determined its character and shape, and their recognition is essential to a full understanding of the composer's original conception. Recognizing these pictorial elements can guide the performer in the musical interpretation of the work; in addition, it enlightens and intrigues the listener, giving him special access to each movement and drawing him into the musical progress of the work in a very personal way. The spirit of the ever-faithful Undine then presides over each performance of the piece, as it did over its composition, touching the hearts of those who hear and permitting the music to deliver its complete message.

Reinecke's version of the "Undine" Sonata for Clarinet in A differed slightly from the original flute version, with the capacities and resources of the instrument in mind. (The piano accompaniment is identical.) For the most part, the slight variations in the clarinet part which occur in every movement consist of adjustments to accommodate the range of the instrument, both to eliminate some of the very high notes and to take advantage of the sonority of the clarinet's lower octave. Very fast tongued notes are replaced by more suitable short slurs to make the articulation more appropriate for the clarinet. The duration of a few notes is extended, since the clarinet has the capacity to sustain notes longer.57

The most significant changes occur in the second movement, where the first theme is rewritten to adapt it to the clarinet, as shown in Example 10.


Allegretto grazioso

The second theme, played by the piano alone in the flute version, is provided with a clarinet obbligato which would be largely ineffective on the flute because of the difficulty in projecting low notes on that instrument above such an active piano part. (See Example 11.)

The violin version also contains this obbligato, but the unavailability of a copy to this writer prevented further investigation of any additional changes which may appear in it.
APPENDIX B

OPERAS AND OTHER WORKS FOR THE STAGE

BASED ON THE UNDINE STORY\textsuperscript{58}


\textsuperscript{58} Stieger, \textit{loc. cit.}, and Clement and Larousse, \textit{loc. cit.}


RUSSALKA, or DIE WASSERNYMPE (4-act opera): Music by A. S. Dargomysky, libretto based on Fouqué. First performance, St. Petersburg, 1856.


UNDINE, or DIE BRAUT AUS DEM WASSERREICHE (3-act "folk-tale play"): Words and music by Stein. First performance, Brünn, 1818.


UNDINE (story-drama): Music by J. P. E. Hartmann, text by Borgaard. First performance, Copenhagen, 1842.

UNDINE (4-act Romantic Singspiel): Music and libretto by Albert Lortzing. First performance, Hamburg, 1845; also in Magdeburg that year, and in Frankfort in 1847.


UNDINE (3-act opera): Music by Peter Ilyich Tchaikowsky, libretto by Graf Sollogub. Written 1869, not performed.

UNDINE (opera): Music by Henry Smart. Written 1879 (unfinished).


UNDINE (opera): Music and libretto by Alix Alexja Karzew. First performed 1923, place unknown.

APPENDIX C

DIAGRAMS OF THE MOVEMENTS
Example 12. Reinecke, "Undine" Sonata, Diagram of First Movement

**Exposition**

| I | II | Coda etc.
|---|---|---
| A | A' | B | B' | c | d |
| 10 | 20 | 30 | 40 | G: | 50 | 60 | 70 | 80 |
| e: \[\emptyset\] | | | | | | | | |

**Development**

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<th>90</th>
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<th>G#</th>
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<th>H#</th>
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**Recapitulation**

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**Coda etc.**

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**Cadence Key:**

- Perfect Authentic: \[\triangleright\]
- Imperfect Authentic: o
- Half: \[\emptyset\]
- Perfect Plagal: \[\emptyset\]

--- = Transient tonalities
Example 13. Reinecke, "Undine" Sonata, Diagram of Second Movement

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example13}
\caption{Diagram of Second Movement}
\end{figure}
Example 14. Reinecke, "Undine" Sonata, Diagram of Third Movement

G: D/E D/E Aº G: b C: G:
+ + + + O O O + +
Example 15. Reinecke, "Undine" Sonata, Diagram of Fourth Movement

EXPOSITION

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DEVELOPMENT

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RECAPITULATION

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Internal Coda

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External Coda

| a | a | b | a' |

*G# enharmonically spelled
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