

“ Youth and Life.”

- I. Introduction—Andante, maestoso, D Minor.
Allegro con brio, F Major.
- II. Andante, D Minor.
- III. Scherzo, F Major.
- IV. Finale— F Major.

This symphony, which is scored for the customary full orchestra, was begun in Italy and finished in October, 1897. It bears the dedication, “To My Father.” The first movement opens boldly with a theme given out by the trombones to which immediately succeeds a dark, menacing motive by the full orchestra, the first three notes of which, with other material, are afterwards used as the principal theme of the Finale. The two subjects are heard in imitation and in conjunction with varied instrumentation for some bars, when they are interrupted by the trombones sounding a fragment of the first *warning motive*, and the Symphony soon passes to the first subject of the Allegro, full of happiness, vitality and ever-increasing energy. The Warning motive again appears as the second subject of the Allegro, and these two subjects constantly conflict through the movement, the composer designating them as the Good and the Evil motives. These motives are treated with every variety of orchestral and contrapuntal device, as if struggling with each other for supremacy, until a climax is reached and the character of the second theme (Warning motive) is changed by appearing for the first time in F major, instead of D minor. A heroic ending is at once indicated. A stretto follows victoriously, the Evil motive sounding (always in the trombones) in the major. The Good overcomes the Evil, and a brilliant Presto brings the movement to a close.

In the second movement, what may be known as the Fate motive is announced by the strings accompanied by soft chords from the wood-wind. Remorse, terror and retribution arising to a passionate climax of despair are depicted. Utter misery and hopeless depression follow in the picture, the death knell finally sounding from the gong. The middle part of this movement introduces a decided contrast to all this, both in treatment and in tone colors. The notes of the Angelus are heard ringing beneath tender harmonies on the muted strings, telling of hope. This grows until the whole orchestra augments the Hope motive. The three notes from the bells continue the same, B, A, D, through thirty-one bars. Later the strings again take up their plaintive prayer, and the harmonies melt almost to a whisper, typifying a spirit of magnanimity and forgiveness. Fate and the bitterness of conscience again assert themselves, however, Hope disappears, and the Andante ends as it began in D minor.

Irrepressible revelry and *abandon* fill the third movement (Scherzo). The youth, roused from his melancholy, joins a band of pleasure-seeking students. Merriment and hilarity continue through the movement, as told by the humorous treatment of the strings to which are given, among other things, a short fugue. The music grows softer and softer, as the revellers disperse, and fragments of the original subject, heard as in the distance, end the movement.

The finale is the heroic movement of the Symphony, and it overflows with strength and vigor, as if new resolutions and new ambitions were felt. The second subject has a suggestion of love, and the movement is in the Sonata form consistently and thoroughly worked out. Toward the end, the old subject of darkness and evil is heard for the last time, its influence gradually weakening until it is overcome. Bits of the Heroic motive form a fitting Coda to the work.