The **Flute**

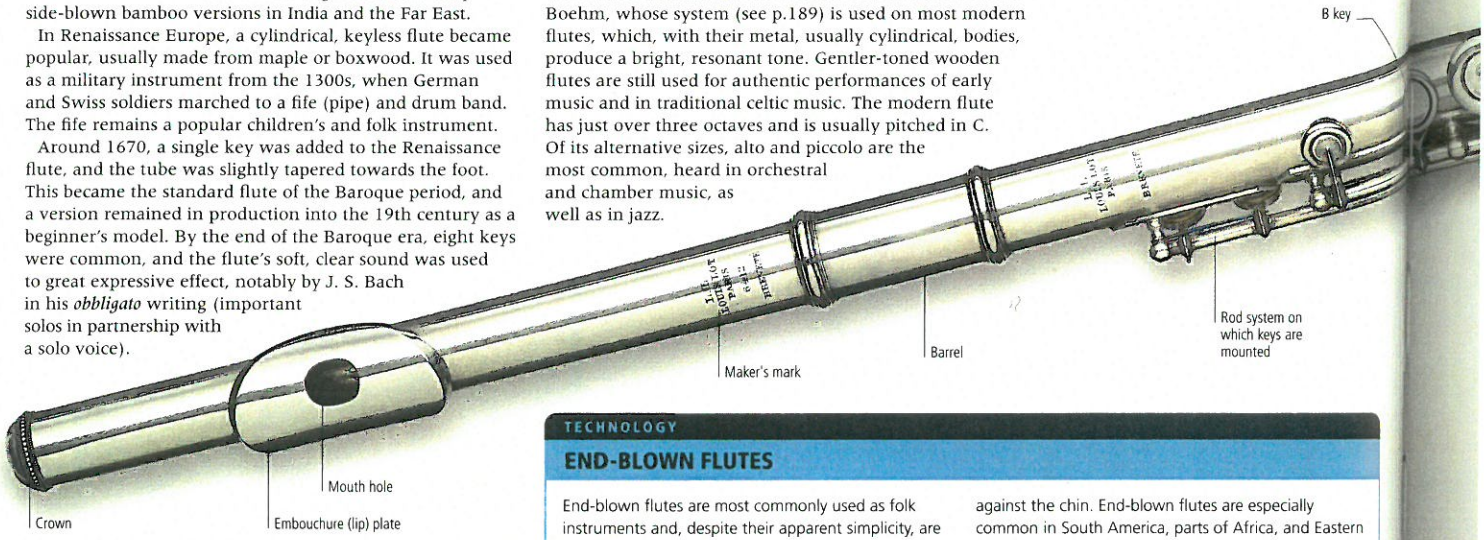
The modern metal flute has its roots in simple instruments of primitive societies thousands of years ago. Now a sophisticated, finely honed metal instrument, its smooth, bright sound adds a lustrous gleam at the top of the woodwind group.

The earliest flutes were made of bone, wood, or clay, held vertically, and most common in South and Central America. The modern flute originated from early side-blown bamboo versions in India and the Far East.

In Renaissance Europe, a cylindrical, keyless flute became popular, usually made from maple or boxwood. It was used as a military instrument from the 1300s, when German and Swiss soldiers marched to a fife (pipe) and drum band. The fife remains a popular children's and folk instrument.

Around 1670, a single key was added to the Renaissance flute, and the tube was slightly tapered towards the foot. This became the standard flute of the Baroque period, and a version remained in production into the 19th century as a beginner's model. By the end of the Baroque era, eight keys were common, and the flute's soft, clear sound was used to great expressive effect, notably by J. S. Bach in his *obbligato* writing (important solos in partnership with a solo voice).

From the early 19th century, makers experimented with new key systems in the search for a more powerful, well-tuned instrument. The most successful was Theobold Boehm, whose system (see p.189) is used on most modern flutes, which, with their metal, usually cylindrical, bodies, produce a bright, resonant tone. Gentler-toned wooden flutes are still used for authentic performances of early music and in traditional celtic music. The modern flute has just over three octaves and is usually pitched in C. Of its alternative sizes, alto and piccolo are the most common, heard in orchestral and chamber music, as well as in jazz.



Open-holed flute
The modern flute is usually made of silver or a silver alloy, which gives it a brilliance in its upper notes, and a sonorous clarity in the lower. This flute made by Louis Lot in 1867 uses the Boehm system of keywork that was completed in 1847 and has five open holes.

TECHNOLOGY

END-BLOWN FLUTES

End-blown flutes are most commonly used as folk instruments and, despite their apparent simplicity, are very difficult to play. The player directs the airstream against the sharp rim of the open upper end of a pipe, rather like blowing across the top of a bottle. Usually made of wood, bamboo, or metal, the pipe is normally quite long with only a small number of holes and no keys. It is held pointing downwards, its head resting against the chin. End-blown flutes are especially common in South America, parts of Africa, and Eastern Europe, but perhaps the best-known is the Japanese *shakuhachi*. Originating from a Chinese instrument, it is a slightly curved bamboo tube, with four front and one back fingerholes. Originally used for Zen meditation,its breathily expressive sound is occasionally heard in European pop music.

SHAKUHACHI

TIMELINE


MILITARY BAND WITH FIFE

14th century
Medieval military beginnings
Fifes, simple side-blown flutes, began to be used in military bands during the medieval period, typically in conjunction with drums. This traditional combination continues in bands to this day.


MODERN PICCOLO

1700
First piccolo outing
In use from around 1700, the piccolo's first orchestral appearance was in Handel's 1711 opera *Rinaldo*. By 1800 it was established as a regular addition to the orchestral flute section.

1707
First flute treatise
Born to a family of woodwind makers, French composer, flautist, and teacher, Jacques-Martin Hotteterre (1674–1763) published "Principles of the transverse flute", the first such work in Europe.

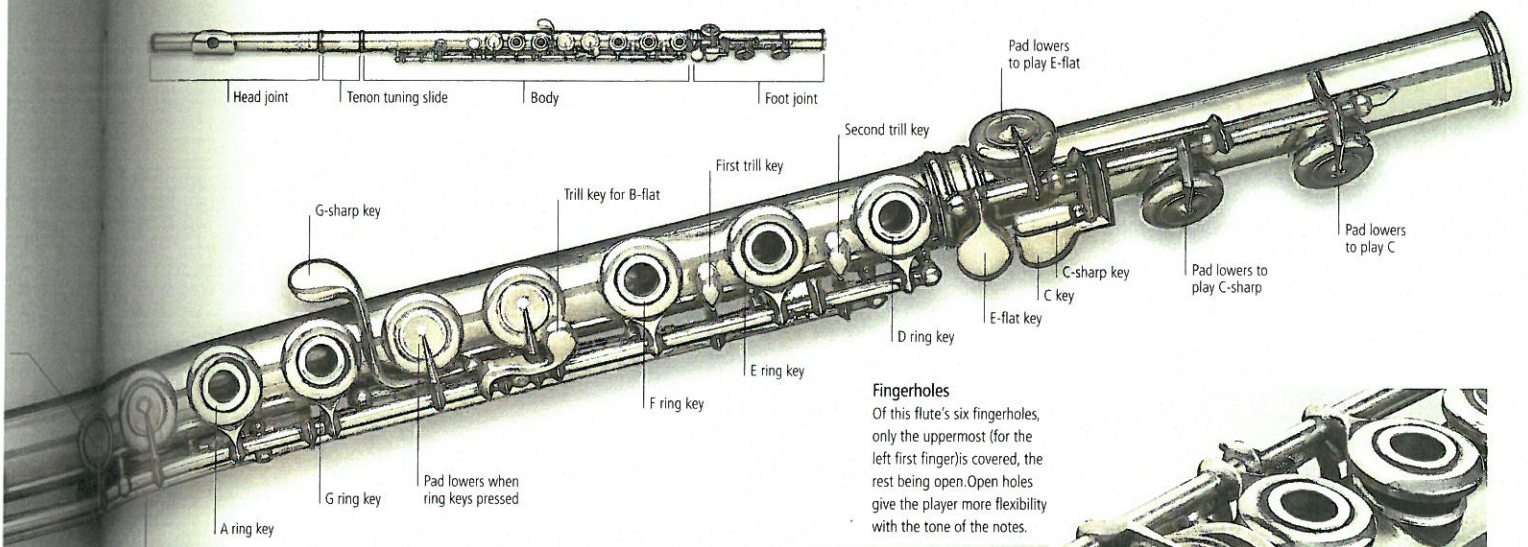

HOTTETERRE


FLUTE D'AMOUR

c.1730
Flute d'amour appears
Slightly wider and softer-toned than the regular flute, yet clearer than the alto flute, the flute d'amour was briefly popular in the 1730s when composers wrote specifically for it.

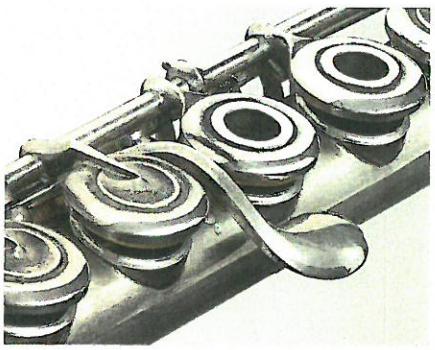
1752
Johann Joachim Quantz
An influential German flautist, flute maker, and composer, Quantz (1697–1773) published "On Playing the Flute", which became a key source of information about 18th century music.

QUANTZ



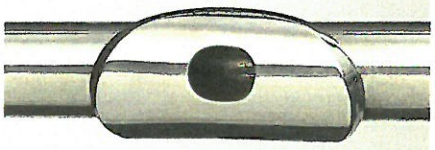
Fingerholes

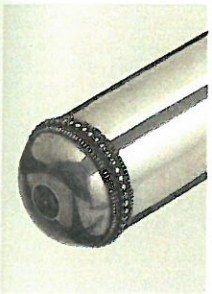
Of this flute's six fingerholes, only the uppermost (for the left first finger)is covered, the rest being open.Open holes give the player more flexibility with the tone of the notes.



Embouchure (lip) plate

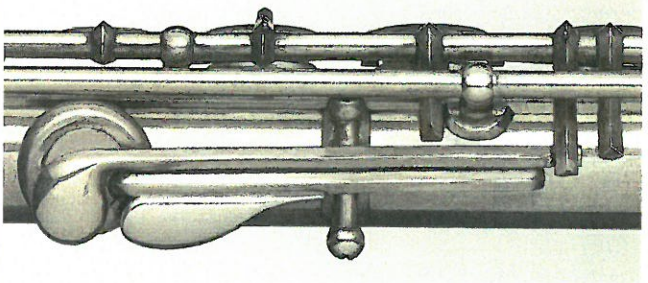
The flautist blows across (rather than into) the hole in the embouchure plate. "Embouchure" is the shape of the lips and facial muscles used to create a sound on wind or brass.





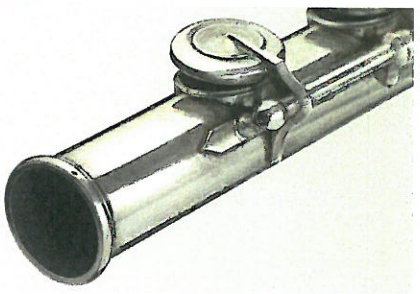
Crown

The crown is the cap or stopper at the head of the flute, which ensures that the stream of air is directed correctly down the tube.



Boehm key system

Based on the keywork system devised by Boehm (see p.189), the left-hand thumb of the flautist operates keys that open and close holes at different points in the tube by means of rods and levers. This system made it possible to place holes where they were needed, without regard for the size of the hand.

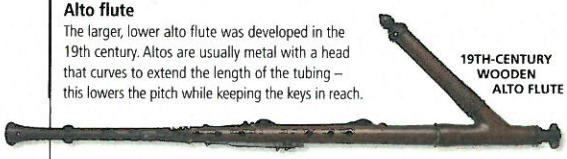


Sound

When the player blows air across the embouchure hole, the airstream causes a vibration in the tube that flows down the body to the foot. The player can vary the flute's sound from soft-toned to bright by subtly adjusting the embouchure and the force of the air stream.

1847
Boehm system
By 1847, inventor and flautist Theobold Boehm completed his system of keywork for the flute. It was gradually and almost universally adopted. This Louis Lot flute is made with a high percentage of pure silver, rather than sterling silver, and bears hallmarks on each section.

19th century
Alto flute
The larger, lower alto flute was developed in the 19th century. Altos are usually metal with a head that curves to extend the length of the tubing – this lowers the pitch while keeping the keys in reach.

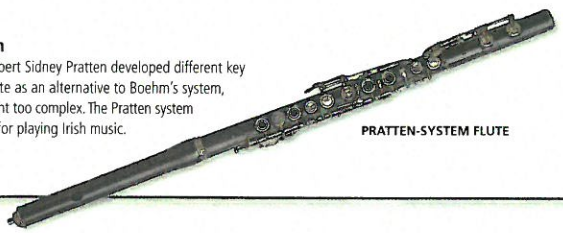


19TH-CENTURY WOODEN ALTO FLUTE

20th century
Jean-Pierre Rampal
Celebrated French flautist Jean-Pierre Rampal (1922–2000) helped to put the flute on the map as a virtuoso solo instrument, and also brought its forgotten 18th century repertoire to life.

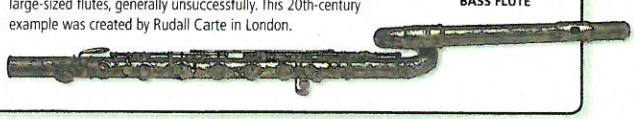
JEAN-PIERRE RAMPAL

c.1855
Pratten system
English flautist Robert Sidney Pratten developed different key systems for the flute as an alternative to Boehm's system, which some thought too complex. The Pratten system is still used today for playing Irish music.



PRATTEN-SYSTEM FLUTE

20th century
Bass flute
Since the 18th-century, inventors had experimented with large-sized flutes, generally unsuccessfully. This 20th-century example was created by Rudall Carte in London.



RUDALL CARTE BASS FLUTE

Spanish Classical Music

Despite two world wars convulsing Spain's neighbours, and a bloody civil war of its own that had repercussions for all aspects of society – including the arts – Spanish classical music flourished in the 20th century, inspired by folk traditions and three great musicians.

BEFORE

The legacy of Moorish rule, a Catholic monarchy, and a far-flung empire in the Americas set Spain apart from other European countries.

A COUNTRY OF MANY PARTS

While Spain's **golden age** of classical music was dominated by the Catholic Church **<< 70–71**, the country's patchwork of regions, each with its own musical identity, gave rise to many folk forms – from the guitar and dance-based **flamenco << 178–79** of Andalusia to the bagpipes of the northwest.

RISE OF THE GUITAR

In Renaissance Spain, the ***vihuela*** – like a **lute** but with a flat back – preceded the guitar **<< 38–41**. The **guitar** evolved in the Baroque era **<< 90–91** and came of age when composer Gaspar Sanz (1640–1710) published the first playing manual in 1674.

Perhaps the best-known musical work from the 19th century with a distinct Spanish flavour is the opera *Carmen*. Yet it was written by a Frenchman, Georges Bizet. Germany, Italy, and France dominated opera in Spain, and Spanish orchestras mainly played foreign repertoire.

Folk and the man from Cádiz

The 20th century started on a more assertive note, with the founding of a symphony orchestra in Madrid, the capital, in 1903. Then, as the century progressed, three musical innovators showed the world that sublime classical music could be fashioned from Spain's rich folk history. The first, Manuel de Falla (1876–1946), learned piano in his native Cádiz and moved to Madrid at the age of 20 to study the instrument at the Royal Conservatory. Here, he also had composition lessons and used his free time to write musical comedies.

Strongly influenced by gypsy music, de Falla's early works explored the rhythms of Andalusian flamenco (see pp.178–79) and the traditional *zarzuela* form of part-spoken, part-sung drama, which led to his first success, *La vida breve* (The Brief Life), in 1904. A move to Paris in 1907 allowed him to study with, and fall under the Impressionist spell of, the French composers Ravel, Debussy, and Paul Dukas. Once back in Madrid, de Falla wrote the *Noches en los jardines de España* (*Nights in the Gardens of Spain*), a series of three nocturnes, each depicting a famous Spanish garden and

> "The guitar is a small **orchestra**. Every string is a different colour."
>
> ANDRÉS SEGOVIA, CLASSICAL GUITARIST

Spanish music meets Spanish art
A 1920 programme for a production of Manuel de Falla's ballet *El sombrero de tres picos* (*The Three-Cornered Hat*) at the Paris Opera shows two costume designs by Pablo Picasso, who also designed the sets.

Royal setting
The Palacio Real de Aranjuez is a Spanish royal palace, south of Madrid, built in the 16th–18th centuries. Its vast gardens inspired Joaquín Rodrigo to write his *Concierto de Aranjuez*.

KEY WORKS

Manuel de Falla *Homenaje À Claude Debussy* (*Elegía de la guitarra*); Seven Popular Spanish Songs, as sung by Montserrat Caballé

Joaquín Rodrigo *Concierto de Aranjuez*; *Fantasia para un gentilhombre*

Enrique Granados Campiña *12 danzas españolas* (12 Spanish Dances)

bringing in elements of Andalusian folk music. It was given its premiere by the Madrid Symphony Orchestra in 1916.

Two years later, the ballet impresario Sergei Diaghilev commissioned de Falla to write a piece for his Ballets Russes company. The result was *El sombrero de tres picos* (The Three-Cornered Hat), which, infused again with Adalusian folk styles, was staged to critical and popular acclaim in London in 1919.

De Falla settled in Granada in 1920 and began composing a vast oratorio, *Atlántida*, based on an epic Catalan poem about the mythical land of Atlantis. He continued the work in Argentina, where he moved after the Spanish Civil War, but *Atlántida* remained unfinished at his death.

A blind visionary

While de Falla was in Paris, a boy from Sagunto, near Valencia, Joaquín Rodrigo (1901–99), was mastering the piano and violin despite his virtual blindness, which had been caused by an attack of diphtheria at the age of three. In his late twenties, Rodrigo moved to Paris, where he studied with Paul Dukas and mixed with artists, writers, and other Spanish musicians, including de Falla.

Rodrigo's music, noted for its rich melodies, drew on a wide range of his country's traditions, from folk music to the works of Cervantes, the author of *Don Quixote*. He wrote songs, concertos, piano pieces, and music for the theatre and films, but while he never mastered the guitar as a performer, his most enduring achievements are two concertos for guitar, the *Concierto de Aranjuez* (1939), and *Fantasia para un gentilhombre* (Fantasia for a Gentleman), composed in 1954. These, perhaps more than any other works, raised the profile of the guitar as an instrument worthy of serious orchestral treatment.

The classical guitar hero
Andrés Segovia holds the instrument that he popularized the world over. His technique of plucking strings using both fingertips and nails revolutionized guitar playing.

Taking the guitar to the world

If Rodrigo raised the stakes for composers, Andrés Segovia (1893–1987) was the man who established the guitar as a concert instrument to rival the piano and the violin.

Born into a humble family in Linares in Andalusia, Segovia spent most of his youth in Granada. His family opposed his interest in music, so Segovia taught himself guitar and learned to read music, giving his first concert, in Granada, at the age of 16.

Early concerts met with mixed reviews, but Segovia achieved his aim of getting the guitar into the spotlight.

He even persuaded composers who were not guitarists, such as de Falla, Granados (1867–1916), the Brazilian Heitor Villa-Lobos (1887–1959), and the Mexican Manuel Ponce (1886–1948), to write for him.

Segovia toured the world tirelessly, introducing new audiences to the classical guitar. He also inspired, and sometimes taught, a new generation of concert guitarists, including Julian Bream and John Williams.

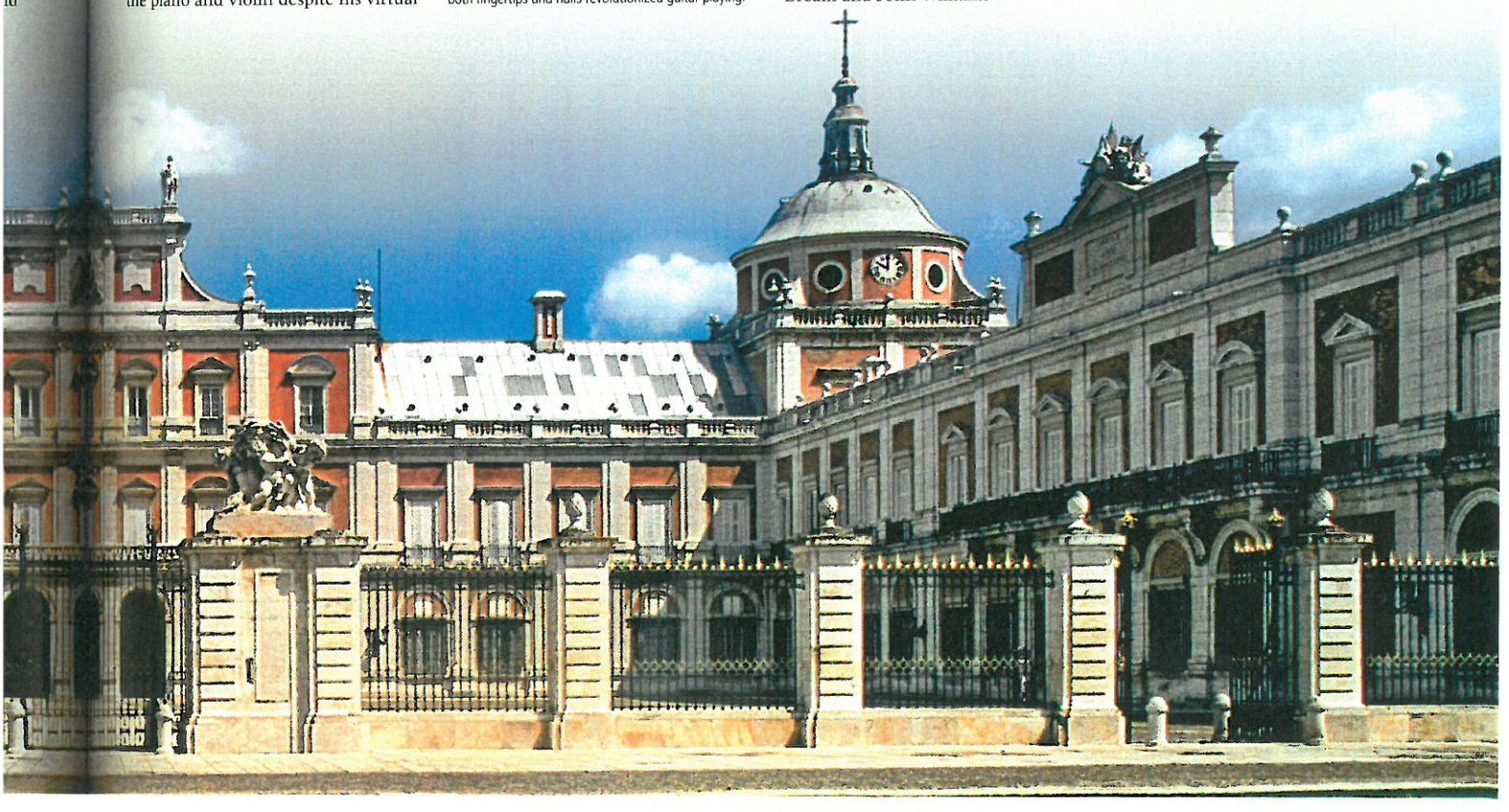
AFTER

After 1945, a fresh generation of composers experimented with new forms and instruments, while Spain's classical traditions were promoted by world-class performers.

NEW AUDIENCES
The Spanish singer **Montserrat Caballé** (1933–) recorded the album *Barcelona* in 1988 with Freddy Mercury from the band Queen, while Spanish tenors **Plácido Domingo** (1941–) and **José Carreras** (1946–) filled opera houses and sports stadiums in the 1990s and often included Spanish songs in their recitals. Guitarist Paco de Lucia (1947–) shed fresh light on flamenco by fusing it with jazz.

MONSERRAT CABALLÉ WITH LUCIANO PAVAROTTI

AVANT-GARDE
Madrid-born composer **Miguel Ángel Coria** (1937–) mixed traditional and modern forms, and cofounded Spain's first laboratory for electronic music. Another native of Madrid, **Carlos Cruz de Castro** (1941–), wrote the unconventional *Menaje (para dos grupos de utensilios de vajilla de cristal y metal)*, played not on orchestral instruments but on crockery, glassware, and metal utensils.



BEFORE

Mexican music is often thought of as being Spanish based, but there was a lively musical tradition in the region before the European settlers arrived.

EARLY MUSIC SCHOOLS

When the Spanish conquered Mexico in 1519, the **Aztec and Maya peoples** already had a significant musical legacy, with both cultures using music for **sacred** as well as **secular** purposes. The Aztecs used a range of **percussion** instruments, including the ***ayotl*** (a drum made from a turtle shell) and ***huehuetl*** (upright skin drum), and had formal music schools called ***cuicalli***.

THE INFLUENCE OF SPAIN

During the colonial era, **Spain's regional forms** were introduced at the court of the colonial ruler and among the population.

MESTIZO MUSIC

Modern Mexican music is a combination of Spanish, indigenous, *mestizo* (mixed), and foreign influences. The rhythms of the pre-Columbian peoples continue to resonate – both as distinct folk music and as elements of *mestizo*.

Music of Mexico

There is much more to Mexican music than "La Bamba", "La Cucaracha", and *mariachi* bands. The largest Spanish-speaking nation has a proud and independent musical tradition that runs the gamut from raucous *ranchera* to gushing *bolero* and mass-market Latin pop.

Mexican music is widely known through the distinctive *mariachi* bands and popular songs that have found audiences around the world. But few people realize the diversity of Mexico's music or that it is one of the most musical nations in Latin America.

Epic ballads

By the early 19th century, as Mexico pushed for independence from Spain, Mexicans began to embrace other genres of European and Caribbean music, including the German polka and the Viennese waltz.

In the 1840s, a home-grown epic musical ballad, the *corrido*, came out of the Mexican-American War of the 1840s. These recorded heroic exploits, battles, crimes, and acts of betrayal. The instrumental accompaniment ranged from a single guitarist to a small ensemble. The *corrido* continued to serve as a vehicle of musicalized oral history during the revolutionary period of 1910–17, which established Mexico's status as an independent nation.

The most famous *corrido*, "La Cucaracha", is said to have been a marching anthem used by the forces of Pancho Villa, whose many accomplishments included the attack on Columbus, New Mexico, in 1916. In time, each state or region adapted the form to suit its own musical traditions.

Baroque meets folk

The word *son* is used to describe music that combines elements from Spanish baroque and Mexican folk, with guitar and violin as the prominent instruments. In the 1930s, regional *son* flourished,

COMPOSER (1897–1970)

AGUSTÍN LARA

Agustín Lara was born in Mexico City, though he claimed Veracruz as his birthplace. At the age of 13, he played his first concert at a local brothel. A natural-born bohemian, he excelled in a variety of styles, from the foxtrot, tango, and waltz to blues, jazz, *ranchera*, and – above all – *bolero*. Between 1930 and 1939, while hosting his radio show, *La Hora Intima*, he wrote most of his 700 or so songs, including "Veracruz". In 1943, Lara made his debut with his own orchestra and toured Europe in the 1950s. Spanish opera singer Placido Domingo has recorded an album of his songs.

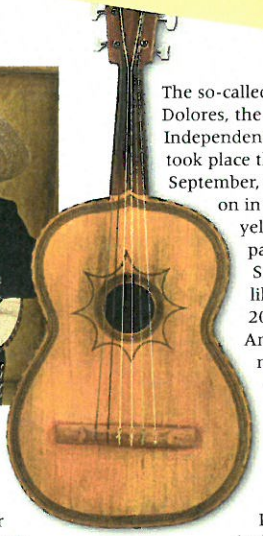
Buttons on the right hand are for playing the melody

Push-button accordion
This decorative push-button accordion was used by the band Los Tigres del Norte. Buttons take the place of piano keys on this type of accordion.

Classic *mariachi*
With sombreros and black-and-white costumes, *mariachi* musicians present a classic image of Mexico. Their instruments include the six-string acoustic bass *guitarrón mexicano*.

with each state or even town producing its own arrangements with instruments such as the African marimba (in Oaxaca) and the harp (in Veracruz).

Son jarocho, from the state of Veracruz on the Caribbean coast, displays lyrical improvisation and other elements of Afro-Cuban music; the song "La Bamba", made famous by Mexican-American singer Richie Valens, comes from this tradition. *Son jaliciense*, from the state of Jalisco, southwest of Mexico City, gave us the *mariachi*, groups known for their *charro* suits, popularized as patriotic costumes during the dictatorship of General Porfirio Díaz (1830–1915).



GUITARRÓN MEXICANO

Mexican fusions

During the US prohibition era (1920–33), many Germans migrated to the Mexico-Texas border. There the German button accordion came together with the Mexican *bajo sexto* – a 12-string guitar used in the northern regions – to create *música norteña*, or *norteño* music. Small groups called *conjuntos*, with a snare drum, double bass, and occasionally a saxophone, play this hybrid form, which mixes Mexican *son* with Bohemian and Czech folk rhythms. From this melting pot, Tex-Mex emerged, pioneered by accordionist Narciso Martinez (1911–92) and singer-guitarist Lydia Mendoza (1916–2007).

The main repertoire for all *norteño* groups includes the *corrido* and the *ranchera*. The latter genre is a traditional country tune, often depicting everyday activities and events – from life on the farm to domestic tragedies – and idealizing the life of rural Mexicans.

Today, most kinds of Mexican ensemble will perform *rancheras*, which have enjoyed notable success across the border in the US. The *ranchera* is frequently associated with the large brass band, the *banda*, which is a descendant of Spanish municipal bands.

The undisputed king of the *ranchera* is José Alfredo Jiménez (1926–73), born in the town of Dolores Hidalgo. The so-called grito de Dolores, the call of Mexican Independence, which took place there on 16 September, 1810, lives on in the whooping yell of many patriotic *rancheras*. Sometimes likened to the 20th-century American folk musician Woody Guthrie, Jiménez had no musical training but is a musical icon in Mexico. His 1,000-plus songs, including "Ella", "Paloma querida", and "Cuando el destino", are much-loved. Jiménez also made numerous films during the 1950s.

Deep emotion

With her deep, gravelly voice, Chavela Vargas (1919–2012) is known as a singer of *rancheras*. Vargas, who smoked cigars and wore masculine clothes, added a new twist to this masculine genre, appealing to audiences beyond Mexico. Her songs celebrated rural values and explored the emotional subjects of love and longing, sorrow and mortality.

Vargas is also known for her performances of the *bolero* (a slow-tempo romantic song suited to dancing). It is perhaps associated more with Cuba than Mexico, but the modern *bolero* boom started in 1927 when young composers Guty Cárdenas and Agustín Lara penned entries for a song contest in Mexico City. From then on the genre became popular across Latin America, aided by its use in films. *Bolero* has helped the reputations of Trio Los Panchos, Celia Cruz (see pp.278–79), and pop crooner Luis Miguel.

> "She has the **rough** voice of **tenderness.**"
>
> FILM-MAKER PEDRO ALMODÓVAR ON THE SINGER CHAVELA VARGAS

KEY WORKS

José Alfredo Jiménez "Camino de Guanajuato"
Agustín Lara "Veracruz"
Ritchie Valens "La Bamba"
Pedro Infante "Bésame Mucho"
Chavela Vargas "La Llorona"
Lila Downs "La Cucaracha"

AFTER

Mexican music is more diverse than ever, but its themes are still the gritty realities of life. Today, they confront poverty, drugs, violence, and emigration.

LILA DOWNS

FEMINIST ANGLE

The singer-songwriter Lila Downs performs witty feminist songs to music that mixes Mexican folk forms with African-influenced **cumbia**, **pop**, **rap**, and **flamenco**.

CLUB MUSIC

In Tijuana, on the border with California, **Nortec Collective**, an electronic club music band, explores *frontera* themes such as gun-running and the influence of the US. A sub-genre is the ***narcocorrido***, which narrates tales of drug gangs. **Los Tigres del Norte** are leading exponents of this music.

The sound of *ranchera*
Chavela Vargas sang songs traditionally performed by men. She also appeared in films by the Spanish director Pedro Almodóvar.

The Last Romantics

As the 19th century ended and the 20th began, a new age of musical modernism dawned. For some composers, this radical upheaval confirmed, more deeply than ever, their own affinity with Romanticism – a movement from an era they were now beginning to outlive.

The developing story of classical music involves several historical movements – Romanticism, Impressionism, modernism – whose respective composers, however individual their musical styles, shared a broad set of aims and values. For the "Last Romantics" – notably Richard Strauss and Sergey Rachmaninoff, but also Jean Sibelius (see pp.184–85) and Frederick Delius – the situation was different. They had little in common, either with one another, or with the winds of change in the musical world around them. Their achievement was to extend the values of 19th-century Romanticism deep into a modern age that increasingly considered those values outmoded.

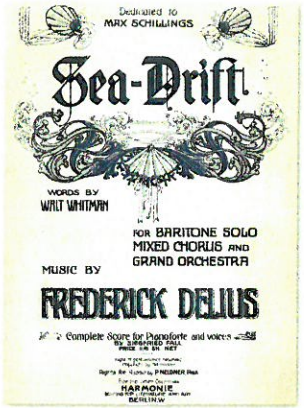
Change of tone

Austrian composer Richard Strauss (see opposite) was only 24 when the spectacular success of his orchestral symphonic poem *Don Juan*, first performed in 1889, won him instant fame. Like Wagner and Liszt before him, the young composer saw himself as a bold musical progressive. Each of his symphonic poems that followed *Don Juan* deployed richly expressive harmony in music of virtuoso invention and panache, orchestrated with phenomenal mastery, and seemingly leading towards the turbulent new world of musical modernism.

Strauss's third opera, *Salome* (1905), based on the play of the same name by Oscar Wilde, was followed three years later by *Elektra*, his first collaboration with the Austrian writer Hugo von Hofmannsthal. Both operas were full of musical tensions, and dealt with sex, violence, and emotional extremes.

Then came a shift of style, perhaps surprising even to Strauss himself. His next opera with Hofmannsthal, *Der Rosenkavalier* (The Rose Cavalier), first performed in 1911, was a winsome comedy set in 18th-century Vienna. Its music was written in a warmly benign style, featuring Viennese waltzes, and glowing lyrical arias for the singers. Instead of pushing further into modernism, he had found a way to bypass it.

By the 1930s, Strauss was still composing operas in the late-Romantic style, almost as if the 20th-century musical world around him did not exist. For Strauss, the end of his own era came with the Allied bombing of the grand opera houses of Germany and Austria during World War II. In 1945, he wrote *Metamorphosen* for string orchestra as a lament for a culture destroyed by barbarism and violence.



Music of love and loss
A score from 1906 offers Delius's setting of words from the *Sea-Drift* section of Walt Whitman's poetry collection *Leaves of Grass*.

> "I am a first-class second-rate composer."
>
> RICHARD STRAUSS, DURING A CONCERT REHEARSAL IN LONDON, 1947

Voices of romance
A painting by Alexander Fyodorovich Lushin, from 1938, shows costume and scenery designs for a production of *Aleko* (1892), the first of three operas written by Rachmaninov.

Russian master of melody

Besides his gift as a composer and conductor, Sergey Rachmaninoff (1873–1943) was one of the greatest pianists of all time. In his first works he quickly discovered his late Romantic style, whose natural conservatism (like that of Russian society itself) was already out of step with the more progressive European scene. The premiere of his First Symphony in 1897 was a disaster, and for the next few years Rachmaninoff composed nothing. Therapy by the hypnotist Nikolai Dahl then led to the creation of the hugely successful Second Piano Concerto (1901).

Stretching his keyboard skills
Rachmaninoff sits at the piano around 1931. He was a tall man and had enormous hands, with a span much wider than that of most other pianists, making his music a particular challenge for otheres to play.

In the years before the Russian Revolution in 1917, Rachmaninoff's prolific output included his Third Piano Concerto and the sumptuously melodic Second Symphony. But Russia after the revolution was a hostile world for a late Romantic with deep roots in the musical past. Rachmaninoff emigrated to America, where homesickness made composing difficult, and his style was widely denounced as old-fashioned. He spent much of his time in his new country giving piano concerts, but still managed to complete some last masterpieces, full of romantic nostalgia – among them the concerto-style *Paganini Rhapsody* (1934) and the Third Symphony (1936).

BEFORE

The great age of Romanticism in the 19th century produced composers of a magnitude to match the times.

MARKERS LEFT BY MAESTROS
Germany's **Richard Wagner** took opera into new regions of turbulent drama and expressive power **166–67**. Hungarian **Franz Liszt** invented the orchestral symphonic poem as a vehicle for the soaring Romantic imagination **162–63**, and Russia's symphonic tradition was raised to greatness by **Pyotr Ilyich Tchaikovsky** **182–83**. For the next generation of Romantic composers, their own musical course was largely determined by the influence of these powerful predecessors.

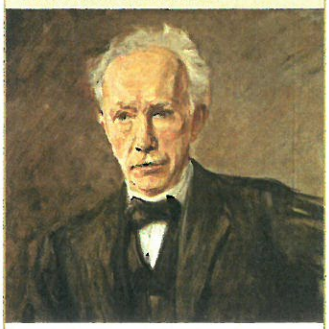
Haunting harmonies

Finland's Jean Sibelius (1865–1957) continued to epitomize Romantic nationalism into the 1920s, when he wrote the last of his seven, uniquely haunting symphonies. English-born Frederick Delius (1862–1934) was another "one-off" whose style owed little to the wider musical world. Apart from Wagner's expressive power, the only real influence on Delius's work was the fresh-air Romanticism of his friend Edvard Grieg (see pp.184–85). The son of a wool merchant, Delius eventually settled in the French village of Grez-sur-Loing. Here, he composed his finest works, remarkable for their darkly glowing sonority and powerful atmosphere, including the choral and orchestral *Appalachia* (1903). By the late 1920s, Delius was blind and paralysed. He dictated his last works, among them the choral *Songs of Farewell*, to his assistant, Eric Fenby. They explore an unchanged, late-Romantic sound-world, far from contemporary modernism.

Salomé's dance of the seven veils
A poster by German artist Max Tilke advertises a 1910 performance of Strauss's opera in Paris – the city that saw the premiere of Oscar Wilde's play *Salomé* in 1896.

COMPOSER (1864–1949)

RICHARD STRAUSS



Born in Munich, Strauss (no relation to the composer Johann Strauss) was the son of Bavaria's leading horn player. Alongside conducting posts, he found early acclaim for his tone-poems, such as *Also sprach Zarathustra* (Thus Spoke Zarathustra, 1896), and wrote more than a dozen operas. In the 1930s, Strauss refused to leave Nazi Germany, but he despised the regime and successfully protected his Jewish daughter-in-law. His orchestral *Four Last Songs* were first performed in London's Albert Hall in 1950, a year after his death.

KEY WORKS

Richard Strauss *Don Juan*; *Till Eulenspiegel*; *Der Rosenkavalier*

Sergey Rachmaninoff Piano concertos: No. 2 in C minor, Op. 18, and No. 3 in D minor, Op. 30; Symphony No. 2 in E minor, Op. 27; *Vespers* (All-Night Vigil)

Frederick Delius *A Village Romeo and Juliet*; *Sea Drift*

AFTER

Alongside these three memorable "Last Romantics", other composers with the same traditional values continued to carry the banner of Romanticism into the 20th century.

KEEPING THE FLAME ALIVE

Austria's **Erich Wolfgang Korngold** (1897–1957) moved to the United States and composed romantic Hollywood film scores, including *Robin Hood* (1938) and *The Sea Hawk* (1940) **290–91 »**. The late-Romantic style of England's **William Walton** (1902–83) developed early, in works such as his Viola Concerto (1929), and changed little even by the late 1970s. In *Knoxville: Summer of 1915* for soprano and orchestra (1947), American **Samuel Barber** composed a warmly nostalgic portrait of the past.