

Summary of Three Dissertation Recitals

by

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ABSTRACT

In each of the three dissertation cello recitals, music from a different nation is featured. The first is music from France, the second from Germany and Austria, and the third from America. The repertoire chosen was meant to provide audiences with music receiving varying levels of notoriety and containing a wide range of compositional technique and style.

Recital #1: Music from France - December 13th, 2020 in Stamps Auditorium

Featuring: Narae Joo, piano

This recital features well-known composers Gabriel Fauré and Claude Debussy, and other lesser known composers Arthur Honegger and Louis Vierne. Each of the works on this program presents a level of obscurity either for being rarely performed or for being reimagined from its original instrumentation:

Sonatine for Clarinet or Cello and Piano, H. 42 by Arthur Honegger

Cello Sonata No. 1, Op. 109 by Gabriel Fauré

“*Syrinx*” by Claude Debussy arr. for Cello and Piano

Cello Sonata, Op. 27 by Louis Vierne

Recital #2: Music from Germany and Austria - February 21st, 2020 in Britton Recital Hall

Featuring: Ji-Hyang Gwak, Narae Joo, Natalie Sherer, piano and Danielle Belen, violin

The works on this concert are centered around the great Arnold Schoenberg. The pieces featured are by the composer himself, his students, people who lived in similar historical context to him, and his greatest influences. Many of the works are rethought for cello from their original

vocal versions. Another goal of this particular program is to illustrate a more accessible side to the earlier writings of the Second Viennese School:

“Waldesnacht” by Arnold Schoenberg arr. for Cello and Piano

Zwei Lieder, Op. 14 by Arnold Schoenberg arr. for Cello and Piano

Cello Sonata by Anton Webern

Sieben Frühe Lieder by Alban Berg arr. for Cello and Piano

Divertimento, Op. 37, No. 1 by Ernst Toch

“O Tod” from *Vier ernste Gesänge, Op. 121* by Johannes Brahms arr. for Cello and Piano

Cello Sonata by Alexander Zemlinsky

Recital #3: Music from America - March 20th, 2020 in Stamps Auditorium

Featuring: Narae Joo, Michelle Papenfuss, piano

The pieces performed on this recital were all written in America in the last seventy-five years. Each contains deep, powerful historical and/or personal significance to the composers that wrote them:

Ricordanza (Soliloquy for Cello and Piano) by George Rochberg

Abu Ghraib by John Harbison

Three Pieces for Cello and Piano by Samuel Adler

Sonata for Cello and Piano by Elliott Carter

RECITAL 1: MUSIC FROM FRANCE

Leo Singer, cello
Narae Joo, piano

Sonatine for Clarinet or Cello and Piano, H. 42 (1921–22)

Modéré
Lent et soutenu
Vif et rythmique

Arthur Honegger
(1892–1955)

Narae Joo, piano

Cello Sonata no. 1, op. 109 (1917)

Allegro
Andante
Allegro comodo

Gabriel Fauré
(1845–1924)

Narae Joo, piano

Intermission

Syrinx (1913)

Claude Debussy
(1862–1918)
arr. Orfeo Mandozzi

Cello Sonata, op. 27 (1910)

Poco lento
Molto largamente
Risoluto - Allegro molto

Louis Vierne
(1870–1937)

Narae Joo, piano

RECITAL 1 PROGRAM NOTES

Sonatine for Clarinet or Cello and Piano, H. 42 by Arthur Honegger

Arthur Honegger (1892-1955) was a member of “Les Six,” a group of composers that defined an era of French music from the 1920s to the 1950s. Their music was reactionary to that of Wagner and the impressionist French composers that directly preceded them.¹ Although Honegger was born and lived most of his life in France, his parents were actually Swiss. In Switzerland, Honegger is prized as one of their nation’s premier musical artists. He even appeared on the Swiss twenty franc bank note from 1996 to 2017.² From 1911 to 1918 Honegger attended the Paris Conservatoire, studying primarily with Charles-Marie Widor. Both the Conservatoire and Widor played large roles in the lives of the four composers on this program.³

The Sonatine being performed is a short three movement work written in 1921-22, just one year after Honegger wrote his *Cello Sonata* and seven years before his *Cello Concerto*. The second and third movements of the Sonatine were actually written first; the first movement was written a few months later in the following year. The formal structures of each movement are rather basic. The first and third movements are in ternary form and the second movement is in binary form. Although seemingly simple, the large formal role of the piano and the interplay

¹ Paul Griffiths, “Six, Les” (last revised October 26, 2011), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

² “Design of the Eighth Banknote Series: The 20-Franc Note,” Swiss National Bank, accessed April 12, 2020, https://www.snb.ch/en/iabout/cash/series8/design_series8/id/cash_series8_design_20.

³ Geoffrey K Spratt, “Honegger, Arthur” (last revised January 20, 2001), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

between the two instruments makes for a lively and diverse collection of themes. The last movement is particularly worth noting for its flippant character, syncopated rhythms, and glissandi, suggesting the influence of French jazz.⁴

The piece was dedicated to Werner Reinhart who was a Swiss amateur clarinetist known primarily for his philanthropy and role in supporting the arts. The Sonatine was premiered (on clarinet) a year after its completion by Louis Cahuzac. Although the arrangement for cello was done by the composer himself, the piece is significantly more often played on the clarinet as it was originally performed.⁵

Cello Sonata No. 1, Op. 109 by Gabriel Fauré

Gabriel Fauré (1845–1924) wrote both of his cello sonatas in the latter part of his life, completing the first in 1917 and the second in 1921. The first sonata was premiered on the same evening as the second violin sonata.⁶ Fauré was the director of the Paris Conservatoire starting in 1905 (after teaching there for several years), and served in that role until 1920, when due to his deteriorating health and hearing he decided to step down. It is thought that by 1917 his deafness was deeply setting in and affecting his work. Fauré spent many years working as the choirmaster at the Eglise Saint-Sulpice. During his time there Charles-Marie Widor worked as the church

⁴ Thomas Duncan Stirzaker, "A Comparative Study of Selected Clarinet Works by Arthur Honegger, Darius Milhaud and Francis Poulenc" (PhD. diss., Texas Tech University, 1988), accessed April 12, 2020, ProQuest Dissertations & Theses.

⁵ Ibid.

⁶ Margaret Louise Barshell, "Gabriel Fauré: A Biographical Study and a Historical Style Analysis of his Nine Major Chamber Works for Piano and Strings" (PhD. diss., Ball State University, 1982), accessed April 12, 2020, ProQuest Dissertations & Theses.

organist, and Widor's assistant was Louis Vierne. Fauré and Widor worked very closely both as professors and as performers, often improvising together.⁷

Near the end of his life, Fauré turned to larger formal structures and used old themes that he deemed to never truly reach their potential. This cello sonata is a perfect example. Its first movement opens with the primary theme of the *Symphony in D* that Fauré wrote in 1884 that was never published. The second movement is slower and more lyrical with two contrasting themes. The first theme is defined by its leaps and dotted rhythms, and the second sounds more typical of his countrymen's "colorful" and "impressionistic" compositions. The third movement sounds very developmental, rarely feeling grounded and has an anxious quality until its triumphant end. Interestingly, the tempo is marked Quarter-Note = 80, which is nearly impossibly slow to play for cellists. This has led to exceptional variation of tempo from performance to performance, creating different settings for the musical narrative. This full cello sonata is a much more complete work than his earlier, more well-known pieces for cello such as *Elegie* and *Romance*.⁸

"Syrinx" by Claude Debussy

Claude Debussy (1862-1918) is the most famous and decorated composer featured on this program. He was a star student at the Paris Conservatoire and won the "Prix de Rome" in 1884, which is the most prestigious prize for a French composer. In 1908 he was appointed to the governing council of the Paris Conservatoire, invited by none other than Gabriel Fauré.⁹

⁷ Jean-Michel Nectoux "Fauré, Gabriel (Urbain)" (last revised October 31, 2001), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

⁸ Barshell, "Gabriel Fauré."

⁹ Francois Lesure and Roy Howat, "Debussy, (Achille-)Claude" (last revised January 20, 2001), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

This brief work written in 1913 is one of the most influential and important works for solo flute. It is thought to be one of, if not the first piece written for the modern flute. Virtually every professional flute player has at least one recording of this piece, each with their own drastically unique interpretation. This work exemplifies the magnitude of Debussy's role as a pioneer for new ways of imagining music. Just two years later Debussy wrote his *Cello Sonata*, which is thought to be the first "modern" cello sonata, and has influenced countless cello works that followed.¹⁰

"Syrinx" was originally titled "Flute de Pan," and was written as incidental music for the play *Psyché* by Gabriel Mourey. Its commonly used title was given by the editor Jobert. The story of the Syrinx comes from Greek mythology. Syrinx was a nymph who was romantically pursued by the god Pan. Syrinx did not reciprocate his love and turns into hollow water reeds to hide from him. Pan then finds these water reeds, and when he blows on them a horrible sound is created. He then decides to cut them down into appropriate lengths and makes them into wind pipes, which he then plays. In the play, the melody of the "Syrinx" is the last music played before Pan's death, and is heard off stage between dialogues.¹¹ This version arranged for cello is moved from its original key to start a half-step lower. This work has been played on a variety of instruments in differing keys, and has become part of the standard repertoire for the saxophone and other brass instruments.

¹⁰ Lesure, "Debussy, (Achille-)Claude," in *Grove Music Online*.

¹¹ Dawn Grapes, "Understanding Syrinx: Finding the Voice of Pan," *Pan: The Journal of the British Flute Society* 33, no. 1 (March 2014) 26-29.

Cello Sonata, Op. 27 by Louis Vierne

Louis Vierne (1870–1937) was born almost completely blind, and throughout his life his sight continued to worsen. Somewhat of a musical genius, Vierne was able to learn the keyboard despite his physical challenges, and went on to be one of the great French organists and organ composers of his time. At a young age, and for a very short time, Cesar Franck was his early mentor. Franck is thought to be partially responsible for Vierne starting to play the organ. Vierne also studied with Charles-Marie Widor while at the Paris Conservatory and from 1892 became Widor's assistant at the Eglise Saint-Sulpice. Vierne gained notoriety for his position as the principal organist at the cathedral Notre-Dame de Paris, a position he held from 1900 until his death in 1937.¹² In fact, Vierne was in the middle of performing a recital at the cathedral when he suffered a fatal heart attack and died dramatically with his foot sounding a low E.¹³

Although he held the prestigious organ position at Notre-Dame, and became a major composer of organ music, Vierne lived a troubled life. In 1907 Vierne fell in a Paris street and broke his leg, which at first doctors believed would have to be amputated. The leg was saved, but his mobility and organ playing took years to recover.¹⁴ Around the time of the accident his marriage fell apart and his wife left him for his best friend, to whom Vierne had dedicated his Second Organ Symphony.¹⁵ In these especially troubled years Vierne composed more instrumental music, and in 1910 wrote his *Cello Sonata*. The work is dedicated to legendary

¹² Rollin Smith, "Vierne, Louis (-Victor-Jules)" (last revised January 20, 2001), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

¹³ Christian Foerch, "A Beautiful Stroke? A Side Note on the 75th Anniversary of the Spectacular Death of the French Organist and Composer Louis Vierne (1870-1937)" *Herebrovascular Diseases* 34, no. 4 (November 2012): 322-325.

¹⁴ Louis Vierne, and Rollin Smith, *The Complete Organ*, vol. 3, *Louis Vierne: Organist of Notre-Dame Cathedral* (United Kingdom: Pendragon Press, 1999).

¹⁵ Georg Predota, "Louis Vierne: Born Unlucky," Interlude, October 12, 2015, <https://interlude.hk/louis-vierne-born-unlucky/>.

cellist Pablo Casals and was premiered in Paris by cellist Fernand Pollain and pianist Marguerite Long.¹⁶ The voicing and overall dramatic musical quality instantly reminds the listener of his first mentor Cesar Franck. The opening of the first movement begins with an aggressive recitative-like passage for the cello, which transitions into a beautiful sweeping sonata movement. The second movement is saturated with irregular harmony and sudden unexpected modulation. The final movement provides a sense of motion and has a nervous quality that is calmed with quotations of material from the earlier movements.

¹⁶ Smith, "Vierne, Louis," in *Grove Music Online*.

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RECITAL 2: MUSIC FROM GERMANY AND AUSTRIA

Leo Singer, cello
Danielle Belen, violin
Ji-Hyang Gwak, Narae Joo & Natale Sherer, piano

Waldesnacht (1897)

Arnold Schoenberg
(1874–1951)
arr. Leo Singer

Natalie Sherer, piano

Zwei Lieder, op. 14 (1907–1908)

Ich darf nicht dankend
In diesen Wintergarten

Arnold Schoenberg
arr. Leo Singer

Natalie Sherer, piano

Cello Sonata (1914)

Sehr bewegt

Anton von Webern
(1883–1945)

Narae Joo, piano

Sieben Frühe Lieder (1905–1908)

Nacht
Schilflied
Die Nachtigall
Traumgekrönt
Im Zimmer
Liebesode
Sommertage

Alban Berg
(1885–1935)
arr. Leo Singer

Ji-Hyang Gwak, piano

Divertimento, op. 37, no. 1 (1925)

Flott
Fließend
Frisch

Ernst Toch
(1887–1964)

Danielle Belen, violin

Vier ernste Gesänge, op. 121 (1896)
3. O Tod, wie bitter bist du

Johannes Brahms
(1833–1897)
arr. Leo Singer

Natalie Sherer, piano

Intermission

Cello Sonata (1894)
Mit Leidenschaft
Andante
Allegretto

Alexander Zemlinsky
(1871–1942)

Narae Joo, piano

RECITAL 2 PROGRAM NOTES

Waldesnacht by Arnold Schoenberg

Arnold Schoenberg (1874–1951) was one of the great composers of western music and a ground-breaking compositional pioneer. He was the creator of serialism, otherwise known as the 12-tone system, and was the leader of what is called the “Second Viennese School.”¹⁷ The 12-tone system is a compositional style where all 12 available pitches in the chromatic scale are used in a particular order, creating what is called a tone row. These rows are then cycled and manipulated so that one particular pitch does not become the tonal center, and all are used equally.¹⁸ Although Schoenberg created this new musical language that changed the face of classical music, this style did not fully emerge until after World War One. Serialism is Schoenberg’s legacy, but his career should be recognized for its diversity and evolution. The early works spanning the 1890s are surprisingly romantic, resembling Schumann, Zemlinsky, Wagner, and especially Brahms.¹⁹ In the late 1800s it is thought that composers were writing in the “Brahms fog,” where each searched for their individual voice, but also sought to create music resembling the genius of the time.²⁰

¹⁷ O.W. Neighbor, “Schoenberg [Schönberg], Arnold (Franz Walter)” (last revised January 20, 2001), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

¹⁸ Paul Griffiths, “Serialism” (last revised October 26, 2011), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

¹⁹ Neighbor, “Schoenberg [Schönberg], Arnold,” in *Grove Music Online*.

²⁰ Walter Frisch, “The ‘Brahms Fog’: A Context for Early Schoenberg.” in *The Early Works of Arnold Schoenberg, 1893–1908* (Berkeley: University of California Press, 1997), 3-20, <https://publishing.cdlib.org/ucpressebooks/>.

Schoenberg set “Waldesnacht,” which is a poem by Nobel Prize winning German writer Paul Heyse, in 1897.²¹ The song is exemplary of the composer’s early period. Its form is strophic, and the influence of Brahms and the previous composers of the Germanic tradition can be immediately recognized. This song was written just before the defining works of the period *Verklärte Nacht* and *Gurrelieder*, which are more adventurous and push the boundaries of tonality and form. This song can be heard as the young Schoenberg attempting to emulate the past whereas his later triumphs continue to expand the bounds of musical language. Although this version will be performed on cello and piano, the translation from the original German text is provided below:

Waldesnacht (Woodland Night) by Paul Heyse (1830–1914)

Waldesnacht, du wunderkühle,
 Die ich tausend Male grüß',
 Nach dem lauten Weltgewühle,
 O wie ist dein Rauschen süß!
 Träumerisch die müden Glieder
 Berg' ich weich ins Moos,
 Und mir ist, als würd' ich wieder
 All der irren Qualen los.

Wondrously cool woodland night,
 whom I greet a thousand times:
 after the uproarious tumult of the world,
 o how sweet is your rustling!
 Dreamily I nestle my weary limbs
 in your tender moss,
 and it seems to me as if once more
 I were free from all my insane anguish.

Fernes Flötenlied, vertöne,
 Das ein weites Sehnen rührt,
 Die Gedanken in die schöne,
 Ach! mißgönnte Ferne führt.
 Laß die Waldesnacht mich wiegen,
 Stillen jede Pein!
 Und ein seliges Genügen
 Saug' ich mit den Düften ein.

Distant fluting song, emerge and
 stir a wide yearning,
 with thoughts of the beloved,
 ah! beguile the resented distance!
 Let the woodland night lull me,
 still every pain,
 and a blissful satisfaction
 permit me to drink in with its fragrances.

In den heimlich engen Kreisen,
 Wird dir wohl, du wildes Herz,
 Und ein Friede schwebt mit leisen
 Flügelschlägen niederwärts.
 Singet, holde Vögellieder,

In narrow, secret circles,
 you, wild heart, will know well
 that peace hovers above with hushed
 wing-beats, slowly descending.
 Lovely birds, sing your lovely songs,

²¹ Ibid.

Mich in Schlummer sacht!
Irre Qualen, löst euch wieder;
Wildes Herz, nun gute Nacht!

sing me gently into slumber!
Distracting torments, dissipate again;
wild heart, now good night!²²

Zwei Lieder, op. 14 by Arnold Schoenberg

Starting with the last movement of his second string quartet (1908), the song cycle “Das Buch Der hängenden Gärten” (1908–09), and these two songs of op. 14 (1907–08), Schoenberg began to write atonal music. These works present a break from his early period and the beginning of his Expressionist period. Traces of standard harmony exist, but the musical vocabulary is expanded, forcing the comfort of standard harmonic and melodic figures to be challenged. This is referred to as Schoenberg’s “expressionist” period because it was greatly influenced by the German expressionist art movement, and especially by Wassily Kandinsky. The two became close, and Schoenberg was associated with Kandinsky’s elite cultural group “Der Blaue Reiter (The Blue Rider).” Schoenberg was an amateur painter himself, creating abstract works in line with the other members of this avant-garde group. The feeling of this expressionist movement both in visual and musical art was that the standard and real were mundane and unprovocative. The abstract could further the importance, reach, and possibility of art.²³

This particular set of two songs was written during a very difficult time in Schoenberg’s life. He and his wife Mathilde Zemlinsky were in a complicated and dark point of their marriage, as she had an affair with well-known painter Richard Gerstl. She was eventually convinced by Schoenberg’s student Anton Webern to return to Schoenberg, but the pain and cold time is

²² Translation by Emily Ezust, taken from www.lieder.net.

²³ Neighbor, “Schoenberg [Schönberg], Arnold,” in *Grove Music Online*.

thought to be expressed in the autobiographical nature of the poetry.²⁴ These two songs exemplify the atonal writing of Schoenberg and represent the steppingstone between his early romantic style and the serial extreme he would reach years later. The English translations of the texts are provided below:

Ich darf nicht dankend (I am not allowed thankfully) by Stefan George (1868–1933)

Ich darf nicht dankend an dir niedersinken.
Du bist vom geist der flur aus der wir
stiegen:
Will sich mein trost an deine wehmut
schmiegen
So wird sie zucken um ihm abzuwinken.

I am not allowed thankfully to kneel down
before you.
You are of the spirit of the field which
nurtured us:
If my consolation were to snuggle up to your
anguish,
You would shrug and refuse it.

Verharrst du bei dem quälenden beschlusse
Nie deines leides nähe zu gestehen
Und nur mit ihm und mir dich zu ergehen
Am eisigklaren tief-entschlafnen flusse?

It is your plan to stick to your cruel decision,
Never to admit your pain,
And only to go forth with it and me
Along the ice-clear deep-frozen river?

In diesen Wintergarten (In these winter days) by Karl Henckell (1864–1929)

In diesen Wintertagen,
Nun sich das Licht verhüllt,
Laß uns im Herzen tragen,
Einander traulich sagen,
Was uns mit innerm Licht erfüllt.

In these winter days,
When the light conceals itself,
Let us bear in our hearts,
And trustingly admit to one another,
That which fills us with inner light.

Was milde Glut entzündet,
Soll brennen fort und fort,
Was Seelen zart verbündet,
Und Geisterbrücken gründet,
Sei unser leises Losungswort.

That which kindles a gentle glow,
Let it burn stronger and stronger,
That which tenderly binds souls together
And builds spiritual bridges,
Let that be our tender password.

Das Rad der Zeit mag rollen,
Wir greifen kaum hinein,
Dem Schein der Welt verschollen,
Auf unserm Eiland wollen

The Wheel of Time may roll on,
We can hardly comprehend it,
The world's glitter may disappear,
On our island, let us

²⁴ Timothy L. Jackson, "Schoenberg's Op. 14 Songs: Textual Sources and Analytical Perception," *Theory and Practice* 14/15 (1989/1990): 35-58.

Wir Tag und Nacht der sel'gen Liebe weih'n. Consecrate day and night to blessed love.²⁵

Cello Sonata by Anton Webern

Along with being one of the most important composers of his time, Schoenberg was also one of the premier composition teachers of his generation. Two of his most prized students in this “Second Viennese School,” Anton Webern (1883–1945) and Alban Berg (1885–1935), are featured on this program.²⁶ Webern came to Schoenberg after frustrations with his education boiled over, and Schoenberg took him on as a student in 1905. Webern grew to be the strictest of the serial composers, creating a style with extreme contrast and extreme brevity. Although Webern learned an incomparable amount from Schoenberg, their relationship was complicated. Webern was constantly holding and losing jobs, refusing to travel, and even accepting military responsibilities all to please and protect his teacher.²⁷

Webern wrote three works for cello and piano. The first, *Two Pieces for Cello and Piano*, was written 1899 and is the first composition he ever wrote. It greatly resembles the music from the “Brahms fog” referenced earlier. The second is the *Cello Sonata* on this evening’s program. It was written in 1914 (although published posthumously) for his father and was actually an attempt at to create a longer form sonata. The piece captures the style of contrasting extremes with moments of agitation followed by sweetness. It is not truly 12-tone music because that style had not been fully achieved by Schoenberg at that point, but the expressive quality that we hear in later Webern works is already present. This sonata was intended to be two movements, but

²⁵ Translation by Timothy L Jackson, taken from “Schoenberg’s Op. 14 Songs: Textual Sources and Analytical Perception.”

²⁶ Neighbor, “Schoenberg [Schönberg], Arnold,” in *Grove Music Online*.

²⁷ Kathryn Bailey Puffett, “Webern, Anton (Friedrich Wilhelm von)” (last revised September 22, 2015), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

Webern left the project to work on the *Three Little Pieces for Cello and Piano*, which were published in 1914. This last work comprises three extremely short pieces that similarly embody the efficiency of his provocative writing.²⁸

Sieben Frühe Lieder by Alban Berg

Along with Webern, Alban Berg was a prized student of Schoenberg. He participated in the high cultural elite in Vienna, growing close to Zemlinsky and others. And like Webern, even to a greater extent, Berg spent much of his life seeking Schoenberg's approval. Every career move he made was riddled with self-doubt, and it was not until Berg's compositions *Wozzeck* and the *Lyric Suite* (two of his most famous works) in the 1920s that letters between the two show a relationship that resembles equality and mutual respect.²⁹

Berg is different from the other composers of the Second Viennese School for a variety of reasons, but most of all because his music contains higher emotional content and lyricism even when writing in the 12-tone system. In fact, Schoenberg's early criticism of Berg as a student was that he could only write song. This controversial quality has led scholars and performers to feel Berg is the most accessible from this group of composers.³⁰

Berg's *Sieben Frühe Lieder* (Seven Early Songs), were written in 1905–1908, while Berg was directly under the tutelage of Schoenberg. The first three songs in this set were the first pieces by Berg that were ever publicly performed.³¹ Later, Berg arranged all seven of these songs for high voice and orchestrated the piano part. They are most often performed in the orchestrated

²⁸ Miranda Wilson, "In Praise of Anton von Webern's Lyrical Cello Sonata," *Strings* 27, no. 2 (September 2012): 27-29.

²⁹ Douglas Jarman, "Berg, Alban (Maria Johannes)" (last revised January 20, 2001), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

³⁰ Ibid.

³¹ Ibid.

setting. Within all of these songs one hears the influence of many composers including Strauss, Mahler, Schumann, Brahms, and of course Schoenberg. In the last three songs, Schoenberg's voice especially comes through. Interestingly, the first song, "Nacht," uses the whole-tone scale, which draws the ears towards Debussy.³² Berg greatly appreciated art outside the Germanic tradition, and was especially curious about all things French, including music, visual art and theater.³³ English translations of each of the seven songs are below:

Nacht (Night) by Ferdinand Max Hauptmann (1858–1921)

Dämmern Wolken über Nacht und Thal,
Nebel schweben. Wasser rauschen sacht.
Nun entschleiert sich's mit einem Mal:
O gieb acht! gieb acht!

Clouds loom over night and valley.
Mists hover, waters softly murmur.
Now at once all is unveiled.
O take heed! take heed!

Weites Wunderland ist aufgethan,
Silbern ragen Berge traumhaft gross,
Stille Pfade silberlicht thalan
Aus verborg'nem Schoss.

A vast wonderland opens up,
Silvery mountains soar dreamlike tall,
Silent paths climb silver-bright toward the
valley
From a hidden place.

Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz -- ein Hauch vom fernen
Hain
Einsam leise geht.

And the glorious world so dreamlike pure.
A silent beech-tree stands by the wayside
Shadow-black – a breath from the distant
grove
Blows solitary soft.

Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stumme Nacht.
Trinke Seele! trinke Einsamkeit!
O gieb acht! gieb acht!

And from the deep valley's gloom
Lights twinkle in the silent night.
Drink soul! drink solitude!
O take heed! take heed!

³² Lori Burns, "Tonal Language in Alban Berg's Sieben Frühe Lieder" (Master's diss., University of Alberta, 1986), accessed April 13, 2020, ProQuest Dissertations & Theses.

³³ Jarman, "Berg, Alban," in *Grove Music Online*.

Schilflied (Reed Song) by Nikolaus Lenau (1802–1850)

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Along a secret forest path
I love to steal in the evening light
To the desolate reedy shore
And think, my girl, of you!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

When the bushes then grow dark,
The reeds hiss mysteriously,
Lamenting and whispering,
That I must weep, must weep.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

And I seem to hear the soft sound
Of your voice,
And your lovely singing
Drowning in the pond.

Die Nachtigall (The Nightingale) by Theodor Storm (1817–1888)

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

It is because the nightingale
Has sung throughout the night,
That from the sweet sound
Of her echoing song
The roses have sprung up.

Sie war doch sonst ein wildes Kind,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

She was once a wild creature,
Now she wanders deep in thought;
In her hand a summer hat,
Bearing in silence the sun's heat,
Not knowing what to do.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

It is because the nightingale
Has sung throughout the night,
That from the sweet sound
Of her echoing song
The roses have sprung up.

Traumgekrönt (Crowned with Dreams) by Rainer Maria Rilke (1875–1926)

Das war der Tag der weißen Chrysanthemen,
Mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele
nehmen
Tief in der Nacht.
Mir war so bang, und du kamst lieb und leise,
Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
Erklang die Nacht.

That was the day of the white
chrysanthemums,
Its brilliance almost frightened me...
And then, then you came to take my soul
at the dead of night.
I was so frightened, and you came sweetly
and gently,
I had been thinking of you in my dreams.
You came, and soft as a fairy tune
the night rang out.

Im Zimmer (In the Chamber) by Johannes Schlaf (1862–1941)

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So, mein Kopf auf deinen Knie'n,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

Autumn sunshine.
The lovely evening looks in so silently.
A little red fire
Crackles and blazes in the hearth.
Like this, with my head on your knees,
Like this I am content.
When my eyes rest in yours like this,
How gently the minutes pass.

Liebesode (Ode to Love) by Otto Erich Hartleben (1864–1905)

Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster lauschte der Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht. —

In love's arms we fell blissfully asleep.
The summer wind listened at the open
window,
and carried the peace of our breathing
out into the moon-bright night. —

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches -- so reich an
Sehnsucht!

And from the garden a scent of roses
came timidly to our bed of love
and gave us wonderful dreams,
ecstatic dreams – so rich in longing!

Sommertage (Summer Days) by Paul Hohenberg (1885–1956)

Nun ziehen Tage über die Welt,
Gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächstens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, wo Bild um Bild
Zu dir zieht und dich ganz erfüllt.

Days, sent from blue eternity,
journey now across the world,
time drifts away in the summer wind.
The Lord at night now garlands
star-chains with his blessed hand
across lands of wandering and wonder.
In these days, O heart, what can
your brightest travel-song say
of your deep, deep joy?
The heart falls silent in the meadows' song,
words now cease when image after image
comes to you and fills you utterly.³⁴

Divertimento, op. 37, no. 1 by Ernst Toch

Schoenberg spent most of his life in Vienna and was briefly in Berlin before WWI. He served for a short time in WWI, and then continued to write prolifically after the war with the emergence of his 12-tone system. He was born and raised Jewish, converted to Christianity for a period, and then formally returned to his Jewish faith during WWII. With the Nazi takeover of Germany in the 1930s, Schoenberg moved to Paris, where he then immigrated to the United States. First he lived in Boston, and then moved to California where he taught at both the University of Southern California and University of California at Los Angeles. Schoenberg had great success in America and was regularly asked to participate in conventions and give composition seminars.³⁵

The brief summary of Schoenberg's life is written above because it very closely parallels that of Ernst Toch (1887–1964). Toch was a Jewish composer, born in Vienna to a family of

³⁴ Translations by Emily Ezust, taken from www.lieder.net.

³⁵ Neighbor, "Schoenberg [Schönberg], Arnold," in *Grove Music Online*.

leather distributors. In addition to music, he also studied medicine and philosophy at the university level. He was a very accomplished pianist and award-winning composer, winning the Mendelssohn composition prize, the Frankfurt/Main Mozart Prize, and the Pulitzer Prize in 1956, among others. Toch also served in WWI on the Italian front, and like Schoenberg became a well-known teacher with students such as Hugo Chaim Adler and Andre Previn. With the emerging threat of the Nazis, Toch moved first to Paris, then to London, and finally to the United States. First he lived in New York, working at the New School, and then in California where he taught at the University of Southern California. Toch attempted to write film music like other classical composers, most notably Korngold, but did not have much success.³⁶

Schoenberg and Toch knew each other quite well, regularly having dinner in California and documenting respect for each other's work. Schoenberg directly helped Toch get a job at the New School in New York, and played a role in his appointments in California. Despite this relationship and the similarities of their life paths, the name Ernst Toch is relatively unknown.³⁷

Divertimento no. 1 is the first of two that comprise his opus 37. The second is for violin and viola. The first movement of Divertimento no. 1, Flott, is high energy with moments of great lyricism. The second movement, Fließend, is winding and mysterious, with large sections in unison and periods of close tension-filled chromatic intervals. The third movement, Frisch, is defined by a quick couplet figure that is present throughout, creating a flippant but exciting finale.

³⁶ Anja Oechsler, "Toch, Ernst" (last revised January 20, 2001), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

³⁷ Sabine Feisst, *Schoenberg's New World: The American Years* (New York: Oxford University Press, 2011).

“O Tod, wie bitter bist du” from Vier ernste Gesänge, op. 121 by Johannes Brahms

Johannes Brahms (1833–1897) was a major influence on Schoenberg, and Schoenberg was particularly struck by *Vier ernste Gesänge* (Four Serious Songs). In an essay titled “Brahms the progressive,” Schoenberg writes specifically about how the third song of this set, “O Tod, Wie bitter bist du” shows Brahms’s genius. Brahms’s ability to develop melody and create exceptionally expressive music with simple musical vocabulary fascinated Schoenberg, and greatly impacted his own writing.³⁸ Scholars have written about the idea of “developing variation” that connects the two composers. Taking an original melody or musical gesture and continually varying it to create new themes and drastically different emotional content.³⁹

Although Brahms is mostly famous for his symphonies and large-scale chamber music works, he was also a prolific song writer, composing over two-hundred songs. *Vier ernste Gesänge* was written in 1896, very near the end of Brahms’s life, and was dedicated to symbolist artist Max Klinger. It was intended for bass and piano, and uses selections of text from the Luther Bible. The content of the text selections for the first three songs is about death and the oppression of life, and then for the last song the content transitions to faith and hope.⁴⁰ Brahms was very close to Clara Schumann, and in the year these songs were written Clara suffered a

³⁸ Arnold Schoenberg, “Brahms the Progressive (1947),” in *Style and Idea*, edited by Leonard Stein, translated by Leo Black (Berkeley: University of California Press, 2010), 398-441.

³⁹ Walter Frisch, “Brahms, Developing Variation, and the Schoenberg Critical Tradition,” *19th-Century Music* 5, no. 3 (1982): 215-232.

⁴⁰ Daniel Beller-McKenna, “Brahms, the Bible, and Post-Romanticism: Cultural issues in Johannes Brahms's Later Settings of Biblical Texts, 1877-1896” (PhD diss., Harvard University, 1994), accessed April 13, 2020, ProQuest Dissertations & Theses.

devastating stroke.⁴¹ These songs were finished in anticipation of her death. The English translation of the text of this song is provided below:

O Tod (Oh Death) from Sirach, 41:1-4

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!
O Tod, wie bitter bist du.

O death, how bitter you are
when a man thinks of you,
one who has good days and enough,
who lives without cares
who is doing well in all things
and who can eat well!
O death, how bitter you are.

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!
O Tod, wie wohl tust du.

O death how good you feel to one that is
needy,
who is weak and old
and who is full of care
and has nothing better to hope for
or to expect!
O death, how good you feel.⁴²

Cello Sonata by Alexander Zemlinsky

Although Schoenberg was a world-class composition teacher, he himself did not receive much formal musical training. He grew up around musical family members, but his only known teacher was Alexander Zemlinsky (1871–1942). The two met in Vienna when Schoenberg played cello in a local orchestra and Zemlinsky was the conductor. The two became close socially and professionally. They helped each other with concert engagements (Zemlinsky mostly helping Schoenberg at first), Zemlinsky became a trusted musical advisor and taught Schoenberg lessons

⁴¹ Georg Predota, “Brahms: Vier Ernste Gesänge, Op. 121 Premiered Today in 1896,” Interlude, November 9, 2018, <https://interlude.hk/brahms-vier-ernste-gesange-op-121-premiered-today-1896/>.

⁴² Translation by Uri Liebrecht, taken from www.URiText.co.uk.

in counterpoint and composition, and Schoenberg went on to marry Zemlinsky's sister, Mathilde.⁴³

Zemlinsky came from a very diverse family. His paternal grandfather was Hungarian and grandmother was Austrian; both were Catholic. His maternal grandfather was a Sephardic Jewish man, and grandmother was a Bosnian Muslim woman. When Zemlinsky's parents married, their family converted to Judaism and Alexander was raised Jewish (although he converted to Protestantism later). Zemlinsky's work existed deep in the "Brahms fog," and in Brahms he had a great supporter. Brahms helped get many of Zemlinsky's works published by Simrock and brought him greater fame. Much like Schoenberg and other composers featured on this program, Zemlinsky moved to the United States near the end of his life, settling in New York. However, unlike the others, he did not achieve fame and prosperity. Although his influence over Western music is substantial, much of his work has been forgotten and passed over for those he helped along the way.⁴⁴

The Cello Sonata was written in 1894, early in Zemlinsky's career. The three movement work greatly resembles Brahms, Strauss, and Dvorak (especially in the final movement), but there are moments that begin to stray towards a more modern approach. As his career continued, more of this modernism appeared, stretching the bounds of standard harmony and form, and much of Zemlinsky's music bridges the gap between the old Viennese style and the new. This piece, like the Webern Sonata, was discovered after the composer's death. It was first performed by its dedicatee Friedrich Buxbaum, who was the cellist of the renowned Rosé Quartet.⁴⁵

⁴³ Neighbor, "Schoenberg [Schönberg], Arnold," in *Grove Music Online*.

⁴⁴ Antony Beaumont, "Zemlinsky [Zemlinszky], Alexander (von)" (last revised January 20, 2001), in *Grove Music Online*, accessed April 13, 2020, <http://www.oxfordmusic.com>.

⁴⁵ Marc Moskovitz, "Reviving a Long-lost Romantic-era Cello Sonata," *Strings* 25, no. 8 (March 2011): 37-39.

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RECITAL 3: MUSIC FROM AMERICA

Leo Singer, Cello
Narae Joo, Michelle Papenfuss, piano

Ricordanza (Soliloquy for Cello and Piano) (1972)

George Rochberg
(1918–2005)

Narae Joo, piano

Abu Ghraib (2006)

Scene 1 - Prayer 1

Scene 2 - Prayer 2

John Harbison
(b. 1938)

Michelle Papenfuss, piano

Three Pieces for Cello and Piano (2008)

Emunah (Faith)

L'olam Vaed (Forever and Ever)

Tribute

Samuel Adler
(b. 1928)

Michelle Papenfuss, piano

Intermission

Sonata for Cello and Piano (1948)

Moderato

Vivace, molto leggiero

Adagio

Allegro

Elliott Carter
(1908–2012)

Narae Joo, piano

RECITAL 3 PROGRAM NOTES

Ricordanza (Soliloquy for Cello and Piano) by George Rochberg

Jewish-American composer George Rochberg was born in New Jersey in 1918, and died in Bryn Mawr, PA in 2005. He studied composition from great artists such as George Szell, Leopold Mannes and Gian Carlo Menotti. Rochberg served in WWII, and upon his return studied at the Curtis Institute of Music. Having great success as a student, he went on to teach at Curtis and the University of Pennsylvania for many years. He composed prolifically, and also wrote extensively about music and composition. Rochberg began his career writing in the style of Bartok and Hindemith. He then transitioned into writing twelve-tone serial music, the style of works for which he is most famous. Compositions that brought him particular notoriety are his *Symphony No. 2*, *Quartet No. 2*, *Twelve Bagatelles* and *Chamber Symphony*.⁴⁶

In 1964 Rochberg's life suddenly shifted when his twenty-year-old son tragically died. This event caused him to reevaluate his priorities and change his professional approach. He abandoned serialism, believing it to be over-intense and lacking emotional gesture, and transitioned to writing more tonal and accessible chromatic pieces. Rochberg then pushed further towards the extremes of romanticism, and wrote pieces that heavily quoted other works by Beethoven, Mahler and other prominent composers. Also worth noting, Rochberg had a longstanding relationship with the Concord String Quartet (one of its members is on this Dissertation Committee), writing many works for them. Also, *The Aesthetics of Survival: a*

⁴⁶ Austin Clarkson, and Steven Johnson, "Rochberg, George" (last revised July 20, 2005), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

Composer's View of Twentieth-Century Music was published at the University of Michigan in 1984, edited by Prof. William Bolcom.⁴⁷

Ricordanza (Soliloquy for Cello and Piano) was written in 1972, and represents Rochberg's latest period. He heavily quotes Beethoven's *Cello Sonata No. 4*, and Rochberg's work is thought to be a commentary on the power of this specific piece of Beethoven's. *Ricordanza* is also substantially influenced by Mahler, especially in the moments of cadenza. This piece is dedicated to the memory of Rochberg's nephew, who like his son also died at a young age. The piece has a simple ABA form, with an A Major section, followed by F, Db and then A again. The melodies throughout are very powerful and saturated with romanticism. In 1972, Rochberg also wrote his *String Quartet No. 3*, which like this work contains large traces of Beethoven and Mahler.⁴⁸

Abu Ghraib by John Harbison

John Harbison, born in New Jersey in 1938, continues to be an active American composer. Harbison grew up in an intellectual family and was constantly surrounded by Bach and jazz. For his undergraduate degree he attended Harvard where he studied from acclaimed composer Walter Piston. At Harvard, Harbison won awards for composition and poetry. His other primary instructors of composition were Boris Blacher, Roger Sessions and Earl Kim. After finishing his studies, Harbison witnessed a rehearsal of Stravinsky's music by the Santa Fe Opera where the composer was in attendance. This experience greatly impacted Harbison, and caused Stravinsky to become one of Harbison's primary professional influences. Harbison went on to

⁴⁷ Ibid.

⁴⁸ Dixon, Joan DeVee Dixon, *George Rochberg: A Bio-Bibliographic Guide to His Life and Works* (New York: Pendragon Press, 1992).

have a prolific and decorated career, teaching at the Massachusetts Institute of Technology for many years, working in residence at major orchestras in Pittsburgh and Los Angeles, winning a Pulitzer Prize, a MacArthur and a Heinz Award, as well as having full length operas commissioned by the Metropolitan Opera.⁴⁹

Compositionally, Harbison's early works show a combination of serialism, jazz and Stravinsky-like Neoclassicism. The music moves through unexpected tonal centers as well as segmented serial patterns. As his style developed, Harbison always tried to find ways to be new and unique. He reveled in ambiguities and wanted listeners to always find something different with repeated hearings. Harbison wrote three string quartets, a very well-known wind quintet, a piano quintet, many song cycles, and perhaps his most famous piece is his violin concerto, which he wrote for his wife.⁵⁰

Abu Ghraib, which bares the title of the United States military prison in Iraq where Iraqi soldiers were brutally tortured, was written in 2006 and commissioned by the Rockport Festival.⁵¹ Despite the clear subject matter that the title suggests, the work is neither meant as a protest nor a moral lesson. It is simply a way to express feelings and thoughts when words fail. Harbison had decisive opinions on writing music with strongly political or controversial subject matter. He felt that these messages were difficult to portray, and that one can misuse their privilege as an artist by trapping an audience into listening to a personal opinionated statement.

⁴⁹ George, David St. George, "Harbison, John" (last revised November 26, 2003), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

⁵⁰ Ibid.

⁵¹ Richard Dyer, "Harbison's 'Abu Ghraib' is Haunting," *The Boston Globe*, June 20, 2006, http://archive.boston.com/news/globe/living/articles/2006/06/20/harbisons_abu_ghraib_is_haunting/.

To him, a message can exist within, but the music must be able to stand on its own and be well-crafted to create a new world of opinion and emotion.⁵²

This work is divided into two “scenes,” each ending with a prayer. The first scene is militaristic and harshly dissonant. The second is derived from an Iraqi song that Harbison transcribed in 1962. The second scene also incorporates fragmented melodies from common western hymnals “Silent Night” and “Rock of Ages.”⁵³ The prayers that follow the scenes are wandering melodies, typically in a solo voice, stretched with irregular time and wide, open intervals. The result of this music is a haunting, disturbing and uncomfortable piece, which somehow finds moments of hope in the darkness.

Three Pieces for Cello and Piano by Samuel Adler

Samuel Adler was born in Mannheim in 1928. He grew up in a musical Jewish family; his father was a cantor and a composer of Jewish liturgical music. When he arrived in the United States he attended Boston University and Harvard, and had compositional mentors such as Aaron Copland, Paul Hindemith and Walter Piston. He also studied conducting with Serge Koussevitzky. In 1950, Adler joined the United States Army and conducted the Seventh Army Symphony Orchestra, and was awarded the Army Medal of Honor for his services. Adler has become very well known for his teaching, both at University of North Texas and his long standing professorship at the Juilliard School. He has won countless teaching awards, grants and honorary doctorates.⁵⁴

⁵² Pacifica, Camerata Pacifica, “John Harbison Discusses the Artist as Political Commentator - Camerata Pacifica,” *YouTube* video, 19:00, April 3, 2017, <https://www.youtube.com/watch?v=iVwfAzzJWHw>.

⁵³ Dyer, “Harbison’s ‘Abu Ghraib’,” *The Boston Globe*.

⁵⁴ Marie Rolf, “Adler, Samuel (Hans)” (last revised January 20, 2001), in *Grove Music Online*, accessed April 12, 2020. <http://www.oxfordmusic.com>.

As a composer, his style is very reaching with great rhythmic complexity. He also displays a superb mastery of counterpoint, which is the subject of many of his classes. His overall style has diatonicism, serialism (starting with his *Symphony No. 4*), and also an improvisatory quality. Given his strong liturgical background, this style also appears in much of his music, especially his serious vocal works.⁵⁵ Most of these stylistic qualities are synthesized in his *Three Pieces for Cello and Piano*.

The work performed this evening was finished and premiered as a set of three in New York City in 2008. The first piece, “Emunah (faith),” finished much earlier, is a very slow and lyrical piece written for his wife. The second, “L’olam Vaed (Forever and Ever),” is dedicated to his nephew Richard Aaron, and was written in 1978 for the dedicatee’s Bar Mitzvah. This unique piece is highly improvisatory, and is written in a non-standard free notation. The space between the beamed notes on the page imply their length and the amount of space between beams implies the lengths of silence. There are also specific notations for notes to be played “as quick as possible,” for them to be “accelerando and crescendo,” and clusters of notes to be as high or low as possible on the piano. The result is two characters, cello and piano, floating in and out of focus with one another, landing in some spots together but given much freedom to explore time. Each performance of this piece is as unique as the piece itself. The third piece, “Tribute,” was written in 2008 to mark the reopening of Alice Tully Hall (and why all three works were premiered together at this time). This finale has two parts: the first is slow with leaping melodies, and the second is a fast and disjoint blur of excitement.⁵⁶

⁵⁵ Ibid.

⁵⁶ Samuel Adler, *Three Pieces for Cello and Piano* (2008).

Sonata for Cello and Piano by Elliott Carter

Elliott Carter (1908–2012) was raised by a wealthy family in New York that was not very encouraging of his musical development. He went to Horace Mann, a very rigorous New York private school, and during his early years was exposed to Stravinsky's music when it premiered in New York in the 1920s. Carter also met Charles Ives at a young age, with whom Carter grew to have a very close relationship. Carter went on to attend Harvard (Ives wrote him a recommendation letter), but he strongly disliked the music program and ended up studying Greek, Philosophy, and majored in English. He studied music primarily at the Longy School of Music, which is located near Harvard in Cambridge. His primary teachers were Walter Piston and Gustav Holst. After his American education, in the early 1930s Carter decided to move to Paris and study with the great Nadia Boulanger, who is thought to be his largest influence, especially on his early works. Upon return to the United States, he lived for a while in New York and developed his early style, but then worked in the Office of War Information in WWII, and accepted professorships around different parts of the Northeast. However, his most substantial job, which he had for over twenty years, was at Juilliard, which once again returned him home to New York.⁵⁷

Carter was exposed to other composers such as Alexander Scriabin and Maurice Ravel, and the ultra-modernists Henry Cowell, Edgar Varese, Ruth Crawford, and later Samuel Nancarrow. Carter's writing career began mostly with music criticism and works for voice. He experimented with the overly simplistic style of other American composers of his time like Aaron Copland, Samuel Barber, and his mentor Ives. He was also drawn to the Stravinsky-like

⁵⁷ David Schiff, and Mark D. Porcaro, "Carter, Elliott (Cook)" (last revised January 31, 2014), in *Grove Music Online*, accessed April 12, 2020, <http://www.oxfordmusic.com>.

Neoclassical style in the 1930s and early 40s. However, in 1948, Carter's *Sonata for Cello and Piano* marked a turning point in his compositional career and he left many of his old devices behind.⁵⁸

The cello sonata is considered one of Carter's breakthrough works. It was premiered in 1950 by Bernard Greenhouse and Anthony Markas. World War II was a huge influence in forcing his hand to create art more serious and substantial than works that represented the populist and Neoclassical approach. This new aspiration led him to a period of synthesizing European modernism (composers such as Claude Debussy, Bela Bartok, Alban Berg) with the American ultra-modern (Cowell, Nancarrow, etc.).⁵⁹ It also firmly established his ideas of "metric modulation," where the pulse rate of the music changes but is related to music heard before.⁶⁰ The second movement (written first) is a jazzy scherzo, indebted to the great cello sonata by Debussy. Carter described the movement as a breezy parody of American style. The third movement (written second) is filled with with metric modulation. It contains complex tempo changes and relationships, and is saturated with polyrhythmic activity. The finale (written third) brings the ideas of the second and third movements together in a quick, exciting and complicated end. The piece concludes with a pizzicato line in the cello and limps its way to the finish. The first movement, which was interestingly written last, alludes to Ives *Concord Sonata*. This movement is built around a wandering rubato cello line floating around a metronomic piano line, which is related to how the piece ends. To paraphrase Carter's words, each movement starting

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Soyoung Hyun, "A Performance Analysis of Elliott Carter's Cello Sonata" (PhD diss., Boston University, 2005), accessed April 12, 2020, ProQuest Dissertations & Theses.

with the second movement predicts the music that is to come next. The end of the finale predicts the beginning, recalling the cyclic nature of James Joyce's *Finnegan's Wake*.⁶¹

After the cello sonata, Carter went on to develop his own "mature" style, which was more directly related to the American ultra-modern ideas of fragmentation. He then transitioned in his later years to writing longer explorative phrases with broader and more sweeping musical strokes. Carter is one of the great American composers even though he did not fit into any of the groups and categories. He lived a long, versatile, traveled and accomplished life with an enormous amount of musical output. His music was always conversational, always cutting edge, and always pushing the bounds of possibility.⁶²

⁶¹ Elliott Carter, "Cello Sonata for Cello and Piano (1948)," Earplay, March 2, 2009, <http://www.earplay.org/www/notes.php?id=Carter5>.

⁶² Schiff, "Carter, Elliott," in *Grove Music Online*.

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