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I hereby recommend that the thesis prepared under my supervision by Sr. Elizabeth Adams

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THE TREATMENT OF THE PIANO SUITE IN THE TWENTIETH CENTURY AS EXEMPLIFIED BY SCHOENBERG, DELLO JOIO, DONOVAN, AND APOSTEL

By

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MUSICAL EXAMPLES

CHAPTER I

INTRODUCTION

History of the Suite

> 'Whosoever knoweth the power of the dance dwelleth in God.' For that to which they give living expression has been the secret longing of man from the very beginning--the victory over gravity, over all that weighs down and oppresses, the change of body into spirit, the elevation of creature into creator, the merging with the infinite, the divine.[1]

From the earliest of man's recorded history, from pictures that man painted in caves and on pottery, from works that man wrote, we know that man danced. These dances were sometimes spontaneous and sometimes set down into ritualistic or societal patterns. The dances which concern this paper are those which became crystallized into fixed forms, where correct steps, patterns, and positions were placed according to rules, where originality was often extinguished in order to produce a product which, though artistic, often became artificial. The music which framed these dances and which gradually became separate from them became an important form in the sixteenth and seventeenth centuries. Collections of dances, known as suites, persisted throughout the eighteenth century, died out in the nineteenth century, and were revived in the twentieth century. Five of the suites composed in the twentieth century are the subject of this paper.

By the time that the first music books were printed (in the early sixteenth century), paired dances, such as the Italian passamezzo-saltarello and pavana-gagliarda, the French basse danse-tourdion, and the German Tanz-Nachtanz, were common to all the countries of Western Europe. Of these, the most popular by far were the pavana-gagliarda which were required by etiquette to open ceremonial balls. Frequently the paired dances were related, having the same or a similar melody, the first in duple and the second in triple meter. Exceptions, however, are often found, such as the French combination of basse danse-tourdion in which both pieces are in triple meter. Sometimes these paired dances were extended by the addition of a single variation or prefaced by a short prelude. Sixteenth-century collections contain single dances, paired dances, and a few larger groups of dances. Thus, in 1508, Petrucci published a pavanne, saltarello, and piva; in 1529, Attaingnant published a basse danse, recoupe, and tordion; and Claude Gervaise's Danseries of 1550-55 contains a basse danse, "La Volunté," a pavane d'Angleterre-gaillarde, and an allemande--to name but a few of the larger combinations.

By the early seventeenth century, the English virginalists (especially Byrd, Gibbons, and Bull) had brought the pavanne-galliard to a high degree of artistic perfection, adapting the dance forms to the virginal, and had influenced the forms themselves by their

extensive use of the variation principle. At the same time, the Germans were developing the variation suite, where a single motive served as the unifying principle for the entire suite. Some examples of this form are the Newe Paduan, Intrada, Däntz und Galliarda by Paul Peuerl (d. 1627?) and the twenty viol suites of five dances each contained in the Banchetto musicale, 1617, composed by Johann Hermann Schein (d. 1630). Emphasizing the importance of unity in this suite, Schein states that his pieces "finely correspond both in key and invention."[2] Toward mid-century, Samuel Scheidt (d. 1654) added the new innovation of figured bass to his dances.

By 1626, the sequence of allemande, courante, and sarabande had appeared in Copenhagen and had emigrated to France.[3] The French suites of the mid-seventeenth century were of three types: (1) the collection of dances by type (all allemandes, for example), favored by Louis Couperin; (2) the series of different dances; (3) irregular groupings of dances (an allemande, several courantes, etc.,) as found in the collections of composers such as Chambonnières. Measured dignity and delicate refinements are main characteristics of these French compositions.

However, it is Johann Jacob Froberger (1616-67) who is credited as being the principal figure in the establishment of the keyboard suite. His compositions show an "elegance, textural richness,

and an expressiveness which bring into a carefully ordered and balanced form the outstanding qualities of the several national styles to which they are contemporary."[4] The ordering of Froberger's suites, according to his manuscripts, was allemande, courante, gigue, and sarabande. But, thirty years after his death (1693), they were published in the order: allemande, courante, sarabande, and gigue--"mis en meilleur órdre," according to the publisher.

In the eighteenth century, the suite was most often composed of the allemande, courante, sarabande, and gigue, which had become estranged from their origins as dances and become idealized and artistically intense types with weaker rhythms and complex textures. Along with these regular dances, optional dances, which retained the strong rhythms and unpretentious textures of their original steps, were included. Although the four basic dances were accepted as fundamental to the suite, there was no set number of movements. The inclusion of optional dances and non-dance forms (such as airs, preludes, fugues, etc.) could enlarge the suite to as many as twenty-three movements, although four to six was the norm. Since the suite was usually in one key, the contrast of tempo and meter was vital to the ordering of pieces within it.

The Baroque suite was a composite of many international elements: from England came a true keyboard style as well as the jig; from France came the many optional dances; from Italy came

the basic idea of combining dances into a larger unit--at first two, then three or more dances; from Germany came the idea of a unified, basic and definite form, as well as the allemande. Since three of the twentieth-century suites to be discussed draw from these Baroque dances, the most important of them should be explained.

The allemande, one of the four basic dances, is in moderate tempo with simple duple meter. It originated as a quiet introductory dance in fifteenth-century Germany, but in 1636, Mersenne[5] counts the allemande among the dances which have died out--people were content just to hear the music without the dance. The Baroque allemande has an anacrusis of from one to three notes, with a fairly continuous flowing movement, generally of sixteenth notes. It became the most polyphonic of all the suite movements.

The next dance would normally be the French courante or the Italian corrente. The courante was a popular dance in the court of Louis XIV, where it was a pantomimic courting dance. It is in simple triple meter (either 3/2 or 6/4), frequently with hemiola at cadence points. In comparison with its Italian counterpart, it is more contrapuntal and has a more moderate tempo. The corrente is also in triple meter (3/4 or 3/8), but with a simple texture. It has a lively, running motion and tends to be homophonic.

The sarabande is in a slow tempo and in simple triple meter. The emphasis is usually placed on the second beat, which is typically

either a dotted half note or a whole note. Its simple style and dignity, as presented in the Baroque suite, belies one of the most intriguing histories of any dance, a history which in 1583 included punishment with two hundred lashes, six years in the galley, and exile for singing or reciting its indecent lyrics or dancing its repulsive movements.[6]

The gigue, which generally concludes a suite, is usually in compound duple time, although numerous exceptions in duple meter are found in Bach as well as in other composers. It features wide intervals and leaps, dotted rhythms, and imitation. Traditionally, the jig became a court dance in Elizabethan times and was introduced to continental Europe, acquiring its spelling as gigue through the court of Louis XIV. As with the courante, both French and Italian styles of the gigue developed. The French style has strong fugal elements. It is common for the second section to begin with the inverted subject of the first. The Italian giga is quicker (usually presto), non-fugal, and has running passages over a harmonic bass. Spelled jig, the dance remained in England as a highly popular one, probably denoting some kind of farcical ballad. Imitated in America, expecially in minstral shows, it was transformed into a grotesque dance, often with jazz rhythms.

In addition to the four basic dances, other dance forms are also frequently encountered in Baroque suites. The minuet, in contradistinction to most other dances included within a suite,

is always in ternary form. Its name is derived from the French "pas menu" (small step), and is a French dance of rustic origin (a folk dance of Poitou) which was introduced around 1650 in the court of Louis XIV. In 3/4 meter, it has a moderate tempo and a graceful dignity that gradually took on a whimsical character to become the scherzo. Frequently the minuet is alternated with a trio (sometimes termed minuet II) which is of contrasting character, either with a contrapuntal or lightened texture.

Another graceful French dance was the gavotte, named from the Gavots, the inhabitants of Gapençais in upper Dauphiné. Typically the gavotte has short phrases beginning and ending on half measures, with an upbeat of two quarter-notes. It is in moderate 4/4 time. Often it is paired with the musette, which is named after the cornemuse, a French instrument of the seventeenth and eighteenth centuries. The piece is dance-like in pastoral character with a long held drone, such as could be played on the musette or cornemuse.

The hornpipe was a popular sixteenth-century English dance. It appears in the suites of Purcell and Handel. The melody flows over a relatively simple harmonic scheme, usually tonic and dominant, to a cadence on the third beat of the measure. Frequently it features the Scotch-snap rhythm () and has an accent on the third beat of its 3/2 meter.

Other movements besides dances were also found in suites.

Frequently the opening movement of a suite would be free in form, in an improvisatory or rhapsodic style. This can be traced back to the lute prelude, which helped to tune the lute as well as to establish a feeling for the key. In addition, some of the early French clavecin suites have no time signatures or measure bars in their opening prelude, often with all notes written in equal time values. Sometimes the prelude is binary, and sometimes, as in Bach, it can become a full-sized concerto grosso, toccata, or sinfonia. Designed to be used as an introduction, the prelude can be in almost any form and ranges from utmost simplicity to extreme virtuosity.

An air is a song-like melody over a relatively simple backround, usually homophonic. It is a movement of lyric style, often highly ornamented. As early as 1639, in a suite by Andreas Hammerschmidt, the air appears as a member of a dance grouping.

The non-imitative ricercar exploits the instrument for which it was written. In many ways, it is similar to a prelude.

An elegy is a plaintive poem. In musical terms, it is a composition of a sad or mournful character.

An invention is a study in contrapuntal techniques. These techniques may include double or triple counterpoint, sequence, pedal points, or recurring motives. The invention is generally a short piece with continuous motion.

The toccata is a free, rhapsodic keyboard composition which

may or may not include imitative sections. The North German toccata is typically improvisational and sectional; the Italian style tends toward virtuosity.

The intermezzo is a nineteenth-century character piece, generally composed between works of greater importance, but existing also on its own. An early example of an intermezzo can be found in the ordres of François Couperin.

A typical Bach suite contains a prelude (in all but the French Suites), the basic allemande, courante or corrente, sarabande, optional dances, and gigue. His optional dances are often minuets and gavottes. Handel, on the other hand, frequently included variations in his suites, although he also wrote minuets, airs, gavottes, and other stylized dance forms.

Thus far, the discussion has centered on the dance suite. It must also be noted that, concurrent with the eighteenth century development of the stylized suite, François Couperin, and somewhat later, Jean Philippe Rameau, were composing suites with programmatic titles. These suites are the basis for the development of the descriptive suite--a grouping of movements, sometimes fancifully titled, usually related to each other through subject, and often reflecting the general lightness which characterizes the dance suite. The ordres of Couperin which were published between 1713 and 1730 are loose aggregations of many dances and/or miniature pieces. Such titles as "Les Bergeries," "Le Moucheron," and "Les

Gondoles de Délos" show the variety of topics. The pieces are generally in binary or rondo form. Both Couperin and Rameau were following the tradition which had begun with the lute suites of Denis Gaultier (d. 1672), whose "Rhétorique des dieux" was an anthology of short character pieces as well as dances--all with titles. Jacques Champion de Chambonnières (d. 1672) had continued this tradition on the clavecin. In fact, the programmatic element is quite important to the French clavecin composers, who all but ignored the development of the classic suite form by their German neighbors.

Interest in the suite (both the dance form and the descriptive type) waned as the Baroque died out, and other forms, such as the sonata, came into their own. The nineteenth century saw little interest in the old groupings of dances. Even works which could have been termed "descriptive suite," such as Schumanns's Scenes from Childhood, were not so designated.

Purpose of this Study

Early in the twentieth century, an interest in music history and in the forms of the past created a revival of the suite, both as a strict collection of dances and as a kind of umbrella title covering all sorts of loosely related pieces. Composers of such stature as Debussy, Ravel, Prokofiev, Ernst Krenek,

Leon Kirchner, and Vivian Fine have written in the classical dance forms. Paul Hindemith attempted, in his Suite "1922," to revive the form of the dance suite by using contemporary dance forms such as the Schimmy, Boston, and Ragtime. Roy Harris and innumerable others have composed suites for piano with variously titled, variously structured descriptive pieces. Christian Wolff's Suite Number One is for prepared piano, whereas John Cage has written a Suite for Toy Piano. Needless to say, the term "suite" has been used to cover an inexhaustible array of twentieth-century compositions.

From this repertory, I have selected five suites written in the twentieth century. Arnold Schoenberg's Opus 25 was a landmark, influencing not only his own style of composition, but that of his contemporaries and students. Norman Dello Joio wrote a Suite for Piano in an attractive style which makes it a popular teaching piece. Above and beyond its popular appeal, it is well constructed and can stand up to close scrutiny. Richard Donovan, a native American composer, wrote two suites for solo piano. Since both of them contain dance forms and are relatively short, they will both receive attention. Hans Erich Apostel was one of those who was deeply influenced by the innovations of the twelve-tone technique. His Suite "Concise," although not in classical suite form, is strongly bound together through both structure and program, and it is an exciting and interesting work.

The purpose of this paper is to study these suites in depth,

place them in the perspective of musical history as well as in the total piano output of their composers, and to gain insights into the general styles of Schoenberg, Dello Joio, Donovan, and Apostel.

CHAPTER II

ARNOLD SCHOENBERG

Life and Musical Style

> It is not sufficient for modern art to pass as such in its own day; it must outlive the present and keep growing into the future.[1]

Arnold Schoenberg, whose music caused such a tumult in his own day, and whose theories on composing with twelve tones have since led to innumerable experiments in serialization, was born September 13, 1874, in Vienna. His parents were Samuel and Pauline Schönberg, neé Nachod. Although Arnold's mother was a piano teacher, there are no records that she ever instructed her son. His experiences with musical instruments began, however, at the Realschule in Vienna, where he studied the violin while also teaching himself the cello. A strong influence on the teenaged Schoenberg was Alexander von Zemlinsky (1872-1942), who gave the composer the only instruction he would ever receive in composing. He also allowed Schoenberg to play the cello in his Polyhymnia Orchestra and encouraged the young man like a father (Samuel had died when Arnold was sixteen).

In December, 1901, Arnold and his wife of two months, Mathilde von Zemlinsky (d. 1923) who was Alexander's sister, went

to Berlin in hopes of improving their economic position. However, in 1903, they returned to Vienna, where Schoenberg taught composition, counting among his students in 1904 both Alban Berg and Anton von Webern. Vienna's hostility to Schoenberg's compositions caused the composer to return to Berlin in 1911, where he assumed the positions of lecturer on aesthetics at the Stern Conservatory and instructor of composition at the Akademie für Kunst. After serving in the Austrian army, he returned to Mödling, Vienna, in 1917. An important activity of this period was the establishing of the Society for Private Performances to perform the music of contemporary composers.

In 1924, a festive celebration and the publication of the first of what would be many commemorative volumes were planned by Hermann Scherchen and Paul Hindemith to honor the fiftieth birthday of Schoenberg. This same year, the composer married Gertrud Kolisch (d. 1967), the sister of his pupil and friend, Rudolf Kolisch. On July 24, 1933, Schoenberg, realizing the implications of Nazism for the Jewish people and wishing to reaffirm his Jewish ancestry, returned to the Jewish faith at a ceremony in Paris. The next October found the composer in the United States teaching at Malkin Conservatory in Boston. Health problems encouraged a move to California, where he taught at the University of Southern California for one year (1935-36) and at the University of California at Los Angeles from 1936 until his

retirement at the age of seventy (1944). Schoenberg became a citizen of the United States in 1941, and, although he had plans to return to Europe for a visit, they never materialized. He remained in the United States, composing, teaching, and lecturing, until his death on Friday, July 13, 1951, in Los Angeles.

As a composer, Schoenberg was closely allied to the tradition of Viennese music. His editions of a symphony, two harpsichord concerti, and a cello concerto by Monn show his interest in the older Viennese masters. Schumann and especially Brahms were his models, and, as Schoenberg said of himself: "I was a 'Brahmsian' until I met Zemlinsky. His love embraced both Brahms and Wagner and soon thereafter I became an equally confirmed addict."[2] Schoenberg became so much of a Wagnerite that "when I was twenty-five I had heard the operas of Wagner between twenty and thirty times each."[3] It is not surprising, therefore, that his work of 1901, the Gurrelieder, is an example of full-blown chromaticism in the true Wagnerian tradition. As Cecil Gray says in his inimitable way: "His musical mentality is closely related to Schumann, Brahms, and Wagner, and his technique is in a large part their technique pushed to the furthest limits of refinement and perversity."[4]

In general, Schoenberg's style shows strong feelings for compositional unity and architectural economy. He used a high degree of chromaticism with a predominance of counterpoint,

maintaining such classical devices as form, repetition, imitation, and rhythmic patterns while discarding other devices, such as key signatures, which disappear in 1907, only to reappear in 1943.

Two of the most personal elements of his style are perpetual development and perpetual variation. Schoenberg constructed works which were rich and musically abundant from an initial motivic cell, producing perpetual development. Somtimes there is not a single note which does not result from this basic motive. In this technique, every note is essential, since every note is the projection of one basic motive. Perpetual variation is the result of Schoenberg's own dictum: "Never do what a copyist can do instead."[5] His compositions contain innumerable examples of this technique. To cite just a few: melodies with constantly changing rhythmic and harmonic formulas; virtuoso passages which are not just mechanical unfoldings of a fixed intervallic pattern; recapitulations which are varied; and the twelve-tone technique itself, wherein the same twelve tones are always present, but always varied.

Schoenberg's solo piano works (Opp. 11, 19, 23, 33a, and b) span the years 1908 to 1932. His Piano Concerto was written ten years later (1942). These pieces reflect Schoenberg's development from the use of total chromaticism through the incipient twelve-tone technique and on to a more sophisticated application of it. Schoenberg used the piano as a tool with which to work

out his new compositional ideas without, however, sacrificing the musical aesthetic. "Schönberg's piano pieces mark the crises of his artistic growth, mirror its course, and clarify the problems with which he wrestled."[6]

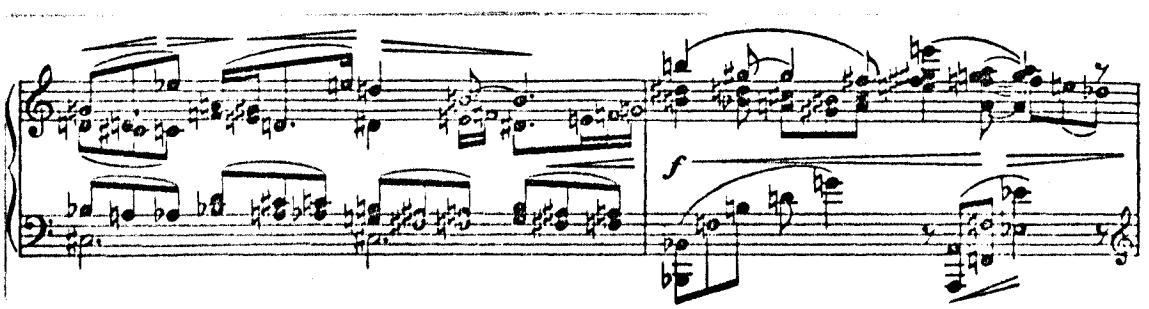
Although Schoenberg was never a proficient pianist, his piano works are pianistically possible without undo awkwardness, although they demand the utmost dexterity and musicality. Just as his innovations were always pushing the art of composition toward new horizons, his technical demands for all instruments were ever reaching toward new goals.

It is very important for the pianist to understand at least the basics of Schoenberg's compositional techniques in order to perform intelligently and yet spontaneously. Alban Berg has compared Schoenberg's style with that of Bach in his famous "Credo."[7] A further comparison is possible: the more one plays a composition of the Baroque master, the more one discovers in it; the converse is also true--the more one can discover in the music itself, the better one is able to perform it. This is also true of Schoenberg's piano compositions, and is the strongest reason for a detailed analysis of his works. A brief discussion of the piano works will also clarify Schoenberg's general style, exemplify his development, and place the Suite, Op. 25, in the perspective of the composer's total output.

Music for Piano

Drei Klavierstücke, Op. 11 (composed in 1908-09 and revised in 1924), gradually rejects tonality while still remaining faithful to Brahmsian models. The first and second pieces retain some vestiges of tonality with octave doublings which strengthen overtones, voice leading by half-steps, which gives the illusion of harmonic movement, and the delineation of principal and subsidiary areas by a recapitulation of material at the original pitch. The third piece, on the other hand, eliminates all thematic repetition, thus becoming a further renouncement of tonality. The full Romantic sound produced by the thick, complex chord writing, soaring climaxes, groupings of triplets and syncopations, and expansively written, frequently arpeggiated left-hand accompaniments, all contained within a clear outer form, point directly back to Brahms. Several measures could have come right from a Brahms character piece such as those in Ex. 1.

Ex. 1. Drei Klavierstücke, No. 2, meas. 16-17.



In form, the first piece is a theme and variations; the eight-measure theme followed by seven variations and a coda. Displacement of intervals in the variations points toward the angularity frequently associated with the atonal style. The harmonics on the second page are, most probably, a Schoenberg invention, but do not become typical of his style.

An ostinato is the unifying device of the second piece. Although the augmented fifth and fourth are important elements in this piece, the ostinato (made up of either a minor or a major third) clearly dominates, providing long stretches of D minor, and transposed to other keys, maintaining the predominance of the interval of a third. The meter, 12/8, is not strongly felt, since the piece is conceived in irregular rhythmic curves.

Rhythm becomes the main feature of the third piece, which is based not on melodic motives but on three rhythmic motives. This composition is a percussive tour de force with almost total themelessness. There are twenty-six tempo changes within its thirty-five bars. Its first few measures are unpianistic and could daunt all but the most dextrous. "It is the newness of the idiom in Opus 11 that made Schönberg known the world over as a dangerous lunatic setting out to destroy all established musical values or as a prophet announcing the millenium."[8]

Sech kleine Klavierstücke, Op. 19 (composed in 1911), is a collection of six "sound forms pared to the bone,"[9] each

exploiting one idea. Nos. 2, 3, and 9 contain only nine measures each; while the longest (No. 1) has seventeen measures. The radically reduced format offers a temporary solution to the non-structural elements of atonal composition. Melodic lines are still fluent and the piano writing is simple and clear, but only the absolute essentials appear. In this collection, as in all the piano works of Schoenberg, the composer is extremely precise with dynamic and articulation directions. The sparseness of these compositions makes attention to these markings all the more important.

No. 1 is in A B A form with constantly changing melodic fragments evolved from four melodic motives. No. 2 is based on an ostinato in thirds and features major-minor juxtaposition. No. 3 could be analyzed as a four-note theme with eight variations. The evolving rhythmic structure of No. 4 becomes the form, with all phrases having a different rhythmic shape. Although a series of tones is not used consistently, it is interesting to note that the twelve chromatic tones occur in this piece within a limited span of time. No. 5, with its distilled waltz meter, features motives of thirds, whereas No. 6 is based on a projection of fourths. This last piece, which was said to have been sketched out after Schoenberg returned home from Mahler's funeral (thus it has a programmatic element), has a church-bell sonority with soft, subtle dynamics, and is derived from two basic quartal

chords.

Fünf Klavierstücke, Op. 23, was composed in 1920 and 1923. This collection is preceded by a preface wherein the composer adopts a system of special signs for light and heavy beats, for the normal accent, for the staccato, and for the upward and downward arpeggiated chords (the same preface precedes the Suite). In these pieces, Schoenberg "formulated the principle of 'the basic shape' (i.e., a chromatic sequence of notes from which all harmonic and melodic functions were to rise)."[10] The pieces are composed "with tones" using all the technical tools which are later employed in the twelve-tone method--inversion and retrograde, diminution and augmentation, various kinds of canons, and rhythmic and harmonic shifting. Schoenberg spoke of these works as follows:

> Here (Op. 23) I arrived at a technique which I called (for myself) "composing with tones," a very vague term, but it meant something to me. Namely: in contrast to the ordinary way of using a motive, I used it already almost in the basic manner of "basic set of twelve tones." I built other motives and themes from it, and also accompaniments and other chords--but the theme did not consist of twelve tones.[11]

The first piece is shaped like a three-part invention. The Baroque conception is further evidenced by a motive containing B A C H (B♭ A C B♮). There are three motives built on two seven-tone and one five-tone complexes. No. 2, written in a quasi-sonata form, begins and ends with a nine-tone complex. No. 3 is extremely consistent in its use of a series of five notes throughout. No. 4 has five series of six to eight notes as its basic

motives. These four pieces are much longer in comparison to Opus 19 (three are 35 measures long; one is 23), thus pointing out the greater length now possible once a means of composing "with tones" had been devised. No. 5, a "Waltz," makes this point even clearer. The first piece to be published using a twelve-tone series, it attains the length of one hundred and ten measures! The "Waltz" is in A B A form with sixty-two statements of the row in original form and without free material. Although it appears by analysis to be naively twelve-tone, containing none of the sophistication Schoenberg later employed, it dramatically illustrates the immense variety possible within the strict adherence to the same order of twelve tones without transposition or retrograde.

Omitting Op. 25, the next piano works to be discussed are the Klavierstücke, Opp. 33a and 33b. These two works were composed in 1929 and 1931. By this time, Schoenberg had refined his twelve-tone system. Opus 33a is built on one twelve-tone row divided into either three tetrachords or two hexachords. It is in sonata form with the first theme built upon the three tetrachords, and the second theme built on the two hexachords. The development section utilizes both forms, and also combines and overlaps row material. The recapitulation compresses the material, retaining the subdivisions of the row which define the two themes.

The row of Opus 33b illustrates the combinatorial aspects of dodecaphonic music. Schoenberg left the development of this system to other composers, but offered the idea in this piece. The first hexachord of the original row contains the same pitches (although in different order) as the hexachord of the retrograde inversion. This row is broken down into shorter motives: two groups of six notes, four groups of three, and overlapping groups (5 6 7 8 and 11 12 1 2). The form of this piece is one that has become increasingly popular with twentieth-century composers, A B C B A or arch form.

The Piano Concerto deserves mention since it belongs to the last period of Schoenberg's creativity and has been called a "mellow work of the master's maturity."[12] It is in one-movement design, although it clearly breaks into three sections, the last section having two parts. There is an equality between the performing forces of orchestra and piano, with a rich texture and sweeping use of the keyboard. Here the dodecaphonic atmosphere is tempered by the use of tonality, but the same row is the basis for the entire work.

The Suite for Piano, Op. 25

Since the Suite, Op. 25, was the first purely twelve-tone composition, it is first necessary to discuss briefly the

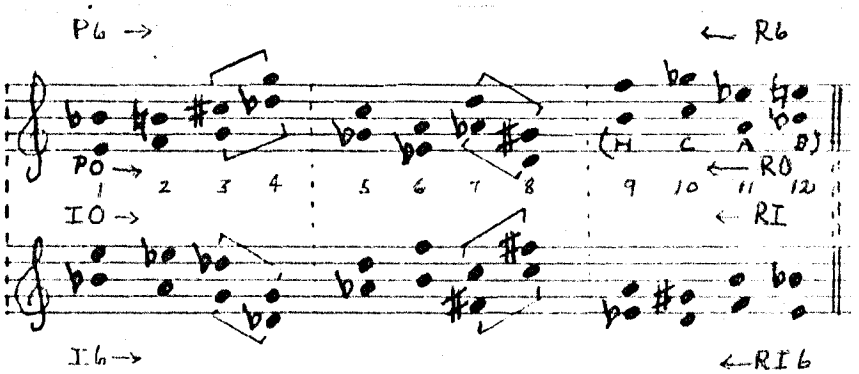
development of this style of composition and what constitutes twelve-tone technique. In general, this system synthesizes two ideas: continuous use of patterns, and organization of pitch material according to a consistent principle of order. By allowing each notes its rights equal to those of all the other notes, all notes are freed from a tonic note and dissonance is emancipated. The newly freed note must then find a new means of definition. Thus, the primary function of the twelve-tone method of composition is to provide a substitute for classical tonality with all its melodic and harmonic implications, while also providing a means of interrelationship and inner cohesion. Schoenberg understood this method as a logical outgrowth of the Viennese tradition, a development to which he found the key, but a development, nonetheless. The motivic principle, which was so important throughout the history of music, combined with the use of all twelve chromatic tones, resulted, under Schoenberg's guidance, in a compositional form uniting both.

With Schoenberg, the twelve-note series evolved from a melodic shape or motivic idea. From this basic idea, the remaining notes of the series were determined, along with its subdivisions and inner relationships. Innumerable refinements could now take place. For example, in the Suite, Schoenberg decided to use only eight of the forty-eight possibilities involved

in transposition and retrograde. Thus, the series appears in the original form and at its transposition at the tritone, and submitted to retrograde and inversion. He divided the row into three subdivisions of four notes each, in contrast with the row divisions in Opp. 33a and 33b, which have been already mentioned. The imaginative mind of this composer was able to discover many freedoms within the limitations of the method he developed.

The Suite, Op. 25, was composed in 1921-23. It is based entirely on one tone row (Ex. 2). All forms of the row

Ex. 2. Suite, Op. 25, row.



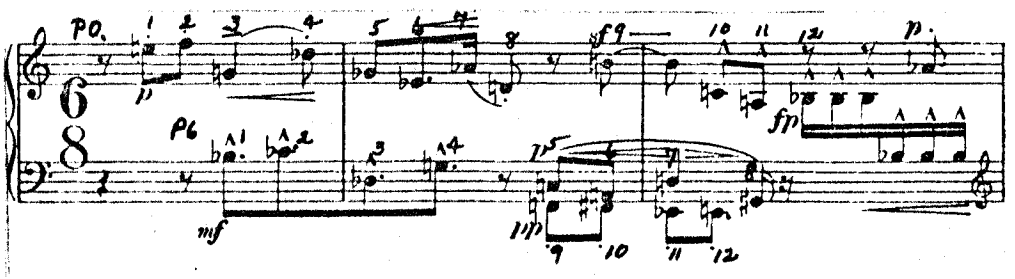
begin or end on either B♭ or E followed by a half-step. A further interrelationship of material is provided by the tones G and C♯ (3 and 4) which are the same in all row forms. The row is divided into three sections, with the first two divisions containing a diminished fifth (between 3 and 4, and 7 and 8) A unique reference to Bach is found in the retrograde statement of his name (B♭ A C B♮).

Since the Suite uses the same basic material (the same row) which is realized in a series of different guises in each piece, each revealing different aspects of the same underlying idea, it is closely allied with the variation suite of the seventeenth and eighteenth centuries. Opus 25 is not the only work by Schoenberg in suite form. Op. 24, the Serenade for Orchestra (completed after the Suite for Piano), used the classical forms of March, Minuet, Variations, Sonnet, Dance-Scene, Song without Words, and Finale, while the Suite for String Orchestra (written in 1934) contains the classical-suite movements of Overture with Fugue, Adagio, Minuet, Gavotte and Musette, and Gigue. Opus 25 consists of Präludium, Gavotte and Musette, Intermezzo, Menuett and Trio, and Gigue. The Präludium was written and completed in 1921, as were ten measures of the Intermezzo. According to Jan Maegaard,[13] the individual pieces were composed in the following order:

Piece	Started	Resumed	Finished
Präludium	July 24, 1921		July 29, 1921
Gavotte	Feb. 23, 1923		Feb. 27, 1923
Musette	Feb. 23, 1923		March 2, 1923
Intermezzo	July 25, 1921	Feb. 19, 1923	Feb. 23, 1923
Menuett	Feb. 23, 1923		March 3, 1923
Trio	March 3, 1923		March 3, 1923
Gigue	March 2, 1923		March 8, 1923

"Präludium" (Rasch, ♩. = 80; 6/8) has a thin texture with dynamics and articulation extremely well marked. There are frequent contrasts between Romantic lyricism and accented, pointed percussiveness. The row is stated clearly (Ex. 3).

Ex. 3. "Präludium," meas. 1-3



The piece begins immediately with the original row and its transposition at the tritone. The row has been clearly segmented into its three divisions. The articulation clearly sets up the important intervallic relationships within the row by the staccato half-step opening and the tritone which is slurred each time it occurs in the original version of the row. The row treatment is so sophisticated that it is difficult to believe that the date of its completion (July, 1921) pre-dates the "Waltz" of Op. 23 (1923).

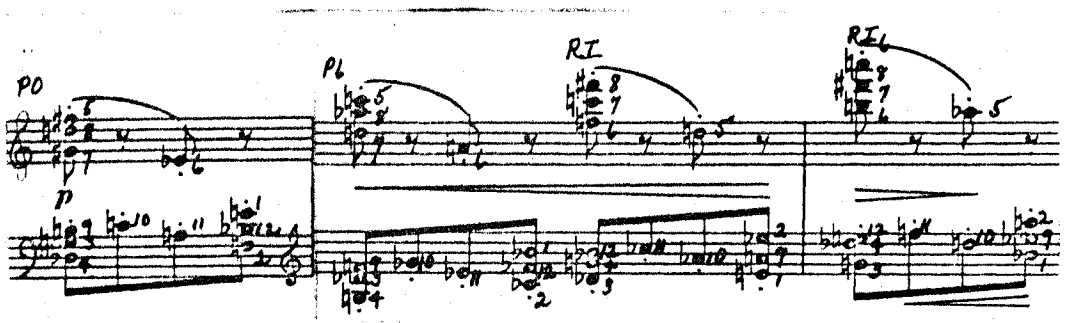
The form is basically A B A, with the tritone G-D♭ attaining strong importance. According to Schoenberg's sketchbook, the row when "transposed at the tritone is labelled 'd' for 'dominant!' The original form of the row is labelled 't' (thema or 'theme')."[14] The B section begins with a melodic statement of D♭ to G (an allusion to the Baroque concept of beginning the

second section on the dominant?), and the last measure features G before concluding on D♭. Irregular patterning, emphasis on the upbeat, and short phrases are also features of this twenty-four measure piece.

The seventeenth-century French ancestor of this "Präludium" was generally quasi-improvisational, with great rhythmic freedom and a simple, light texture. Broken chord patterns were frequent, the piece was generally short, and carried out the function of preparation for the more strict dance forms to follow. The "Präludium" of Schoenberg adheres to most of these standards. It sounds best when performed in an improvisational style, when the tension and relaxation of tempo changes are faithfully observed. The texture is light, but instead of broken-note arpeggiated patterns, there are several patterns of repeated notes. It seems, therefore, that Schoenberg designed this piece upon the traditional concept of prelude.

The "Gavotte" (Etwas langsam, ♩ = ca. 72, nicht hastig; 2/2) is in A B A form with a balanced phrase structure featuring many sequences. It has many excellent examples of perpetual variation, such as one where the sequence is rhythmically exact, numerically identical, but intervallically varied (Ex. 4). Since the row is already familiar, Schoenberg allows it to appear at the outset with the third section of the original row stated before the second. (Unless Schoenberg has permitted himself a

Ex. 4. "Gavotte," meas. 10-12.



slight licence, the first note of the fifth measure should be G♮, not G♭, as appears in the Universal Edition).

The seventeenth- and eighteenth-century gavotte was a graceful dance in moderate 4/4 or 2/2 time with an upbeat of two quarter notes, with phrases beginning on and ending before the third quarter of the measure. Schoenberg has given his "gavotte" a 2/2 meter was a fairly fast metronome marking. The phrases consistently begin and end on the half measure throughout this graceful piece. The "Gavotte" moves "attacca" into the "Musette" (Rascher, 𝅗𝅥 = 88; 2/2).

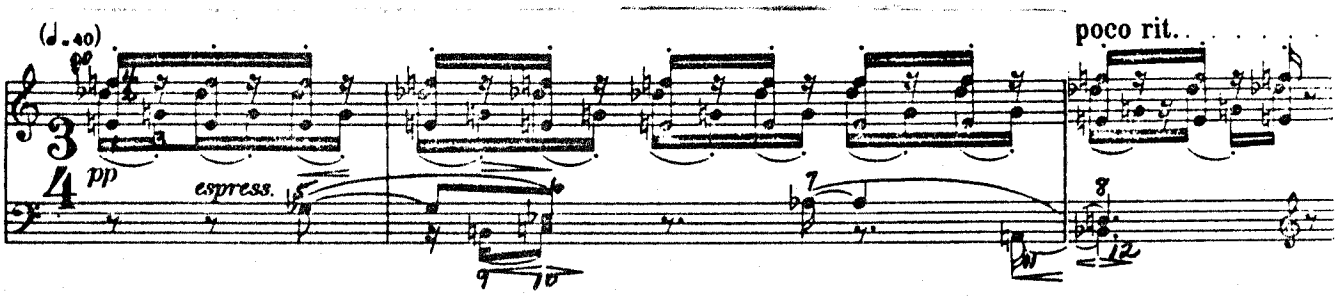
The "Musette" falls into a very clear A B A form with the first A repeated. It features the gavotte rhythm, a high tessitura (both hands in the treble clef throughout), and the unique musette feature of a drone bass. The note G, which is the constantly reiterated drone, exerts itself as a tonal center with the tritone D acting as a quasi-dominant throughout the piece. Taking as a model the English Suites of Bach (Nos. 3 and 6), the close

relationship of this twentieth-century musette with its eighteenth-century counterpart is obvious. All three musettes are in 2/2 time, with gavotte phrasing above a continuous drone. Bach's musette from the Sixth Suite has a high range and a thin "music-box" texture, as does Schoenberg's. A repetition of the "Gavotte" gives the larger dance form of A B A.

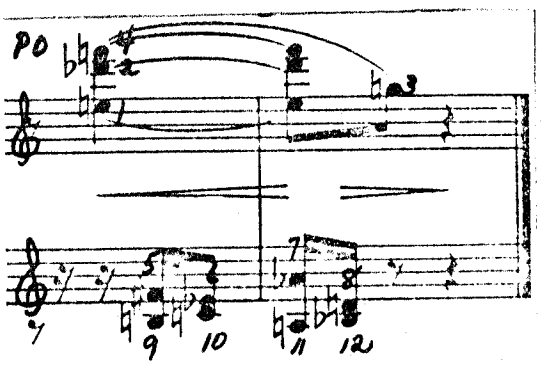
The "Intermezzo" (♩=40; 3/4) is probably the most accessible to the amateur listener. The sound is Chopinesque; the title is Brahmsian. Its insertion at this point in the Suite is an obvious attempt to provide contrast. Historically, the intermezzo is a character piece, inserted between works of greater importance or existing on its own merits. In Opus 25, the "Intermezzo" has a unique character, with its Romantic sound and thick texture. It is placed between two large ternary works, the "Gavotte"-"Musette" and the "Menuett"-"Trio."

The "Intermezzo" can be analyzed as being in quasi-sonata form with two themes separated by a one-measure transition, a six-measure development, and an eight-measure coda; or, more simply, in A B A form. The last two measures are an exact condensation of the opening material--a clever variation of the original statement (Ex. 5 and 6). The row is treated more freely than in the other movements, with frequent overlappings. The flowing phrase patterns add to the sense of freedom, while the tempo changes and the dramatic dynamic range place this piece

Ex. 5. "Intermezzo," meas. 1-3.



Ex. 6. "Intermezzo," meas. 44-45.



directly in line with Schoenberg's nineteenth-century models.

The "Menuett" (Moderato, ♩ = ca. 88; 3/4) is a stately and graceful piece in A B A form with the first section repeated. The return of the A section is varied by placing the melody, which originally appears in the treble, in the bass and by expanding the theme. Meas. 1 and 19, 5-6 and 21-22, and 7-8 and 24-25 correspond exactly in rhythm but not in notes. Meas. 9-11 and 28-31 are the same in every respect except for some octave displacements and rhythmic elongations. This isorhythmic principle relates the two A sections readily to the listener, although a superficial perusal

of the score might miss the relationship.

The original of the row is stated in the first two measures, with the second subdivision entering before the first. The melodic line flows in a phrase structure that can be diagrammed according to classical terminology:

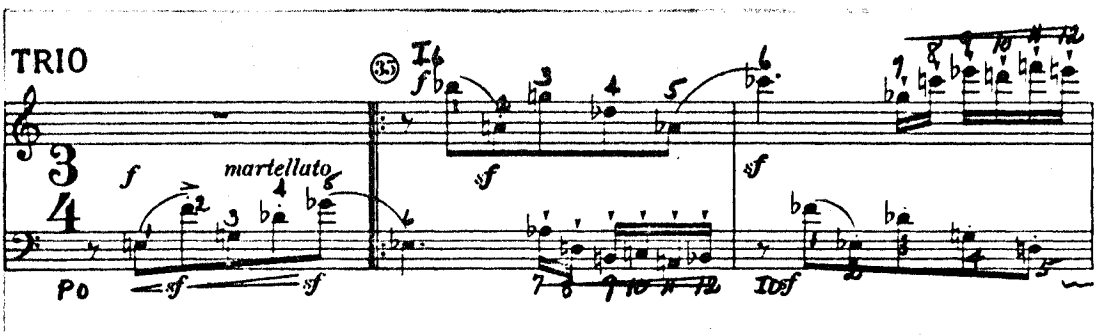
meas:
1-2 3-4 5-7 8 9-11
antecedent + consequent + sequence + cadence + coda ://

The B section is only five measures in length and functions more as a bridge than as an independent section.

Once again, Schoenberg has been very careful to follow the classical dance model. His "Menuett" is in 3/4 meter with a moderate tempo, without an upbeat, in ternary form, and has an elegant, graceful dignity.

The "Trio" which immediately follows has a lighter texture, which is in keeping with the classical concept of the trio. Also, as in the early Haydn tradition, this trio is

Ex. 7. "Trio," meas. 34-36.

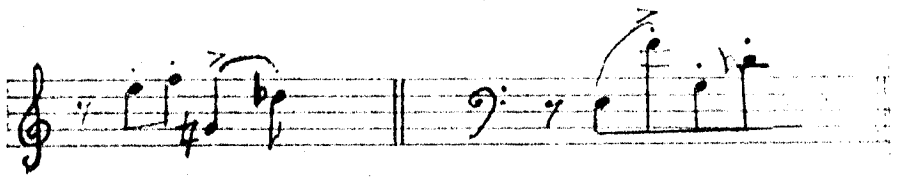


contrapuntal (see Haydn, Universal Edition; Sonata No. 40 and 41).

Schoenberg has accomplished an ingenious intellectual feat, without in any way detracting from a delightful musical experience. The "Trio" is written as an inverted canon at the tritone (Ex. 7). The rhythmic scheme has been arranged to avoid octave doubling, especially of G and D♭, which are numbers 3 and 4 in all forms of the row. The articulation is consistently mirrored, with an interesting twist provided by a beginning (Ex. 8b) which is articulated the opposite of the"Präludium" (Ex. 8a). The row is

Ex. 8a. "Präludium," meas. 1.
8b. "Trio," meas. 1.

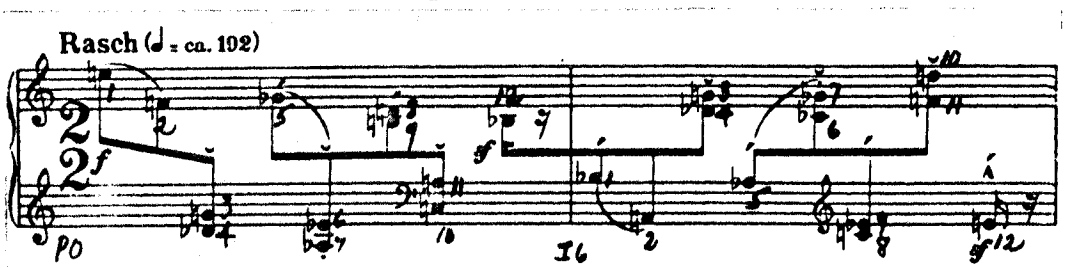
a. b.



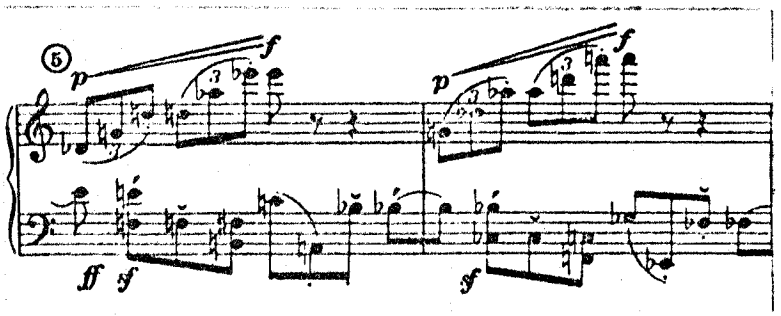
stated four times in each voice, so that with its canon, the row is stated eight times--using the eight forms Schoenberg utilizes (Ex. 2)--thus being a digest of his technique.

The "Gigue" (Rasch, ♩ = ca. 192; 2/2) is modelled after the Italian style. It is a quick piece with alternate running and

Ex. 9. "Gigue," meas. 1-2.



Ex. 10. "Gigue," meas. 5-6.



sequential passages (Exx. 9 and 10). The writing is non-fugal with wide intervals and leaps. Although most gigues were in compound duple time, some are in duple (as in Bach's French Suite No. 1 and Partita No. 6), providing a precedent for the meter of this twentieth-century gigue.

Schoenberg's composition is a virtuoso show-piece with its fast, sudden dynamic and tempo changes, its wide leaps and syncopated articulation. Its form is A B A with the A repeated. The row is presented in four forms (no retrograde) in the first four measures (Ex. 9). Some sequential material (Ex. 10) follows, then the four forms of the row (this time in retrograde) are stated. This contrast between sequential material (the row treated freely and not in logical patterns) and strict row presentation continues throughout the piece, concluding with a straightforward presentation of the original row, which concludes the Suite.

It has been demonstrated that the movements of Schoenberg's Opus 25 were clearly based on classical models. The Suite,

viewed in the perspective of the composer's total piano output, marks a first step in a newly formulated direction--composition by twelve tones related only to each other. It is also a rewarding and challenging composition to study and perform. "For apparent spontaneity and real inventiveness, it leaves little to be desired. The Suite is the real climax of his piano output."[15]

CHAPTER III

NORMAN DELLO JOIO

Life and Musical Style

> I began to wonder why I should feel guilty if a piece were accepted. We have inherited a romantic notion of ourselves as composers, a picture of the artist battling against philistines. I began to see that, with my kind of gift, it would be ridiculous to play that kind of role. But I have nothing against those who want to.[1]

The author of these words, Norman Dello Joio, has had to overcome the popularity of his music in order to be termed a serious contemporary composer. Personifying the paradox of the listener who objects to an unintelligible work, yet who is afraid to like an approachable and appealing one, Dello Joio's greatest challenge has been to be accepted as a serious, masterful composer.

Dello Joio was born January 24, 1913, in New York. His father, Casimir, had come to America in the early 1900's and married an American woman. Casimir brought to America a rich heritage from three generations of Italian organists, along with a strong love for Italian opera and songs. The Dello Joio home was filled with the flowing lines of chant and the rich melodies of Italian song. Casimir was Norman's first music instructor and imposed strong discipline upon the boy to develop his innate

musicality. When Norman was fifteen years old, he began to study organ with his godfather, Pietro Yon, who was at this time the organist at St. Patrick's Cathedral. Norman became organist at St. Anne's Church in New York City, but at the same time another interest, jazz, was beginning to become important to him. When he was sixteen, he joined a jazz band. Soon he developed a band of his own with which he toured the eastern coast. His responsibilities to both his church job and his jazz band were not allowed to interfere with his studies. In 1930, he began to attend New York City College, leaving it in 1932 to attend the Institute of Musical Art, where he studied organ and piano with Gaston Déthier. A fellowship to Juilliard Graduate School in 1939 allowed him to study with Bernard Wagenaar. The strongest influence upon Dello Joio, however, was Paul Hindemith. The German composer was teaching during the summer of 1940 at Tanglewood when Norman began to study with him. Gradually, under his tutelage, Dello Joio expanded his musical horizons beyond his Italian backround, accepted his lyric gift, and learned the self-discipline necessary to clarify his compositions. He studied with Hindemith for two summers at Tanglewood and during the intervening year at Yale School of Music.

In 1945, Dello Joio succeeded William Schuman as head of the music department at Sarah Lawrence College in Bronxville, New York, a position that he retained until 1950. During this time,

Dello Joio was also the music director of a small ballet company, the "Dance Players." In 1947, he toured Poland as a pianist, performing his own works. From 1958 to 1962 he was Professor of Composition at the Mannes College of Music. Recently, Dello Joio has been a lecturer at many colleges and universities. In 1968, St. Mary's College in South Bend, Indiana, presented him with an honorary Doctor of Music Degree; the following year, he received a similar honorary degree from the University of Cincinnati. His deep interest in education, combined with his insights as a composer, has kept him deeply involved in the M.E.N.C.-Ford Contemporary Music Project for Creativity in Music Education. Under his leadership as chairman, this program has met with some outstanding successes.

Dello Joio has received many awards over the years. In the 1930's, his Piano Trio won the Elizabeth Sprague Collidge Award at the Institute of Musical Art. The Magnificat, for chamber orchestra and piano, received the Town Hall Composition Award in 1942-43. A Guggenheim Fellowship was granted him for 1944-45, and in 1946, he received a $1000 grant from the American Academy of Arts and Letters. The New York Music Critic's Circle Award was given to him twice, in 1949 for the Variations, Chaconne and Finale, and in 1960 for the opera The Triumph of St. Joan.

Dello Joio is a prolific composer, apparently composing with great ease. "His fluency has sometimes resulted in banalities

and repetitive formulas, but his best music combines spontaneity with firmness of structure and classic ease."[2] The large number of piano compositions testifies to his competency on that instrument, but he has also made an impressive contribution to operatic and choral literature, as well as composing for orchestra, chamber groups, stage, and the solo voice. "Behind this music stands an imaginative musician for whom the communication of feeling is the prime purpose of composing."[3] This need to communicate, to create music which reaches the audience, has been both a credit and a debit. On the one hand, instant recognition has been the result of his brisk, dance-like rhythms, elegant workmanship, and extraordinary lyric gift, but on the other hand, it confines his works to the present, possibly condemning them to a loss of importance to future generations. These three characteristics of his style--rhythm, form, and melody--require a closer look.

As the director of a ballet group, and as a jazz player, Dello Joio has come to his compositions with a wealth of rhythmic experiences. The easy command of meter and the kinetic rhythms which permeate his style, come to him naturally from the ballet. The simple beat, frequently occurring in ostinato patterns against sub-divisions of melody and rhythm, is an obvious influence from jazz.

Under the guidance of Paul Hindemith, Dello Joio learned to confine his compositions to clear forms. An appreciation for

classical forms was ingrained in the younger composer, so it is not surprising to notice that titles such as "Chaconne," "Passacaglia," and "Ricercar" appear among his works, or that he, like Hindemith, composed three piano sonatas. Dello Joio's personal style reworks these forms with a directness and simplicity of expression which casts them into molds which are very accessible to the contemporary ear.

The most outstanding feature of Dello Joio's style is his lyricism. As he says of himself: "My forte is the lyric gift. What I strive for most of all is the complete confidence, the lyric quality, the feeling for line we find in Verdi."[4] His supple and expressive melodies, which lean toward diatonic lines but can also be chromatic, are strong and convincing. Some compositions are clearly derived from chant melodies, such as the Third Piano Sonata, the Variations, Chaconne and Finale, and New York Profiles. Most, however, are a distillation of many influences, brought together by a true ability to write flowing melodic lines with the freshness of new invention.

Perhaps some of the appeal which Dello Joio's music exerts is the result of his ability to combine the smoothness of melodic line, as found in both the chant and in Italian opera, with the vigorous dissonances and rhythms of contemporary jazz. His harmonic vocabulary, which is freely dissonant, is restrained and depends frequently on the modes. Nothing too disturbing to the

ear is allowed to occur--just enough disturbance to be delightful and enticing. Robert Sabin sums up Dello Joio's style in these words:

> Simplicity, tenderness, strength--these are outstanding qualities in Norman Dello Joio's music and in his personality. Dello Joio's best music, for all its contrapuntal texture and structural complexity, is simple. His counterpoint enriches, but does not obscure; his structure unfolds logically; and both are motivated by clear ideas and expressive feelings. And for all its dissonance of harmony and boldly unorthodox thematic material, his music is tender, because he is a born melodist and a humanist by instinct and conviction.[5]

Selected Works for Piano

An overview of Dello Joio's piano compositions gives insights into his compositional style in general, and into the Suite for Piano in particular. It is important to notice that throughout these works he is faithful to his view of the piano as "an instrument to be exploited for its 'singing' rather than its percussive quality."[6] Richness of melodic line, strong rhythms, and somewhat dissonant harmonies within classical forms are the hallmarks of these pieces. The piano works will be discussed briefly here under the following general headings: multi-movement forms (three sonatas and two suites), single-movement forms (two preludes, two nocturnes, and a capriccio), works for solo piano with orchestra (Concertino for Piano and Orchestra,

Tre Ricercari, and Fantasy and Variations), and finally, pedagogical compositions (Suite for the Young, Family Album, Five Images, and Lyric Pieces for the Young). Dello Joio has composed two compositions from two pianos and orchestra (Aria and Toccata and Concerto for Two Pianos and Orchestra) which will not be discussed in this paper. A comprehensive study of the solo works of Norman Dello Joio written before 1961 was undertaken in a Master's thesis by Paul Riley.[7] For the present study, only a few pertinent comments will be made about selected pieces, followed by an in-depth study of the Suite.

Multi-Movement Forms

Sonata No. 1 was composed during February 1-4, 1943, and published in 1947 by Hargail. Although it has the classic title "sonata" its movements are given titles not normally associated with the form: I, "Chorale Prelude," in sonata form; II, "Canon," in A B A form with imitation, but not with strict canonic treatment; and III, "Capriccio," in sonata form with rapid double notes and octaves. This sonata is a "deliberate amalgam of completely disparate musical elements."[8]

Sonata No. 2 was published in 1948 by G. Schirmer, having been composed in September of 1943. It, like the first sonata, has three movements cast in ternary forms: I, "Presto martellato,"

in A B A form with some characteristics of sonata form; II, "Adagio," in A B A form; and III, "Vivace spiritoso," in A B A form with characteristics of sonata form. It features frequent use of ostinato and pedal-point techniques, making sonority an outstanding element. Although the first sonata does not make use of key signatures, this one does (as do all the remaining piano compositions).

Sonata No. 3 was completed on May 16, 1947, and published in 1948 by Carl Fischer. This work is closely related to the Variation, Chaconne and Finale for orchestra, which was also completed in 1947. The piano composition is a shortened and simplified version of essentially the same ideas, with the variations presented in a different sequence. The sonata is in four movements, the first being in variation form, and the others in ternary form--the form which by this time was emerging as Dello Joio's favorite. The movements are: I, Theme (based on the "Kyrie" from the Missa de Angelis) and five variations with a short coda; II, "Presto e leggiero," a short soft scherzo in A B A form with touches of jazz; III, "Adagio," A A_1 B A_2, requiring about seven minutes to perform; and IV, "Allegro vivo e ritmico," in A B A form with fresh, brilliant melodies and rhythms.

Dello Joio composed two major solo piano compositions which he termed "suite." One, his Suite for Piano is fully discussed below; the other, Suite from the Ballet "On Stage!" is a

collection of short pieces arranged by the composer from his ballet. They are: "Overture," "Scène à deux," "Polka," "Pas de deux," and "Waltz Finale." This suite was composed while Dello Joio was the musical director for Eugene Loring's "Dance Players" and was published in 1945 by G. Schirmer. It has also been arranged for two pianos.

Single-Movement Forms

Prelude: To a Young Musician was composed in June of 1944 and published by G. Schirmer in 1945. It is marked "Moderato" and features an ostinato bass with changing meters throughout. The companion piece, Prelude: To a Young Dancer was written in 1945 and also was published by G. Schirmer. It is in triple meter throughout and contains an impressive climax, although it ends pianissimo. It is marked "Moderato" and is dedicated to Grayce Braumgold, a ballet dancer who became Dello Joio's wife. Both preludes are in ternary form (A A_1 B A).

Two nocturnes have been published by Carl Fischer: one in E major (1946) and the other in F♯ minor (1950). They are both in ternary form with contrasting middle sections. The F♯ minor is somewhat more difficult, since it requires a large hand span.

Capriccio was written in 1969 and published by E. B. Marks.

It is a virtuoso show piece written especially for the 1969 Van Cliburn International Piano Competition. Written, according to the composer, "on the interval of a second," it exploits that interval both harmonically and melodically.

Works for Solo Piano and Orchestra

Tre Ricercari for piano and orchestra was premiered in a Carnegie Hall Concert on December 19, 1946, with Dello Joio as the soloist and George Szell conducting the New York Philharmonic Orchestra. In overall form it is, in effect, a three-movement concerto: I, "Allegretto giocoso," based on the notes F♯, G, B, and D, treated harmonically in perpetual motion sections which alternate with lyrical Chopinesque passages; II, "Adagio," developed from a seven-measure melody introduced by the solo clarinet; and III, "Allegro vivo," built on a rhythmic pattern which becomes ingeniously syncopated and exciting. Each movement emphasizes one facet of the germinal idea--through harmony, melody and rhythm. In style, this piece is related to the non-imitative ricercar, which was closely allied, historically, with the toccata. Sudden cadences, daring harmonic and melodic changes, and widely dispersed chords result in "a delightful work. Full of brightness and the alertness of youth, the simplicity and the polish of expert craftmanship, the music reflects the busyness and the surface tension of our times."[9]

Fantasy and Variations for piano and orchestra was commissioned by the Baldwin Piano Company in Cincinnati. It was composed during the summer of 1961 and its premiere was given on March 1 and 10, 1962, with Lorin Hollander as soloist and the Cincinnati Symphony Orchestra. It is based on a single four-note cell (G, F♯, B, C). The Fantasy is laid out in A B A form, the sections marked: "Adagio," "Allegro vivo," and "Adagio." Then the four-note cell becomes the theme for a set of six variations.

Pedagogical Compositions

The four pedagogical collections have been published by E. B. Marks Music Corporation. Two are for solo keyboard, and two are for one piano, four hands.

Suite for the Young, for solo piano, consists of ten pieces in different twentieth-century styles. Some of the titles are: "A Sad Tale," "Small Fry," and "Chorale Chant." The term "suite" here simply means "collection," the pieces unified only by their relationship to children.

The duet Family Album was written for the Dello Joio's children and published in 1962. It contains five pieces with both parts of equal difficulty: "Family Meeting," "Play Time," "Story Time," "Prayer Time," and "Bed Time."

Five Images was composed in 1966 and published the following year. It also was written for the composer's children and shows advancement in difficulty from the previous set. The Images are: "Cortège," "Promenade," "Day Dreams," "The Ballerina," and "The Dancing Sergeant."

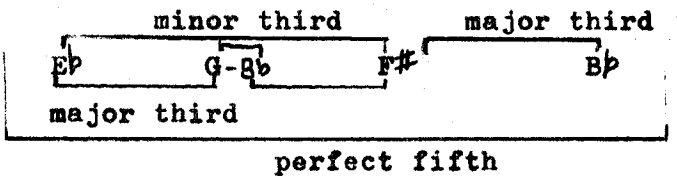
The Suite for Piano

The Suite for Piano was composed during the Spring of 1940, but not submitted to G. Schirmer for publication until 1945. The four pieces are cast in different moods: I, "Moderate,"; II, "Bright,"; III, "Calm,"; and IV, "Moderate," then "Fast,with Ferocity." These four unnamed pieces are united by harmony, rhythm, melodic style, and form. The most outstanding feature is the harmony which is strongly based on quartal relationships.

According to Riley,[10] eleven percent of all the melodic intervals analyzed in Dello Joio's piano works until 1961 were fourths, with the highest concentration of this interval in the Suite. Dello Joio frequently builds melodies from a series of fourths, as well as creating several ostinato patterns featuring this interval. Ostinato patterns are important in each of these four pieces, most especially in the second and third.

Key signatures are supplied in all the movements, but the abundance of fourths removes a feeling of key. Rather the

signature seems to point out a tonal center which is obvious only at final cadences, and sometimes insinuated at the beginning or ending of phrases. A triad concludes all the pieces. Three are conclusively in the major key, and Number IV is ambiguous (perfect fifth with an added fourth). An interesting relationship between these final cadences can be pointed out. Number I, with a key signature of E♭, concludes on a triad in that key. Number II vacillates between G minor and B♭ major, with its principal melody being in G minor, but concluding with a full B♭ cadence. Number III is in F♯ minor with a Picardy cadence ending in F♯ major. Number IV begins and ends in B♭ with other tonal centers intervening. The basic interval in this relationship is a third, in contrast to the basic relationship of a fourth which is the unifying feature within each movement.



In all these pieces, some kind of modified dominant is used to clarify the cadence points, in fact, the harmonic usage within each piece is usually not traditional except at the cadence. It might be well to point out here that the tritone appears very rarely in the Suite. Riley has analyzed 2,088 sonorities in the total solo piano repertoire and found a very low percentage to

be based on the tritone.[11] In the Suite the emphasis is on the perfect fourth, with only an occasional tritone.

Rhythm is an important characteristic of these movements. Examples of syncopation and shifted accents can be found in every piece. Changing meters are often evident (sixty in all throughout the Suite). The two fast movements are typical in their use of Dello Joio's driving, vigorous rhythm, and even the slower movements are not devoid of rhythmic excitement.

Melodies are lyrical and are frequently repeated with some variation--either the interpolation of embellishing material or, most often, by shifting to a different range. In general, they are smooth-flowing and in conjunct motion. "Of the total of 1,431 (melodic) intervals analyzed, 729 or 51% were major and minor seconds, representing conjunct movement . . . ."[12] At all times, regardless of intervallic movement, the melodic lines are smooth, even in the most brilliant and fast-moving sections.

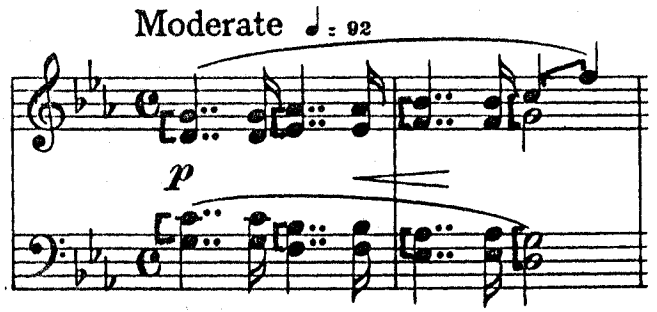
Two of the movements (Numbers III and IV) are, not unexpectedly, in ternary form. Numbers I and II can be designated as A A_1. The techniques of ostinato and repeated material unify the forms of all four compositions.

The first piece (Moderate, ♩ = 92; C) has a key signature of three flats. It is basically within the middle range of the keyboard, at a soft dynamic level, and in a thin, translucent texture. The form is A A_1 coda (which contains A_2). The main

section and its first repetition are equal in length, flowing into each other without any contrast.

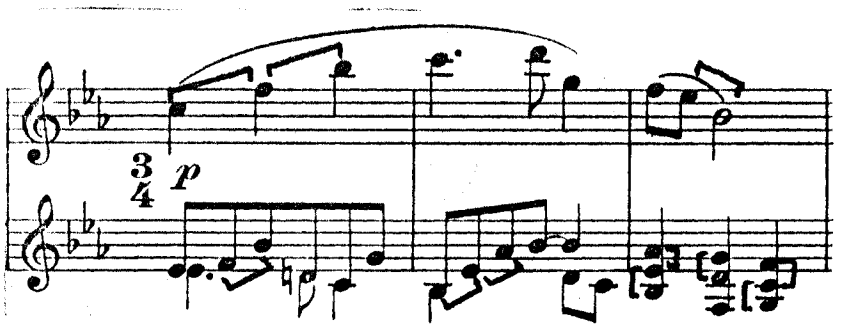
Parallel motion in the opening measures presents the quartal harmonies which determine the sonority of the entire suite (Ex. 11). (In all of the musical example from this suite, the interval of a perfect fourth appears in brackets.) The melody

Ex. 11. First piece, meas. 1-2.



which is diatonic, is also derived from a projection of fourths (Ex. 12). Note that the accompaniment is likewise based on fourths.

Ex. 12. First piece, meas. 5-7.

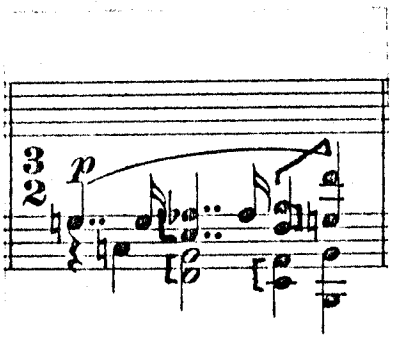


When the melody is repeated, it occurs two octaves lower, while the accompaniment stays where it was. The accompanying figure begins on E♭, but a triadic statement of the E♭ chord is reserved

for the final chord of the concluding cadence, which is preceded by a quasi-dominant on B♭.

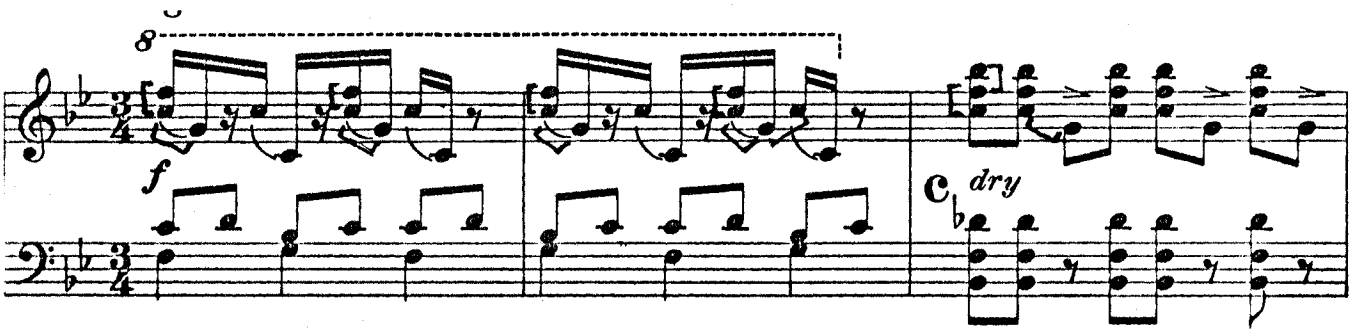
Although the underlying beat is the quarter note, the meter vacillates between 4/4, 3/4, and 2/4. The flow is uninterrupted, with the changes in meter seemingly determined by the melodic line. An interesting melodic variation results from a meter change (Ex. 13; compare with measures one and two of Ex. 11).

Ex. 13. First piece, meas. 22.

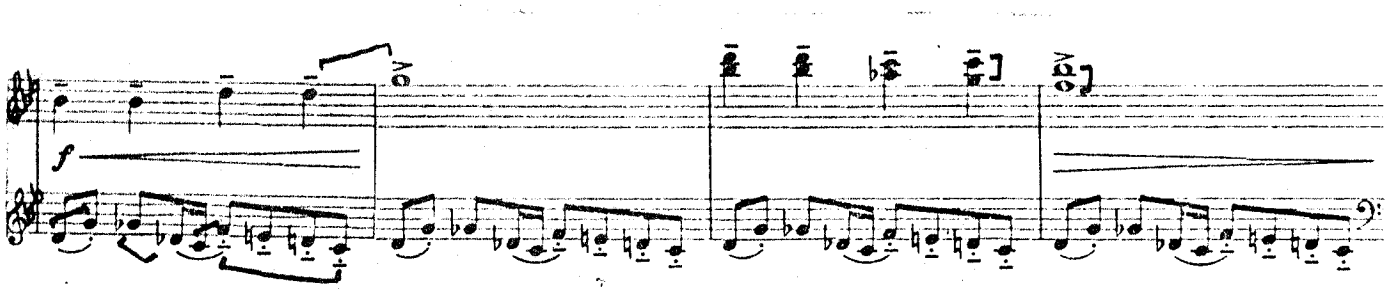


The second piece (Bright, ♩ = 132; 3/4) has a key signature of two flats. The form is dominated by two ostinati, one which occurs in the opening measures (Ex. 14), and the other (Ex. 15) based on the interval of a fourth.

Ex. 14. Second piece, meas. 1-3.



Ex. 15. Second piece, meas. 6-9.



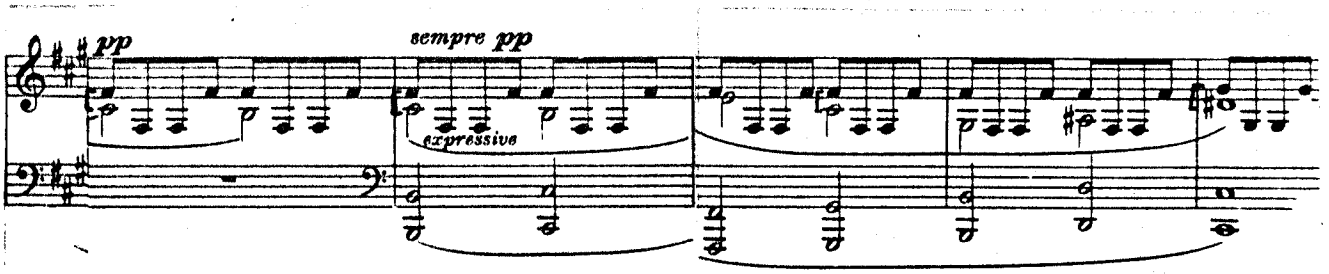
The form of this piece is A A_1 with related material acting as introduction, bridge, and coda. It is obvious in this piece that more importance is placed on the ostinato patterns than on clear formal divisions. These patterns occur at irregular intervals and do not systematically alternate. The principal melody, which occurs against the second ostinato, also appears later against the first ostinato. Although the second ostinato is more interesting melodically, both of the patterns are allowed to sound by themselves as melodies.

The tonality vacillates between G minor and B♭ major. The melody (Ex. 15) is clearly in G minor, with its second statement highly embellished. Its final statement, as a kind of coda, is modified and is in the key of B♭ major. An accented quartal chord on E♭ with a descending bass line leads to the concluding triad on B♭ .

Shifting accents and syncopated tenths (Ex. 14) give this piece some of its dynamic rhythmic drive. The meter shifts somewhat, but doesn't have the numerous metric changes which are characteristic of the other movements.

The third piece (Calm, ♩ = 66; C) has three sharps in the key signature. It is quiet (piano throughout) with an ostinato, based on the octave, which occurs in twenty-three of its thirty-five measures (Ex. 16). The diatonic melody, which occurs in octaves in the bass, has a slight resemblance to chant. This

Ex. 16. Third piece, meas. 3-7



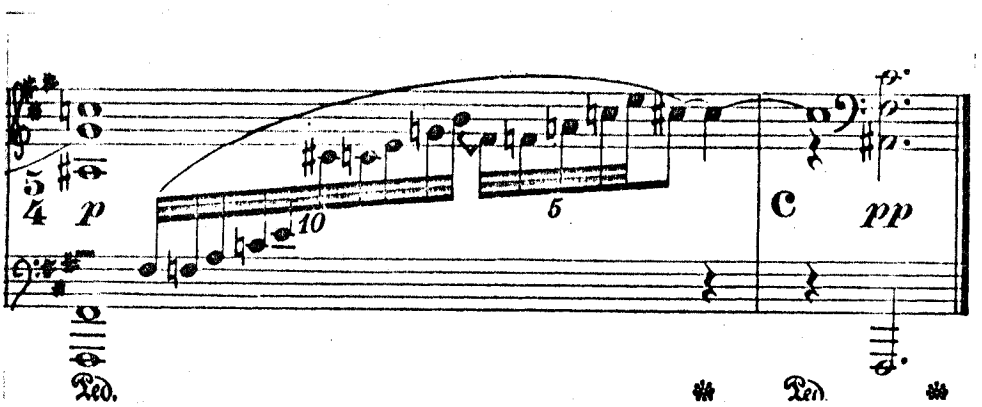
feeling is enhanced by the use of the minor mode and the avoidance of the leading tone. Although the octave ostinato occurs most frequently on F♯, emphasizing that tone as the center of the piece, it also appears at other levels.

The form of this movement is A B A, with each section approximately eleven measures long, but the sections are not clearly defined. The middle section joins the ostinato to a bell-like melody which rises to a ringing C♯ major chord--the only loud point in the piece (fortissimo).

The rhythmic meter seems to be determined by the melodic line. There are two cadenza-like measures (both in 5/4) and two measures where an extra section of the ostinato pattern is inserted (3/2). The remainder of the piece is in common time.

After a cadenza passage, this movement ends with a solid chord on F♯ major--an excellent example of a Picardy third which is totally unprepared(Ex. 17).

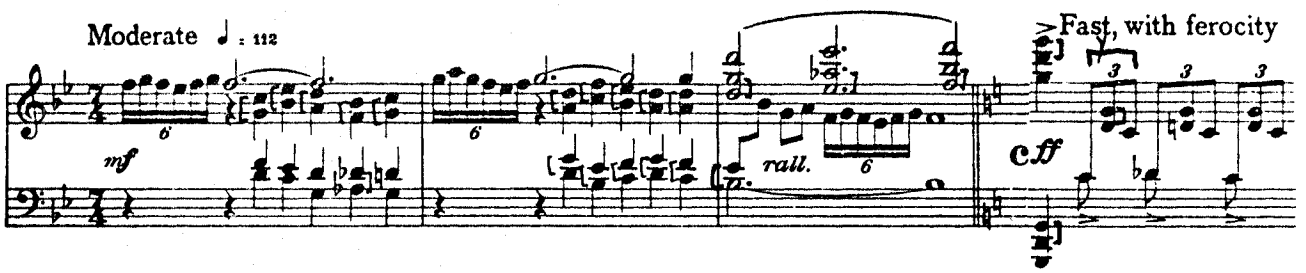
Ex. 17. Third piece, meas. 34-35.



The fourth piece begins Moderate (♩ = 112; 7/4) with two flats, but after three measures is marked Fast,with ferocity (♩ =184; C), with no flats. It is a driving, toccata-like piece with exciting rhythms and continuous motion at loud dynamic levels.

Quartal harmony is again emphasized from the very first measures (Ex. 18). The pattern marked "Y" is also based on the

Ex. 18. Fourth piece, meas. 1-4.

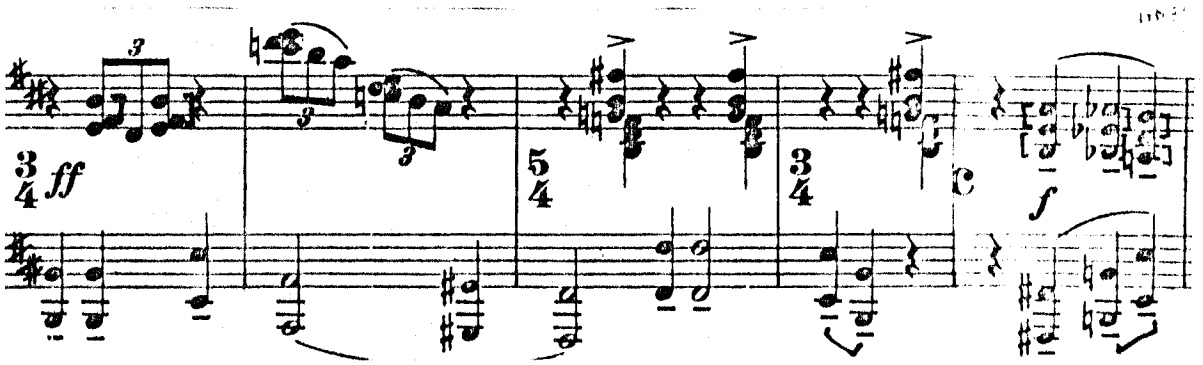


interval of a fourth, and is a quasi-ostinato figure in eighth-note triplets throughout the toccata sections. The melody which

in the A section appears as accented eighth notes, is extremely conjunct with some chromaticism. The close intervallic relationships within the melodies makes them all appear related.

The rhythm is exhausting in its continuous onward thrust. Many meter changes occur, primarily as accomodations to the flowing melodic line. The quarter note is the basic time unit, but there are frequent alternations of C, 5/4, 3/4, and 3/2 (Ex. 19).

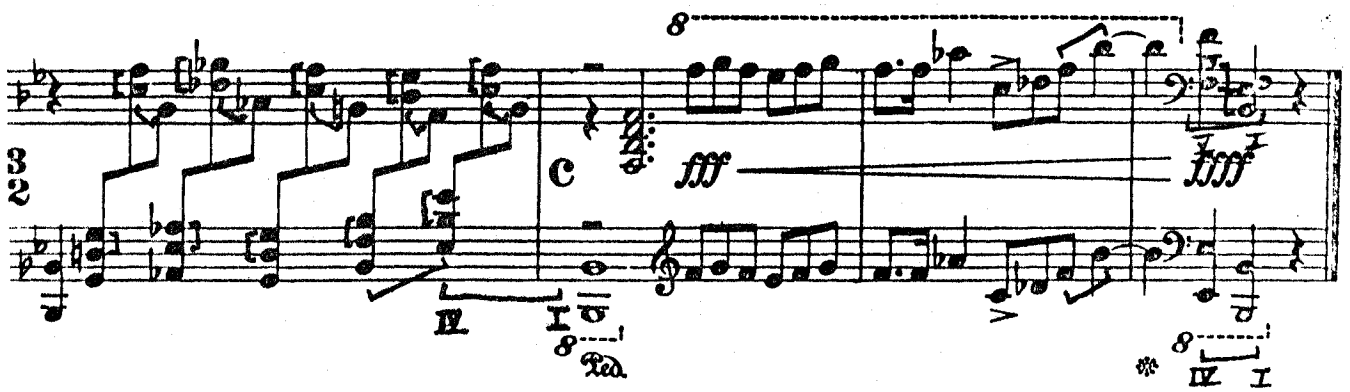
Ex. 19. Fourth piece, meas. 26-30.



The opening measures are in the key of B♭. A chord on G with the third omitted announces the beginning of the rapid figuration which is retained for the remainder of the movement. The tonality shifts from C (the first twelve measures of the toccata section), to C♯ (repetition of material a half step higher), and finally to B♭ (which is maintained until the final cadence).

The first cadence is plagal; the second (which is the final cadence of the Suite) combines both plagal and authentic characteristics (Ex. 20). Here the right hand has an authentic cadence while the left hand has a plagal. It seems fitting that

Ex. 20. Fourth piece, meas. 80-83.



a collection of pieces which has laid such stress on quartal harmonies should conclude with the ambiguity of this dominant/ sub-dominant cadence.

The purpose of analysis is to increase awareness of the many facets of a work and to realize at least some of the intelligent planning which went into its conception. This awareness will make a composition more interesting and aesthetically exciting. Yet, analysis without hearing is not satisfying. Dello Joio's Suite for Piano needs to be heard in order to appreciate its charm, simplicity, and vitality. Studying this piece will be "engrossing, stimulating, and rewarding."[13]

CHAPTER IV

RICHARD DONOVAN

Life and Musical Style

> Richard Donovan's compositions should be more widely known than they are now. . . .[1]

Coming from the composer Henry Cowell, these words take on added strength. Donovan's output, though not extensive, is impressive, but it is often neglected. It is hoped that the reader will be prompted to explore his vocal and instrumental compositions by this discussion of his style and his two suites for solo piano.

Richard Donovan was born in New Haven, Connecticut, on November 29, 1891. From 1912 to 1914 he attended Yale, leaving it to go to the Institute of Musical Art in New York for the next four years, and then returning to Yale where he obtained his Bachelor of Music degree in 1922. He was a director of music at Taft High School in New York from 1920 to 1923 and a member of the music faculty at Smith College from 1923 to 1928. During this time he also taught at the Institute of Musical Art (1925-28) and lectured in music theory at Finch Junior College in New York (1926-1940).

His life was closely linked with the cultural life of

New Haven and the Yale School of Music until his death August 22, 1970. In New Haven, he was the organist and choir master at Christ Church for thirty-eight years (1928-66), directed and conducted the city's Bach Cantata Club (1933-44), and was associate conductor for the New Haven Symphony Orchestra (1936-51). His association with Yale as an instructor began in 1928, when he was an assistant professor in music theory. He advanced to full professorship and in 1954 he was awarded the Battel professorship, which had previously been held by Paul Hindemith. In 1960 he retired from Yale and held the Battel emeritus professorship in the theory of music. A Certificate of Merit given by the Yale School of Music to an outstanding alumnus was awarded to Donovan in 1967. It reads: "For Richard Donovan, with appreciation of the role he has played in our lives; as composer, as teacher, and as abiding friend."

When his teaching duties allowed it, Donovan reserved his summers for composing and other musical activities (such as lecturing in 1948 and 1964 at the University of Southern California). He was very active in the American Composer's Alliance and was a member of their board of governors for many years before becoming president from 1961 to 1963. In 1963, the Naumburg Foundation's American Composition Award was given to him, as well as the Marjorie Peabody Waite Award. This last award is given annually by the National Institute of Arts and Letters to an older

composer, artist, or writer "in recognition of the continuing achievement and integrity in his art."

Donovan has written several articles. A monograph, The Liturgical Drama in Medieval Spain, published in 1958, was developed from his Ph.D. dissertation for Yale.

Donovan has composed around forty published works, mostly for chorus, various chamber ensembles, and orchestra. His solo works are fewer in number and include two solo songs, three pieces for organ, and three pieces for piano. One senses the practical side of the composer in observing the instrumentation of ensembles which seem to point out the needs of the orchestras he directed, or the musical strengths of a particular student population at Yale.

An overview of his style shows Donovan to have had a sensitive feeling for sonorous balance and color, particularly in his orchestral compositions. His music is frequently introspective, yet straightforward. Although his early style tends to be impressionistic, "after 1950, he developed an astringent style verging on integral atonality, with strong assymmetrical rhythms."[2] A study of the suites shows that this style had already emerged twenty years earlier. Suite No. 1, written in 1933, is definitely atonal and has few, if any, stylistic elements characteristic of impressionism.

Donovan was at ease with modal scale patterns. His melodies

modulate freely between modal patterns, whole-tone and chromatic tetrachords, and major and minor scales. In this sense, his melodies, which contain many accidentals, are diatonic. He was extremely conscious of voice-leading, writing each line with great care. This linear writing results in much dissonance, since in two, three, or more voices, the melodic lines are seldom in the same modes simultaneously. All of this results in a transparent sound and in a visual score that appears to be extremely chromatic.

Contrapuntal skill is apparent in all of Donovan's compositions and is especially obvious in his piano works. One aspect of this skill is shown by the importance he attached to each note in the closely woven texture; . . . his music [is] worked out with perfect craftmanship, the subtlest refinement of the given means, and not a note too much."[3]

His rhythms frequently appear on the printed page as complex, yet often sound very simple. The converse is also true--some of the least cluttered pieces sound the most complex. One must be at ease with scores replete with accidentals and rhythmic complexities in order to attempt any of his compositions, yet also have the ability to allow the music to flow simply and spontaneously.

Donovan's busy teaching schedule limited most of his composing to the relatively calmer summer months, with revision and scoring usually being done during the school year. His output,

therefore, is rather small, with only three compositions for piano--the two suites (which shall receive detailed attention) and Adventure for Piano (1956), published by Merion Press, a subsidiary of Theodore Presser.

No summary of Richard Donovan's style could say more than these words of Henry Cowell:

> His music has the conscious craft of one who has taught composition over a period of many years, and yet this has not made him into a pedant. On the contrary, it seems to give him more ideas and greater resources in developing his thoroughly musical material.[4]

Suite No. 1

Suite No. 1 was published in New Music, a quarterly of modern compositions (volume VI, No. 3) in 1933. It consists of four movements: "Prelude," "Hornpipe," "Air," and "Jig." The Suite is approximately seven-and-one-half minutes in length. It contains some meter changes, but not the large number found in Donovan's Second Suite. In general, this is a much simpler, more straightforward composition than the later suite, yet with all the important elements of Donovan's style. Alfred Frankenstein calls it "a hair-shirt piece of the kind we dutifully endured in the name of progress throughout the 1930's,"[5] but to dismiss it so flippantly is a mistake. In many ways it seems more inspired

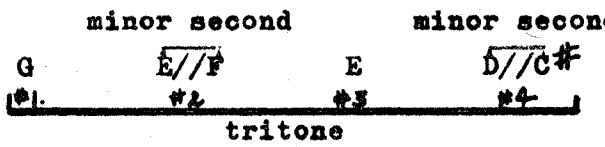
and better contructed than the Second Suite.

Contrast is provided primarily through form and tempo. The "Prelude" and "Air" (Nos. 1 and 3) are free in form with continuous spinning out of melodic material. The "Hornpipe" and "Gigue" (Nos. 2 and 4) are in ternary form (A ://:B A_1:/). Thus, the Suite falls into alternations of free and strict forms. The tempo markings are Allegretto, Allegro giocoso, Adagio, and Allegro con spirito, producing a series of two fast movements, a slow movement, and a concluding fast movement.

Unity of style is obvious in that all four pieces are conceived linearly, with free dissonance and polyphonic austerity. Not so obvious, however, is the emphasis on intervallic unity. Two intervals are very important throughout this Suite, the perfect fourth and the tritone.

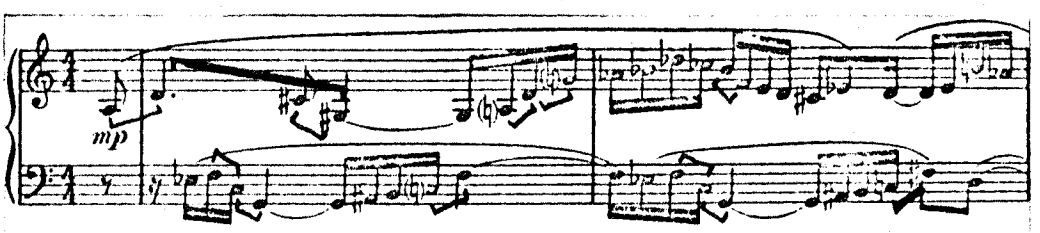
The perfect fourth is the opening interval and the motive around which the "Prelude" is built. Both sections of the "Hornpipe" and "Jig" also begin with this interval. The "Air" does not contain a fourth until the third measure, but thereafter this interval is frequently found. The perfect fourth, therefore, is an important element in the construction of each of these pieces. (In the musical examples, the perfect fourths will be designated.)

The importance of the tritone is less apparent. A diagram of the basic tonality of the four pieces shows that the tritone is the interval that encloses the entire Suite.



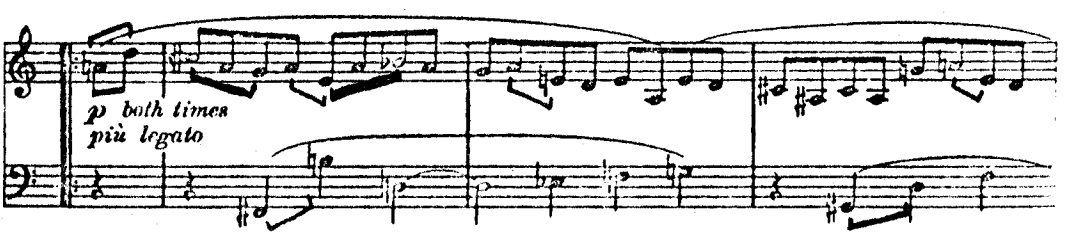
The final notes of each movement form a descending scale pattern, the outer notes of which outline a tritone. Furthermore, the tritone is subtly present in the opening bars of each of the four pieces. In the "Prelude," it occurs between the quarter notes on the first and third beats. Although visually disguised, it is obvious to the ear (Ex. 21). The"Hornpipe"

Ex. 21. Suite No. 1, "Prelude," meas. 1-2.



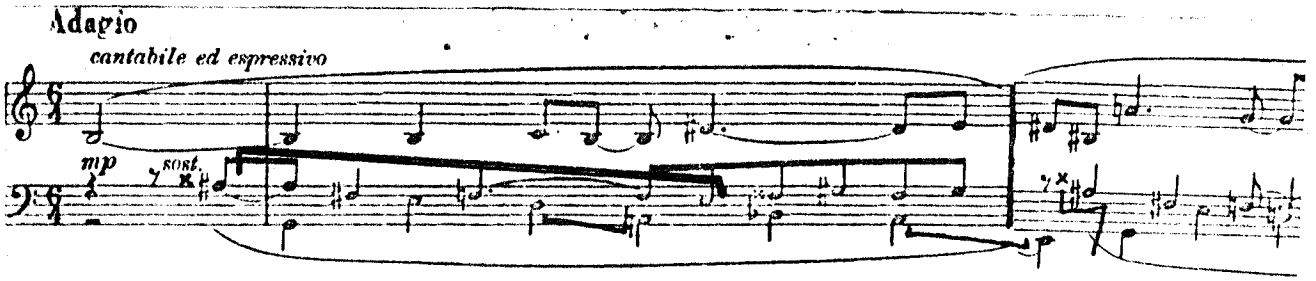
includes the tritone in the early measures both as part of the accompaniment and in the melodic line. The beginning of the middle section also emphasizes this interval (Ex. 22). The

Ex. 22. "Hornpipe," meas. 25-27.



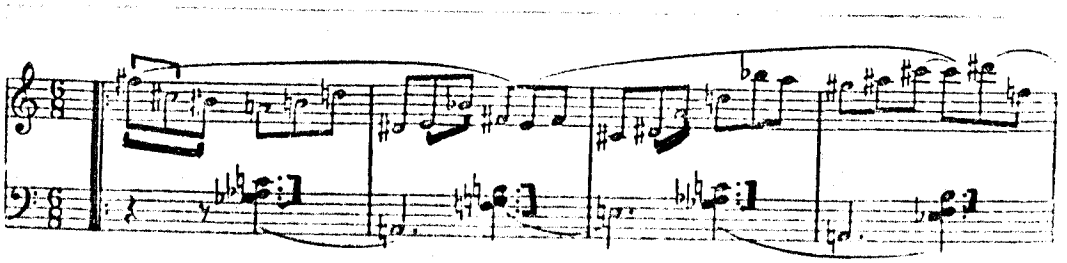
tritone is also outlined by the ostinato accompaniment pattern in the "Air" (Ex. 23). The tritone is prominent in the first

Ex. 23. "Air," meas. 1-2.



measures of the "Jig," but it can more clearly be seen in both the melody and accompaniment of the middle section (Ex. 24).

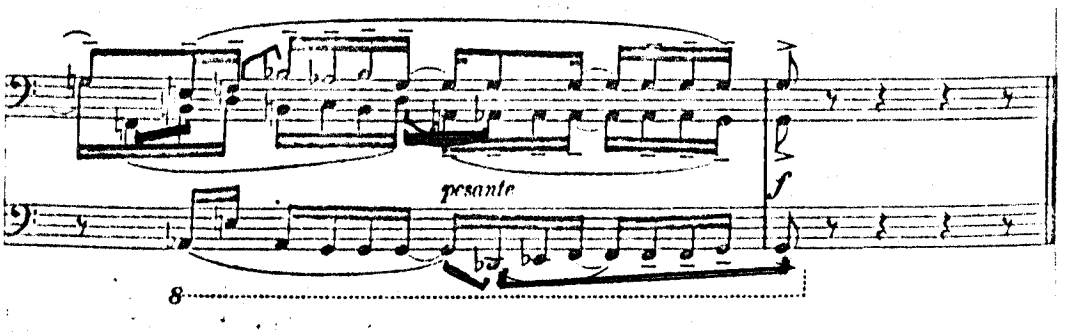
Ex. 24. "Jig," meas. 32-35.



The "Prelude" (Allegretto, ♩ = 76; 4/4) is based on the interval of the fourth as its main unifying factor, and at the same time contains many tritones. In the opening measure (Ex. 21) both intervals are marked. The musical material is continuously spun out, without contrast or return to the original presentation. Dynamics are soft in the opening two-voiced texture, but the music builds to a forte in preparation for the third voice's entry in

the bass (meas. 8). Then the level immediately decreases, only to crescendo again at the concluding cadence (Ex. 25). The tonal

Ex. 25. "Prelude," meas. 14-15.



center of G is merely hinted at in the first few measures (Ex. 21), but disappears as an important tone for the remainder of the piece and emerges at the final cadence as the center. As the transposed phrygian scale leads to the concluding notes, the tritone is outlined in the left hand.

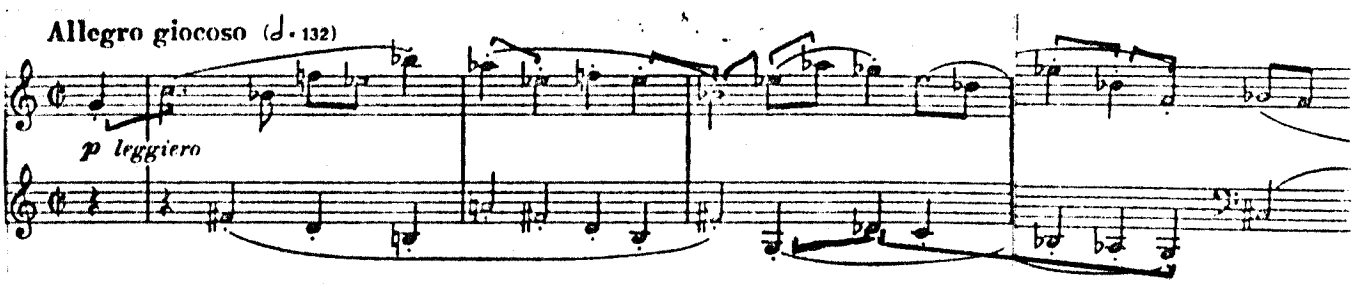
The improvisatory nature of this movement is emphasized by irregular phrasing and patterning, both melodic and rhythmic. The melodies are highly imitative, and are conceived in the linear fashion which is such a part of Donovan's style. With no key signature, all accidentals are written in, giving the appearance of a very chromatic style. However, every tone can be explained as being either an auxiliary or a member of the many types of scale patterns which are employed. The meter is 4/4 with one measure of 3/4. Patterns of one, two, or three sixteenth notes leading to a quarter note on the beat are common. This "Prelude" is

closely related to early Baroque and pre-Baroque models. It is short (fifteen measures), improvisatory, and has no strict form.

The "Hornpipe" (Allegro giocoso, ♩ = 132; ¢) is a delightfully vital piece full of lightness and humor. The main features of this enjoyable movement are a light texture (two voices throughout), clear articulation of all notes, and bitonality resulting from Donovan's linear writing.

The form of this piece is A://:B A_1://. The repetitions are intended to be taken since the dynamics are specified for both times and the directions given, "Each repetition should present a contrast." The A section begins with a perfect fourth, the tritone making its first appearance in the third measure (Ex. 26).

Ex. 26. "Hornpipe," meas. 1-4.



The B section features a continuous flow of eighth notes, beginning with both the perfect fourth and tritone (Ex. 22). In the return of A, the melody occurs at the same level but is played by the left hand while the right hand accompanies with continuous eighth-note patterns somewhat related to the middle section. There is much use of sequence and short, repeated

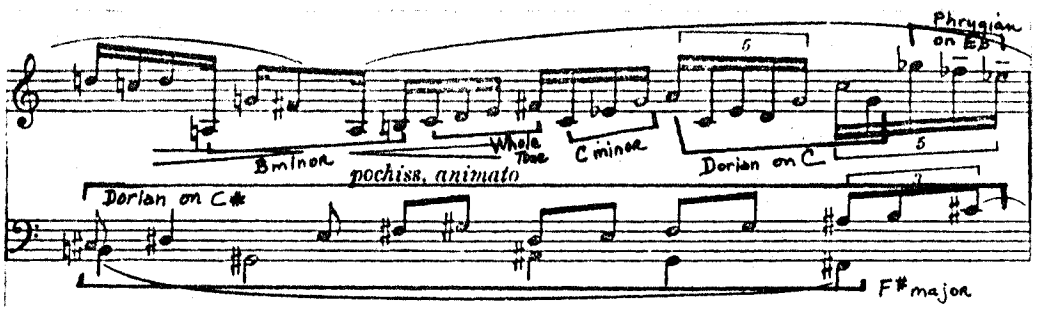
patterns. Major and minor, whole-tone and chromatic, modal and synthetic scale patterns flow into each other, sometimes in sharp juxtaposition. The first section concludes simply with three quarter-note G's; the last section ends with three quarter notes on F. Neither of these final tones are preceded by a recognizable cadential formula.

This piece bears a close resemblance to its English ancestors. It is dancelike, although not in the 3/2 meter normally associated with the hornpipe. Without adhering to the continual alternation of tonic/dominant chords which was traditional in this dance, this piece emerges with the simplicity associated with a limited harmonic structure. The third beat is sometimes accented, either by phrasing or by agogic accent, and both sections cadence on the third beat. Without losing the essentials of the hornpipe, Donovan has transformed the style to a twentieth-century idiom.

The "Air" (Adagio, cantabile ed expressivo; 6/4) is more of a dirge than the light type of song often associated with the term "air." Except for two measures of 3/4, the meter of this seventeen-measure piece is 6/4. It is in free form, with a continuous spinning out of material. The first half of the piece is unified by a quasi-ostinato pattern which outlines the tritone (Ex. 23). After this, the pattern gradually breaks down. There is a feeling for A B A form, the B section containing the dynamic

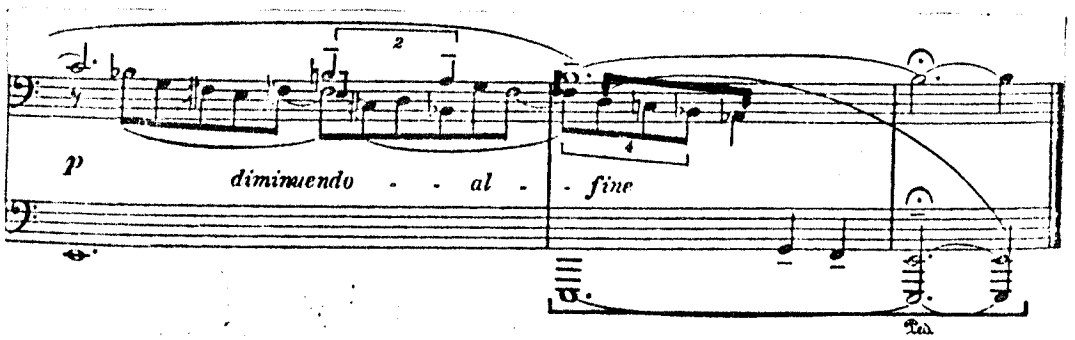
climax accompanied by greater embellishing figuration in the melodic line (Ex. 27). This measure is a particularly good

Ex. 27. "Air," meas. 10



example of the polytonal complexities that arise from Donovan's linear compositional style. A return to a slow, dirge-like melody accompanied by one statement of the quasi ostinato leads to the conclusion of the work on a Phrygian cadence in E (Ex. 28).

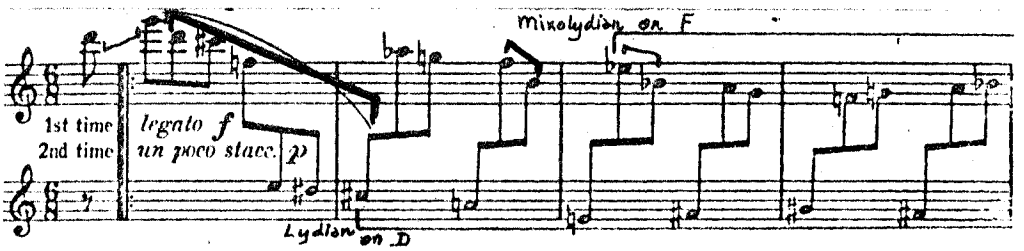
Ex. 28. "Air," meas. 15-17.



The "Jig" (Allegro con spirito; 6/8) begins with a single voice announcing two perfect fourths, the first phrase outlining a tritone (Ex. 29). Although no notes are marked to be stressed, the bass line seems to emerge as the melody, probably because of

its lower range. A subtle differentiation into melody and accompaniment is suggested by the use of different modes (indicated in Ex. 29).

Ex. 29. "Jig," meas. 1-4.



The form of this movement is A://:B A_1://. Directions are given for varied articulation and dynamics in the repetitions, again indicating that Donovan intended them to be observed.

Elements of melody (continuous irregular phrases over an inactive bass line) and rhythm (unexpected accents, hemiola, and syncopation) commonly associated with jazz, may be found in this piece. A steady eighth-note beat flows without interruption in the opening section, with variety offered by accented hemiola and range differentiation toward the cadence. Some syncopation is found in the middle section, which is melodically oriented, with a continuous eighth-note line, mostly disjunct, occuring against a chordal accompaniment based on tritone relationships (Ex. 24).

Repeat signs indicate the binary origins of this piece. Rather than ending on the dominant, the first section of the "Jig" concludes on D, a half step higher than its final, C♯. A trans-

posed mixolydian cadence concludes this composition.

Suite No. 2

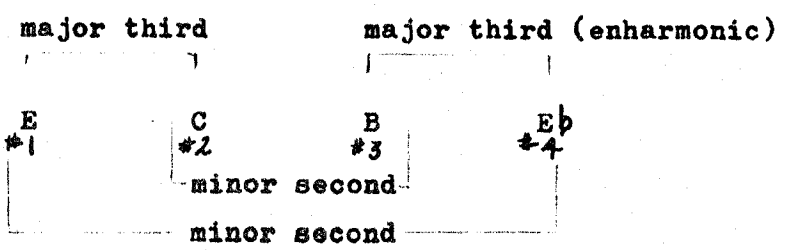
Suite No. 2 was composed in 1953 and received a copyright two years later. It is available in a facsimile edition from the American Composers Alliance (A.C.E.--C.F.E.) and consists of four movements: "Invention," "Intermezzo," "Elegy," and "Toccata." In contrast to the first Suite, this work has many more meter changes, is written in a more complex style--yet one recognizable as Donovan's, contains key signatures, and is somewhat longer to perform (almost twelve minutes).

Three of the pieces are in ternary form. Two have contrasting middle sections, while the third, "Intermezzo," has a continuous free flow which contrasts well with the strict contrapuntal "Invention" which precedes it. In tempo, the first is moderate, the second fast, the third slow, and the last again fast.

Although these pieces have key signatures, an atonal feeling is even more pronounced than in the previous suite. Key signatures appear merely as a convenience, and as a recognition of the final tonal center which emerges. Regardless of the signatures, innumerable accidentals crowd each measure.

A diagram of the concluding tonality of each piece will

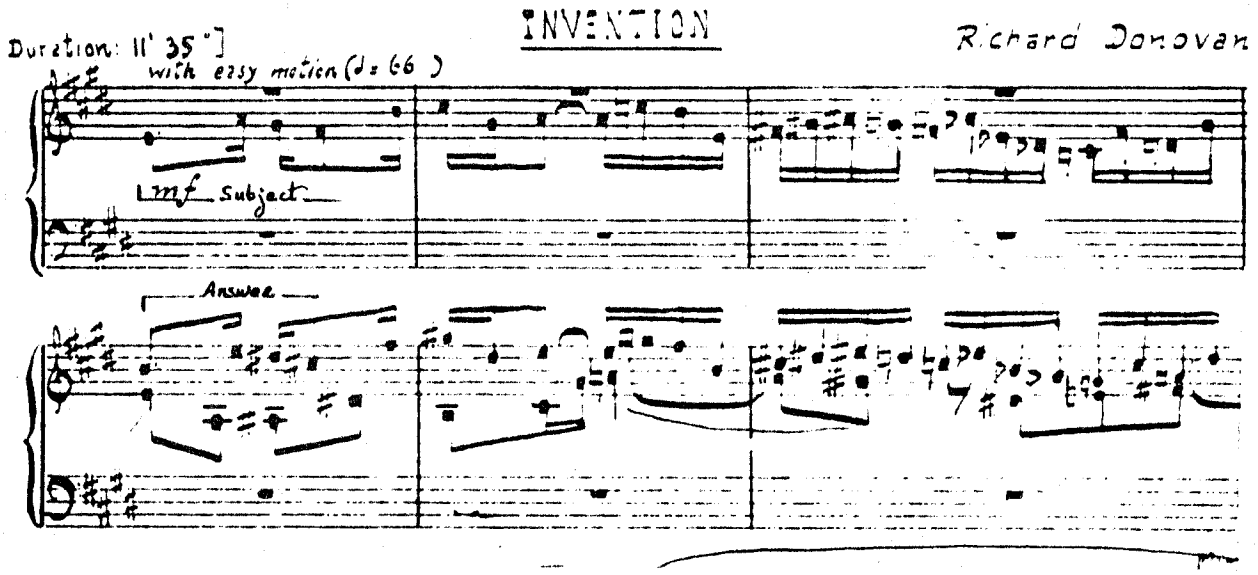
make their tonal interrelationships clear:



The first piece concludes with an E major triad, the second with a thrice repeated C, the third with a B minor triad, and the fourth with an ambiguous chord whose lowest tone, E♭, is the tonal center.

The "Invention" (with easy motion; ♩ = 66) has no meter indications, but instead barlines are irregularly placed, dividing most measures into a 2/4 or 3/4 meter. In three-voice fugal texture, this piece could be analyzed in a formal Baroque sense, but the sound is distinctly twentieth-century. An analysis of the subject (found in Ex. 30) points out its angularity.

Ex. 30. Suite No. 2, "Invention," meas. 1-6.



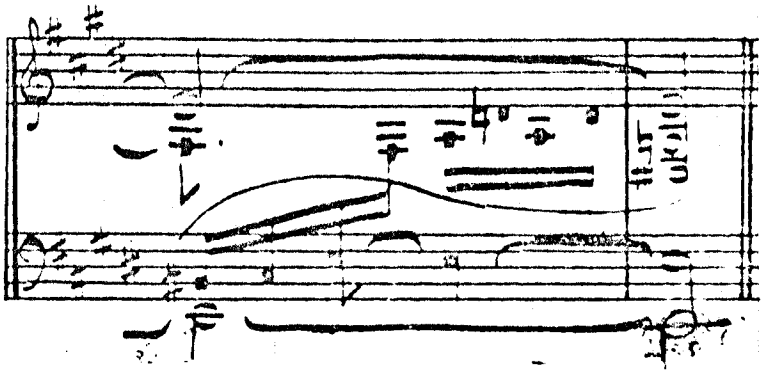
Of twenty-three intervals, seven are whole steps, six are perfect fourths, five are minor thirds, four are half steps, and one is a perfect fifth. There are no tritones, and, oddly enough for a piece with the key signature for E major, there are no major thirds.

The answer occurs at the level of the dominant and is real. The exposition includes statements by the soprano, alto, and tenor, followed by the first episode. Here, Donovan uses his distinctive style of juxtaposing segments of modal scales rather than using the Baroque technique of sequences to provide variety. The second entry follows after a false entry in the soprano. This time the subject appears truncated in the alto, altered in the tenor, and not at all in the soprano. The second episode uses material somewhat related to the first episode with no sequences and many scale passages. The final entry contains a statement of the subject in the soprano, with the last four notes augmented to become a short codetta. There is no true countersubject, although the rhythm of the material used with the final statement is similar to that of the first countersubject.

The "Invention" begins and ends on very clear statements of E major tonality--at least, clear in Donovan's framework. As can be seen in Ex. 30, the beginning one-and-a-half measures are in the key of E major. The piece concludes with a seven-measure pedal point in the tenor on E, joined by a three-measure E pedal

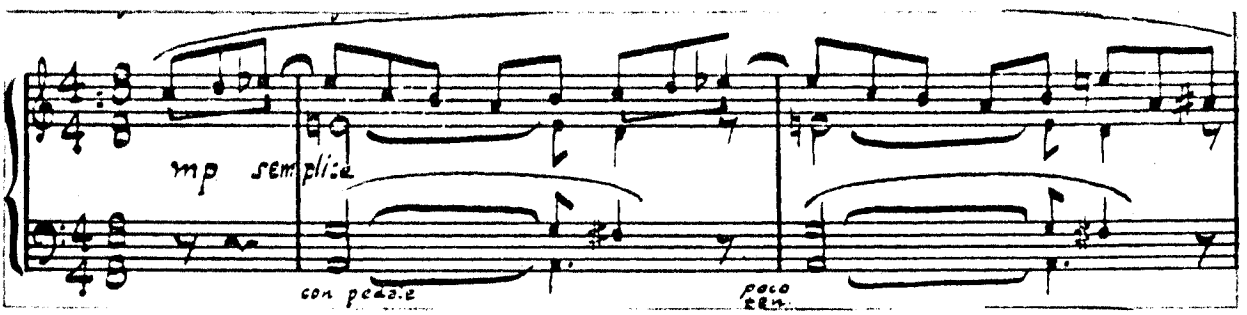
in the soprano. However, ambiguity is added by the alto voice, which provides a modal line in transposed mixolydian (including a strong D natural) leading to the final E major chord (Ex. 31).

Ex. 31. "Invention," meas. 35-36



The "Intermezzo" (Allegretto, moving along in a flexible manner; 4/4 - 8/8) is in a free improvisatory style with some feeling of ternary form. Formal divisions are not clear, but the dynamic high point occurs in the middle, followed by material related to the simple beginning measures (Ex. 32). The

Ex. 32. "Intermezzo," meas. 1-2.

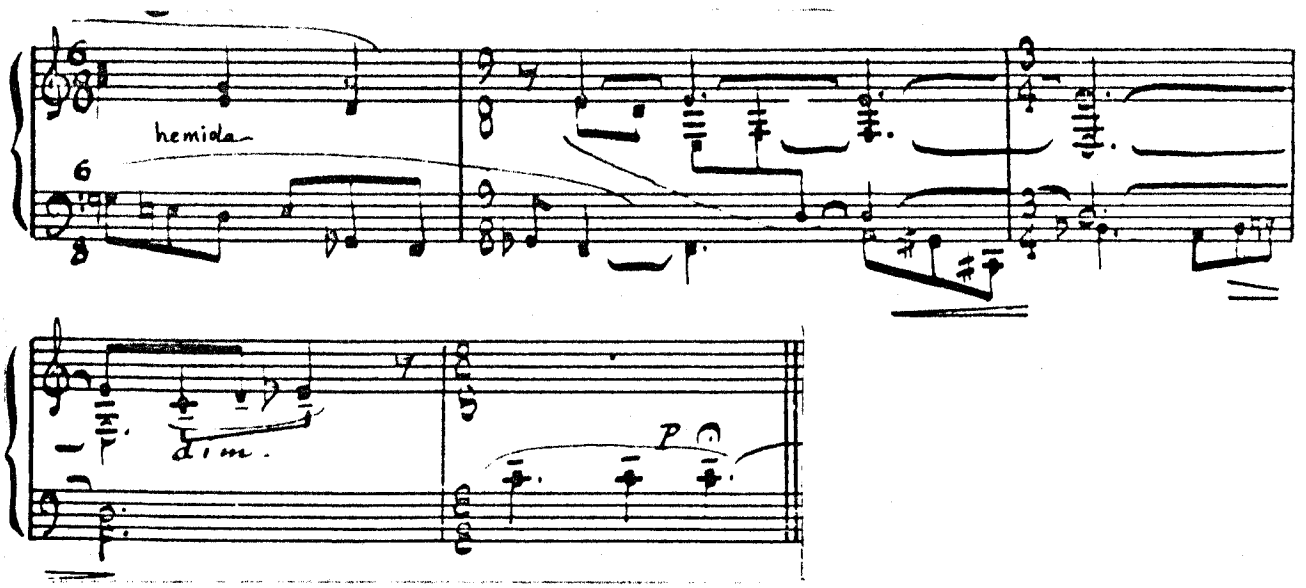


The three-note motive, marked in Ex. 32, recurs in exact repetitions as well as in inversion and with expanded intervals, con-

stituting a unifying feature of the piece. The tonal ambiguity is highlighted by the cross-relationship of E♭ to E♮ in the first measure.

The rhythmic pulse is the eighth note. There are many meter shifts (nineteen in all) and the rhythmic groupings within measures of the same meter are not consistent (in Ex. 32, 8/8 is grouped 3/8|2/8|3/8, and later the same meter is grouped as 4/8|4/8). Thus, there is a strong sense of wandering, of improvisation, of overlapping phrases in this short twenty-eight measure piece. Two clear examples of hemiola occur, one leading into the final cadence (Ex. 33). The frequent meter changes are

Ex. 33. "Intermezzo," meas. 24-28.



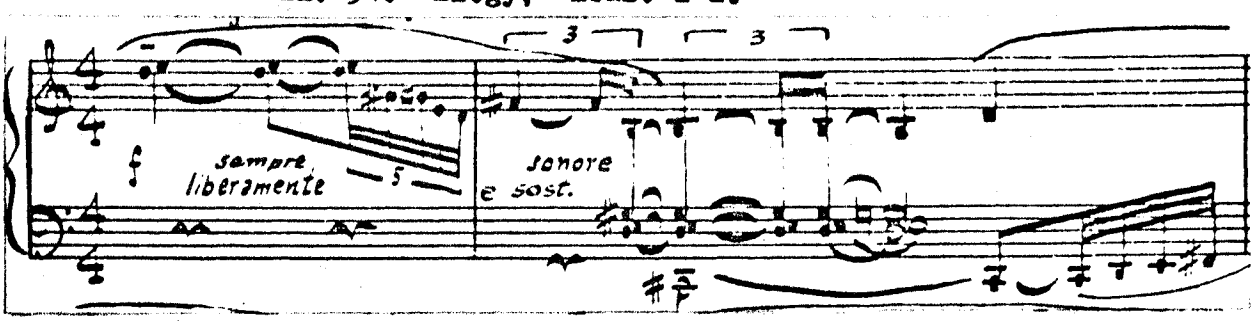
obvious in this example. The three note motive, stated exactly as it first appears, leads to thethrice-repeated C which concludes

the work in a manner reminiscent of the end of "Hornpipe" in Suite No. 1.

As a character piece in the nineteenth century, the intermezzo could have any form. Primarily, its function was to contrast with the surrounding larger compositions, which generally were in strict form and complex style. Approximately the same length as the "Invention" which precedes it (1'20"), this piece in free form offers a contrast to its contrapuntal rigidity. In comparison with the "Elegy," the "Intermezzo" is in similar improvisatory style but less than half its length. Thus, the "Intermezzo" offers a contrast with the two movements on both sides of it either in style or in length.

The "Elegy" (Poco adagio, ♩ = 42 or a little slower; 4/4) is a melancholy piece with a descending melodic line (Ex. 34).

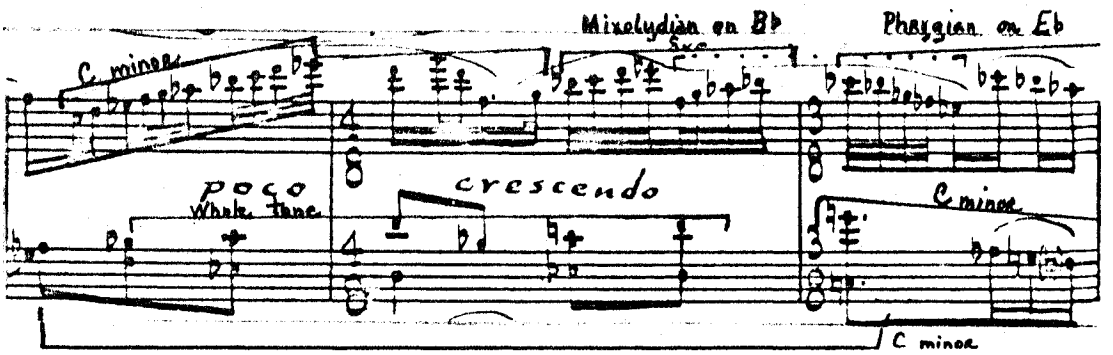
Ex. 34. "Elegy," meas. 1-2.



This movement is clearly divided into ternary form. The first section is Adagio with a dynamic level of forte; the second section is più mosso, ♩ = 54, and is basically soft; the final section returns to the first tempo and is fortissimo.

The voices throughout the piece tend to be in different modes at the same time (as in Ex. 35). In two- and three-voiced

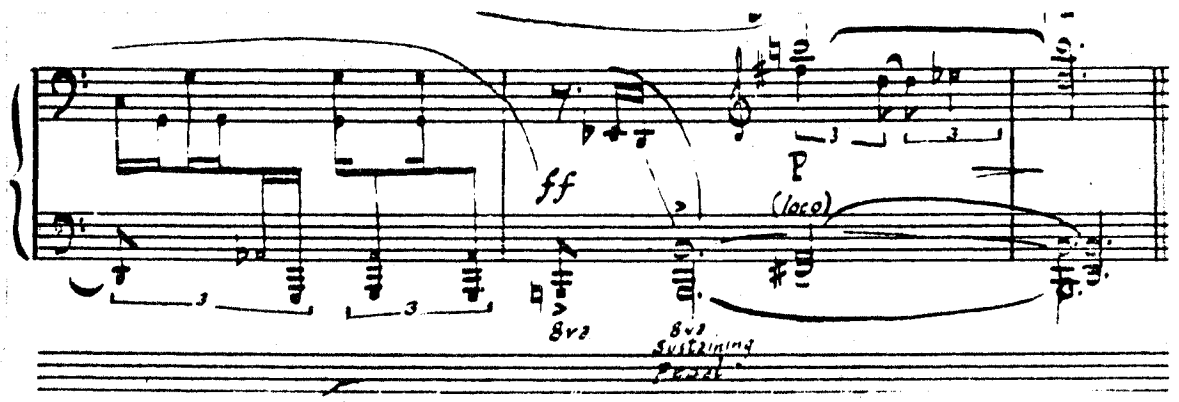
Ex. 35. "Elegy," meas. 25-27.



texture throughout, this movement sounds clear and simple. Actually, however, the rhythms are quite complex.

The tonal center of "Elegy" is B, which occurs as the lowest tone of the opening descending melody, as the final tone of the first section (preceded by a tritone), as the opening note of the return to the A section, and as the final cadence (in B minor). The extreme contrast in dynamics at this cadence (Ex. 36)

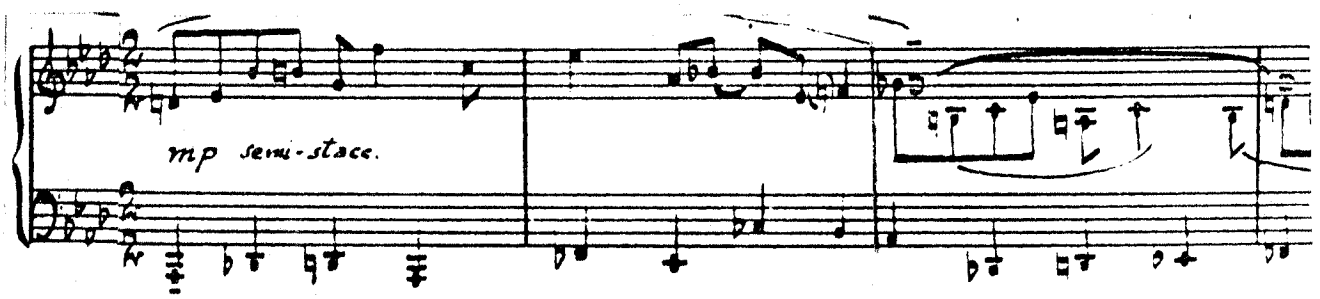
Ex. 36. "Elegy," meas. 51-53.



is most striking and effective.

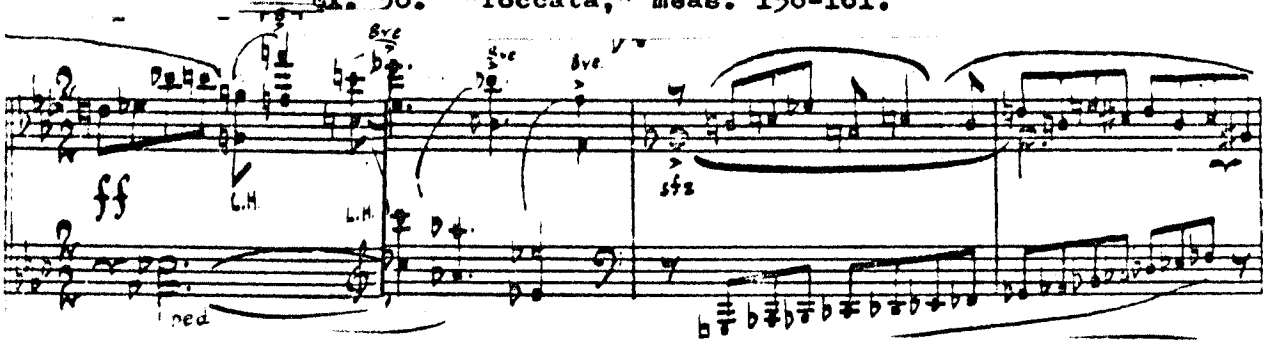
The "Toccata" (Allegro moderato; ♩ = 108; 3/2) with its 240 measures, is the longest piece in this suite. Conceived in a large A B A form, it is preceded by an introduction and followed by a coda. The introduction begins in a bravura style with extremes of range and evolves into a repeated pattern on E♭ which introduces the first section. This first section is light in dynamics and texture, and only in two voices (Ex. 37). Although

Ex. 37. "Toccata," meas. 8-11.



this section begins with an A♭ in the bass, that key, suggested by the key signature, is never allowed to become established. The middle section is generally lyrical and in a subdued mood. A melodic and rhythmic pattern in the bass recurs with some regularity, but dissolves into a toccata section of thin texture, rapid figuration and repeated scale patterns. A crescendo announces the return of the A section (Ex. 38). The relationship to the

Ex. 38. "Toccata," meas. 158-161.



opening is recognizable, but the material which originally appears as subdued and light, is here transformed by octave doublings, flourishes, and filled-in intervals all at the level of fortissimo. Over forty measures are restated in this dramatic mood before the material is extended to evolve into a virtuoso coda.

The basic pulse is the half note, with meter changes. The jazz-orientation of this piece can be seen in the syncopated eighth-note patterns above a steady eighth-note bass line in the first section and in the lyrical improvisation over a quasi-ostinato bass in the middle section. Frequent repetition of patterns, melodic and harmonic, either as sequences or as a means of unification, also point toward the jazz style.

In these two piano suites by Donovan, all aspects of his style and technique can be discovered, especially his outstanding facility with medieval modes, Baroque forms, and contemporary techniques. Both are works deserving to be performed and quite able to be understood and appreciated by a receptive listener. After a study of them, one wonders why they are not heard more often, especially when they are representative of Richard Donovan--his style and his philosophy:

> I try to write music that speaks to people. In order that music (any kind of music, whether based on folk material or the twelve-tone system) may communicate, it must be effective, in the best sense of this term. Certainly the composer should try to

> widen the scope of expression and increase the range of communication, if only for the reason that such effort is more interesting and challenging to himself. But if he gets so far in advance that his musical language is one which only he can understand, or one which is obscure in expression even to literate musicians, or deficient in technical resources --in other words, ineffective--the composer may find himself engaged in a soliloquy.[6]

CHAPTER V

HANS ERICH APOSTEL

Life and Musical Style

> Another stone in the house of the Vienna School--not a cornerstone, however, but a stone important to the contour of the house.[1]

Thus, Rudolf Klein speaks of Hans Erich Apostel. The composer was born January 22, 1901, in the German city of Karlsruhe and died November 30, 1972, in Austria. Apostel attended public school in Karlsruhe, beginning his music education at the Munz Conservatory at the age of fifteen. He emigrated to Vienna in 1921, where he began his studies with Arnold Schoenberg. Apostel became a student as well as a close friend of Alban Berg from 1925 until that composer's death in 1935. Apostel was editorially responsible for several reissues of Berg's music--for example, the piano score of the Altenberg-lieder and the full score of Lulu. He taught composition privately from 1922 until his death and was deemed an excellent instructor. His compositions have been performed primarily under the auspices of the Internationalen Gesellschaft für neue Musik (IGNM), for which he was president of the Austrian section until 1950. His orchestral works have been performed in Palermo, Strassburg,

Frankfort, and Philadelphia. Apostel's Second String Quartet was dedicated to Walter Levin and the LaSalle Quartet; it has been performed in Cincinnati by them.

As a disciple of the Schoenberg School, Apostel gradually came to a total acceptance of twelve-tone technique. He divided his works into four periods but did not specify which opus numbers belonged in each division:

1. "Tonal/romantic period, a descendent of another era." Sonatina Ritmica, Op. 5 (1934), is an example of this period.

2. "Ego-centered expressionism and dissonance." An example would be Kubiniana, Op. 13 (1945-50).

3. "A period of reflection--a growing realization of the value of absolute music." Here the composer gives his own example, Op. 17, Variations on a Theme of Joseph Haydn (1949-50) for orchestra.

4. "Acknowledgment that structurally founded music must reckon vertically and horizontally with the twelve-tone row."[2] This last step evolved gradually from variable twelve-tone complexes (as in Op. 19 and 20, written in 1951) to Op. 27 (1957), his first work in a single twelve-tone row. It should be noted that the Suite "Concise," Op. 24 (1955), was written during this time of transition.

During the 1950's, while Apostel was gradually accepting

the twelve-tone method of composition, he made such statements as the following: "Around 1900, tonality was undermined, forms were lost in the rhapsody of improvisation, . . . music declined."[3] "To make a new beginning, music should no longer seek to inspire emotion. It should draw upon the dodecaphonic principle, upon the concept of sound as color, and upon rhythmic factors."[4] "The Schoenberg School will remain valid through its strictness, and the seriousness and veracity of its declaration. Schoenberg is the trunk of this school; Webern, Berg, and others are branches--unique and not comparable to each other."[5]

Apostel was against program music unless it was also absolute music. His aesthetic philosophy emphasized the intellect over the emotions. Thus he defined beauty as ". . . a clear, logical, thought-out statement";[6] truth as ". . . a sincere and honest plan as the personal justification for every creative note and its development, . . . therefore becoming a meaningful, thought-out, absolute musical accomplishment."[7] Despite these strong statements, Apostel's music is not a sterile study in logical form, but rich in lyrical beauty and drama. The Suite is an intensely programmatic composition, but is cast within rigid forms.

Apostel's musical philosophy was very close to the thinking of the artists who were his friends and inspiration. He dedicated some of his piano compositions to three of them:

Oskar Kokoschka (b. 1886) is an Austrian painter, stage

designer, and illustrator whose paintings of Schoenberg and Alban Berg are well known. Apostel dedicated his Op. 1, Piano Variations, to this artist.

Franz Rederer (1899-1965), to whom Apostel dedicated his Sonatina ritmica, Op. 5, was born in Switzerland but travelled extensively, spending several years in San Francisco. The works of this self-taught artist have a powerful sense of rhythm. He was married to a concert pianist, and some of his best friends belonged to the group who gathered around Schoenberg.

Alfred Kubin (1877-1959) was a native of Bohemia who emigrated to Austria. His early works are imaginative fantasies, but he is best known as an illustrator. Apostel's Op. 13, Kubiniana, is dedicated to him, while Op. 13a is a set of short pieces related to each of the sixty illustrations in Kubin's Buchblättern.

It is always fascinating to gain an insight into the creative mind of an artist. Harald Kaufmann, in his biography of Apostel,[8] describes an interview with the composer in which he outlined the creative process as follows:

1. the creative urge
2. the determining of the overall form
3. the outline of the beginning and end of the composition
4. the construction of a row, or several rows
5. the motivic organization of the row

6. the additions of counterpoint and harmony.

In this interview, as well as in other statements made by Apostel, some of these points are clarified. After the urge to create, his primary concern was the form in which the piece was to be written: "Great art, absolute art, is always based on construction."[9] "(Apostel) willingly compared himself to an architect who judges his constructions consistently on their ability to stand up as well as on their beauty."[10] Apostel made his overall ground-plan away from the piano, usually in a three-, five-, or seven-part construction (A B A, A B C B A, or A B C D C B A). Within this overall form, sections in rondo or variation form are frequently found and, as is usual in the Schoenberg School, the return of thematic material is transformed, not merely repeated. The entire form is usually found as a table at the beginning of his published works.

According to Apostel, once the beginning is invented, it already established what the end should be. Thus, the third step, the outlining of the beginning and end of the composition, was very easy. This technique underlies the relationship which will be pointed out between the first and last movements of the Suite.

The fourth step, the construction of the row, was not as difficult (according to the composer) as the second, finding the structure of the work. Apostel usually created about twelve rows

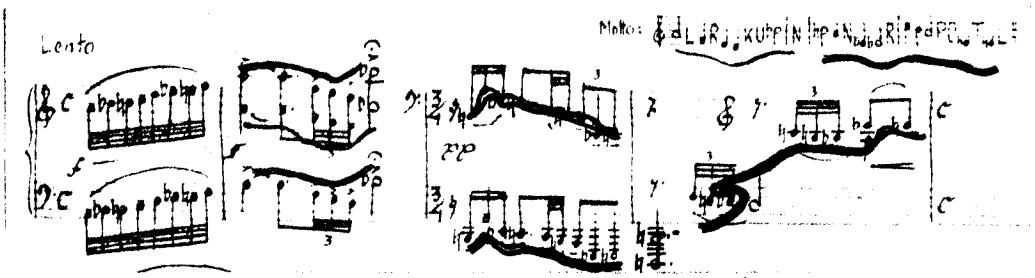
and then experimented to find out which one would work best. Here Apostel was extremely conscious of the importance of each note and its relationships. As he has said:

> A note is a tone; two notes are a relationship; three notes are a law. One note can, through its dominating or rhythmic influence, have an important function in the composition. Two notes which are expressed in intervals and act as a rhythmic cell can point out a relationship. Three notes have to be developed according to laws in order to project themselves as a motive.[12]

It must be noted, however, that Apostel was not rigid in adhering to a row, but allowed concessions for aesthetic considerations, as in the only twelve-tone piece in his Suite.

While organizing his row and composing counterpoint and harmony to and with the row, Apostel frequently made use of the principle of letter-carving, or soggetto cavato. He often used the initials of his name, H E A, the German equivalents for our notes B E A. In a piece from Sechzig Schemen, the fourteen-note complex is derived from the names of Alfred Kubin (whose self-portrait appears on the page) and Hans Erich Apostel (Ex. 39).

Ex. 39. Sechzig Schemen, meas. 1-4.



From all that has been mentioned regarding Apostel's compositional technique, an important characteristic of the composer emerges: he was precise, thorough, and conscientious. The effort which each composition involved is suggested by his comparatively few opus numbers (fifty are numbered, but not all have been published). Seven of these numbers are works for piano.

Music for Piano

Opus 1, Piano Variations, was written in 1928 and exists only in manuscript. This piece and Opus 2 are in the hands of Apostel's widow; no plans have been made for their publication. The theme is tonal and each variation is in the form of a character piece. The tenth variation is atonal. This is a concise and restrained early work of the composer, written soon after he had begun to study with Alban Berg. The Variations are dedicated to the artist Kokoschka.

Opus 2, Piano Sonata, also exists only in manuscript. It was composed in 1929. The sonata is in four movements: I, Allegro con fuoco (sonata form); II, Lento (A A_1 B A_1 C B_1 A); III, Presto (A B A); and IV, Allegro (Rondo--A B A C A B A). "Op. 2 is a rather far-flung piece with a touch of grand eloquence that used to amuse Apostel in later years."[12]

Sonatina ritmica, Op. 5, is published by Doblinger (11283).

Composed in 1934 and dedicated to Franz Rederer, it is a highly chromatic work. Tonality is consciously avoided--there are no key signatures, the melodic and harmonic movement is primarily by half-steps, and all the movements conclude with an augmented triad. There are three movements: I, Allegro animato (sonata form); II, Lento (A, short transition B, A_1); and III, Allegro briosamente (A //:B://transition, A). This piece is definitely cast in the framework of late nineteenth-century chromaticism, pushing the Romantic element to its absolute limits.

Klavierstück, Op. 8, is also in a highly chromatic, late Romantic idiom. Although the piece has no key signature, it ends on a strong B♭ pedal in the last three measures and concludes on B♭. The form is A A_1 B B_1 A. The A sections are basically subdued, with the B sections, marked fff, offering a strong contrast. The rhythmic freedom (there are many meter changes and the middle section is marked sempre molto rubato) and movement by ascending and descending half steps (no clear melodic phrases) give a feeling of improvisation within the rigid structure.

Kubiniana, Op. 13, is a collection of ten pieces written between 1945 and 1950. It is published by Universal (UE 11776). In essence, these are character pieces each seeking to capture the concept, gesture, and style of the expressionistic works of the artist Alfred Kubin, to whom they are dedicated. The pieces

in this collection are numbered, not named, therefore removing any direct relationship with a particular work by Kubin. These compositions are delightful to perform and have a high dramatic potential. They are Romantic in sound with tonal centers, although there are no key signatures. The first piece contains the motives which are developed as themes in the remaining compositions. The first and last pieces are related through the repetition of one note (No. 1) and one chord (No. 10) twelve times at prominant points. The work begins and ends on the same note--the lowest B♭ on the keyboard.

Op. 13a, Sechzig Schemen for piano, exists only in manuscript. These are short pieces relating specifically to each of the sixty ink drawings by Alfred Kubin contained in Schemen, 60 Köpfe aus einer verklungenen Zeit. Their unique, seemingly spontaneous, response to each drawing sheds light on the creative insights of the composer. (Ex. 39 gives the opening measures from one piece in this collection).

The Concerto for Piano and Orchestra, Op. 30, was composed in 1958 and is published by Universal (UE 13174). This is a three-movement work preceded by a "Form-analyse": I, Allegro marziale (A B /theme and five variations/ A); II, Grave,(A /theme/ A_1 B /scherzo and trio/ A_2 A_3 /variations on the theme/); and III, Allegro (Introduction, A B cadenza A). The Concerto is in strict twelve-tone construction with five rows providing all the basic

material for it. The two themes of the first and last movements are based on four different rows; the second movement is based entirely on one row. All five of these rows return in the cadenza, which is written out by Apostel. The rows are used in their original and inverted forms with transpositions, but never in retrograde. The restrictions which the composer assumes by using both the row technique and a rigid formal outline enhance rather than inhibit this expressive concerto.

Apostel was strongly aware of the dearth of pedagogical pieces. Opus 31 and Opus 34 are relatively short compositions which are specified as teaching pieces. Op. 31a, Vier kleine Klavierstücke, consists of four one-page pieces ("Promenade," "Waltz," "Fantasy," and "March") in twelve-tone technique. Op. 31b, Fantasy, is a longer work (57 measures) framed by two twelve-tone complexes with a chromatic, highly rhapsodic middle section. Both of these pieces are published by Doblinger (10498). Op. 34 is also divided into two sections: Op. 34a, Kleine Passacaglia, was written in 1961, and Op. 34b, Toccata, was composed in 1964. They are both published by Universal. It should not be assumed that these pedagogical pieces are simple beginners' pieces. They are at least the level of Schumann's Forest Scenes.

A piece for two pianos, designated as Opus 48, which the composer left only as a brief sketch, was the last piano composition of Apostel.

In general, Apostel is very consistent in his strong commitment to formal elements. From his earliest compositions to his latest, the form is relatively easy to discern. Along with this regard for form goes the relationship between the first and last pieces in his collections, or within the construction of his works, which regularly conclude with a return to the opening material, usually varied in some way. Character pieces are important--either unnamed (as in Kubiniana) or named (as in Opp. 31 and 34). It should also be noted that the Suite occurs after Apostel's florid, dissonant, and highly chromatic style, but before his complete acceptance of the twelve-tone system.

Suite "Concise," Op. 24

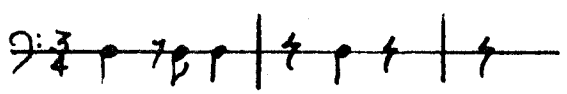
Opus 24, Suite "Concise," was composed in 1955. Franz Brauner has summarized very well the unique style of Apostel as found in this piece:

> Clearly stemming from a Romantic style, there are certain French elements which, combined with his studies with Schoenberg and personal friendship with Alban Berg, gave the artist his own individual tonal language. His thematic gestalt is tied in with his melodic usage based on the ideal of using as many notes of the chromatic scale as possible. And yet, there is not a rigid adherence to the consecutive twelve-tone principle. . . .[13]

The Suite contains many strict formal elements, but the overall mood is relaxed--the composer was on a vacation in Switzerland.

In fact, this is by far the most programmatic of the piano compositions by Apostel. There is a definite attempt at mood-setting, although a form underlies each piece. There are seven pieces collected under the title "Suite" and named for "Concise," which the composer identifies as a village on the edge of Lake Neuchâtel. French titles are attached to each piece: I, "L'Arrivée"; II, "La Promenade"; III, "La Maison"; IV, "Les Salutations"; V, "Problème dodécaphonique"; VI, "Le Vin et les poissons"; and VII, "Le Départ." These pieces sound amazingly French with their graceful, flowing melodic lines and frequent tritones. Apostel used ten-, eleven-, and twelve-tone complexes, but not a strict row (except in "Problème dodécaphonique," No. 5).

"L'Arrivée" (Allegro, ♩= 60; 3/4) gradually increases in dynamic range (from pianissimo to fortissimo) while gradually decreasing in tempo (Allegro to Lento). Within its thirty-six measures, therefore, a powerful rise in tension occurs. An ostinato dominates this piece. Like fourteenth-century isorhythm, it has two features: rhythm and melody. The rhythm has an asymmetrical pattern which throws the motive onto different metric accents as it is repeated:

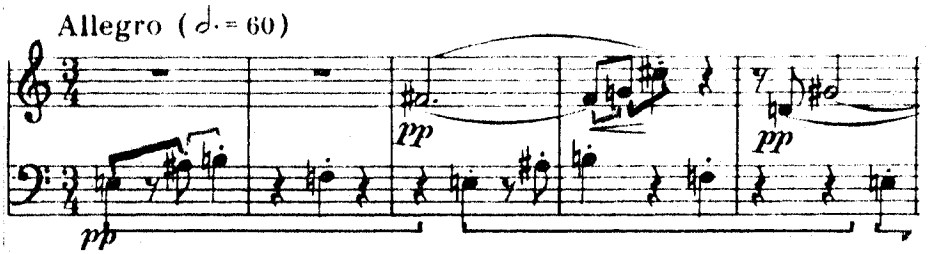


This pattern is continuous until the moderato at the thirty-second

measure. While the rhythmic pattern remains consistent, the original melodic pattern occurs three times only. It is then extended into larger intervals which are each repeated three times. In all, there are five melodic patterns, each appearing three times, with the last statement breaking down rhythmically and melodically to conclude the work.

The right-hand melody is disjunct but has a lyrical curve. It begins in the third measure with the half step to the tritone motive which began the ostinato (Ex. 40). Twelve

Ex. 40. "L'Arrivée," meas. 1-5.

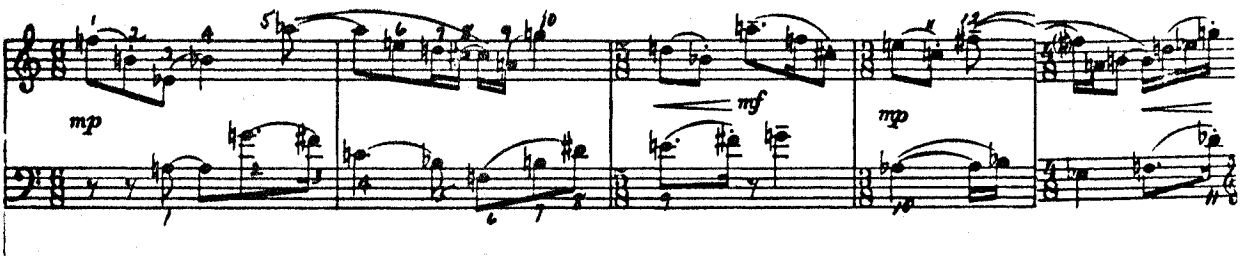


tones are immediately stated, but they are not developed as a technique. This piece has a strong feeling for a tonal center on E. It begins and ends on E, and the ostinato pattern always begins with an E. "L'Arrivée" appears again, in reverse order, as "Le Départ."

"La Promenade" (♪ = ca. 92) has no tonal center. It has a clear, lucid texture and appears to be linearly conceived. It is in a concentrated rondo form (A B A_1 B_1 A coda) with the A section having a two-part and the B section having a three-part texture.

A_1 is identical to A except that the voices are reversed (Stimmtausch); B_1 is transposed down a minor third from the original statement. There are loose groupings of twelve tones, but no strict technique (Ex. 41). Although there are many meter changes,

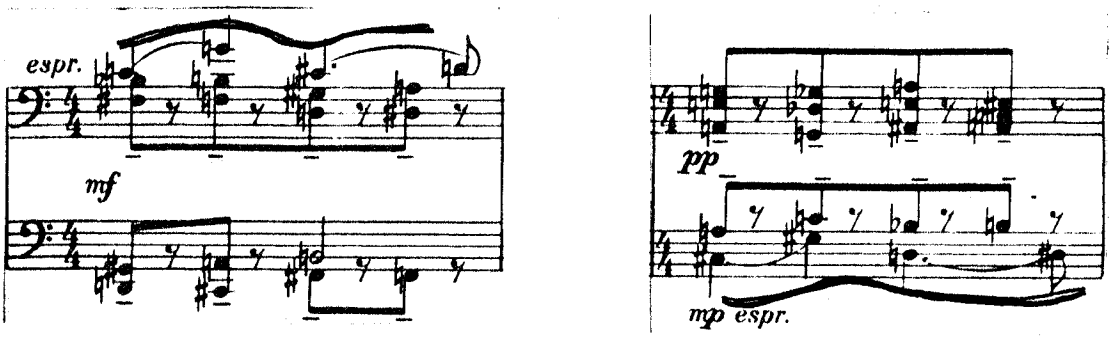
Ex. 41. "La Promenade," meas. 1-5.



the eighth note is maintained as the unit of beat. The overall impression of a stately, dignified walk is thus maintained.

"La Maison" (Adagio, ma non troppo; 4/4) is in A B A form. The first section has two subdivisions with the melody, which originally appears in the upper voice, repeated in the lowest voice a half step higher (Ex. 42). When the section returns, it

Ex. 42. "La Maison," meas. 1 and 6.

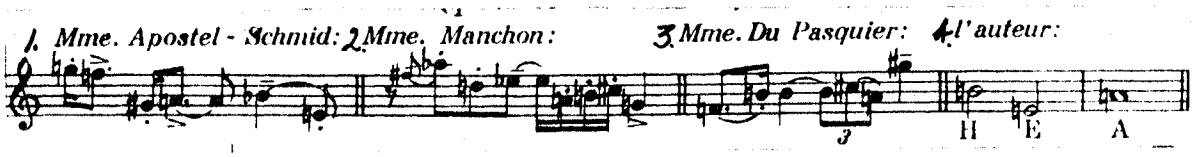


is the bass melody which is heard again. This melody states

twelve chromatic tones before repeating any of them. The B section is freer; over a non-functional chordal melody, grace-notes, trills, and ornamental figurations are heard in a high soprano register. Articulation is very clearly marked throughout this piece--some of it awkward to produce. Although there is no tonal center, the piece ends with a four-measure repeated pedal-point on A.

"Les Salutations" is a theme with six variations and a coda. The principals of the thematic material are announced in an unaccompanied melody which precedes the thematic statement Ex. 43). The Suite was dedicated to Mmes Manchon and DuPasquier.

Ex. 43. "Les Salutations," themes.



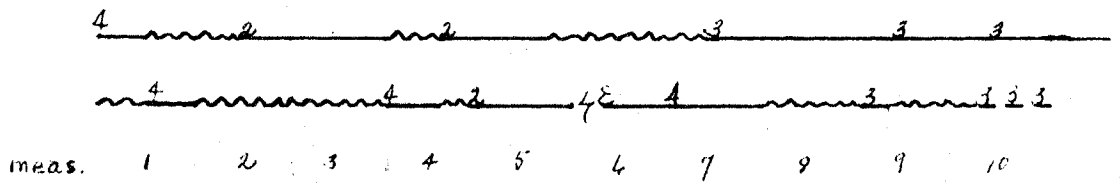
There are four sub-themes, one for each of them and one each for Apostel and his wife. Different characteristics of the four sub-themes may be pointed out: Mme. Apostel-Schmid is personalized in a descending, melodic line with whole and half-steps interrupted by leaps. Her melody is very syncopated. Mme. Manchon has a descending line also. The articulation adds character to these few notes. Mme. De Pasquier has a rising line which is more legato than the preceding two. These three sub-themes are rhythmically complex, especially in comparison with the utter simplicity

of the composer's statement. Apostel's own melody, which is derived from his name, often occurs with marcato markings, thus emphasizing its angularity. These sub-themes are augmented and diminished, transposed and transformed in the ensuing thematic statement and its variations.

The theme is marked Adagio (♩ = 50-54; 2/2). It is seven measures long and states the principals in the order 4-1-4-2-4-3 (an obvious emphasis on the composer!). Although there are meter changes, the pulse remains a steady half note. The harmony is nonfunctional with frequent use of the tritone, often in parallel motion. The opening measure is forte, and the next is fortissimo. This gradually decreases until the theme ends piano.

Variation I (Allegretto, ♩ = ca. 69; 2/4) is twelve measures long. Eleven of these measures contain a two-part ostinato accompaniment of staccato eighth notes combined with the H E A theme stated as two short eighth notes and a quarter note. The ostinato pattern is arranged in two-measure melodic statements, gradually descending by half steps. The remaing themes appear in the order: 1-2-1 (with modification) -2 (with modification) -3 (three truncated statements) -3. The tessitura is high with both hands written in the treble clef. The dynamics are arranged in four-measure phrases, the first being mezzo-forte, the second forte with a diminuendo, the third being piano, increasing to a forte.

Variation II (Allegro risoluto, ♩ = 104-112; 4/4) begins with a fortissimo statement of H E A and gradually diminishes until, at the end of ten measures, it connects with the pianissimo of Variation III. The themes are treated contrapuntally, with the fourth one, which is in the soprano, answered by the bass. As in any contrapuntal work, the interplay of voices is more easily seen in a diagram:



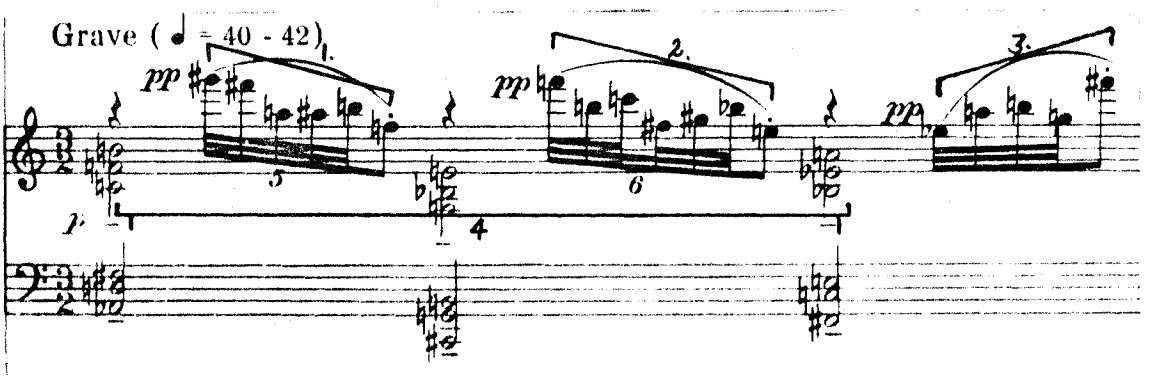
Variation III (Lento, ma grazioso, ♩ = ca. 50; 4/4) is a free fantasy at a subdued dynamic level ranging from pianissimo to mezzo-piano. Each of the first three themes occurs once, with the composer's theme omitted. Thirty-second notes running in conjunct, flowing lines are the norm in this six-measure variation.

Variation IV (Allegro moderato, ♩ = 88-92; 3/4) is only four measures in length. Theme 1 appears in the first measure above the transposed H E A theme as the lowest note of a chordal bass accompaniment. Theme 2 occurs in the second measure above Theme 4 transposed a half step lower, and Theme 3 is in the third measure with the composer's melody appearing in the upper voice of the accompaniment. The last measure contains free material leading into the next variation. The rhythm is syncopated, with the accompaniment coming in on the half beats.

Variation V (Molto Lento, ♩ = 46-48; 3/4) is a lyrical, relaxed statement of the themes all on one dynamic level (piano). It is in the upper range of the piano, the melody appearing in the left hand (sub-themes 1-3-2) with Apostel's theme as the accompaniment occurring once in each measure.

Variation VI (Grave, ♩ = 40-42; 3/2) is just one measure in length (Ex. 44). The rhythmic configuration of Themes 1, 2, and 3 are eliminated, and all the notes are given equal value, while

Ex. 44. "Les Salutations," Var. VI.



still preserving the melodic contour. Theme 4 appears in one parallel statement by all the notes in three six-part chords.

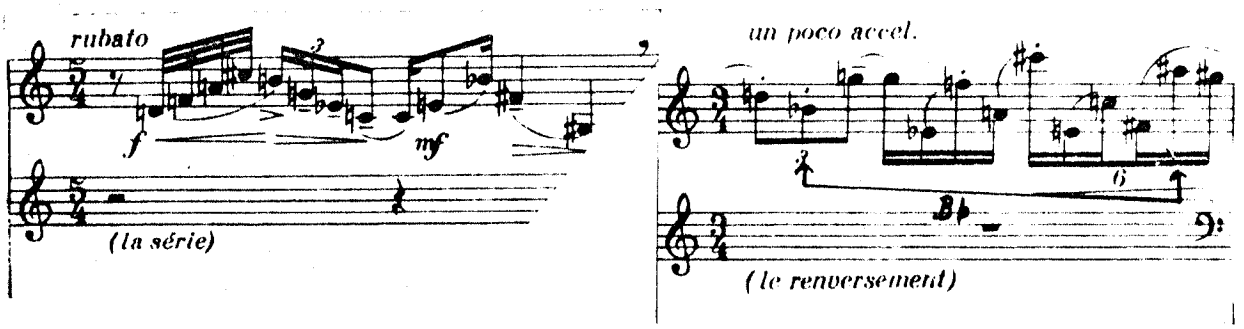
The Coda (Adagio, ♩. = 50-54; 2/2) begins forte and gradually increases in tension to conclude the work with a fortissimo statement of H E A. In general, the coda is very similar to the original thematic statement, although it begins more dramatically an octave higher and increases in texture by additional sub-theme statements. Each sub-theme occurs once with the com-

poser's theme appearing a total of five times.

The unifying feature of this set of variations is the pattern of the four sub-themes. The variations are all of different lengths and of contrasting moods: the theme and coda are closely related, the first variation features an ostinato bass with melody above, the second is contrapuntal, the third is fantasy-like, the fourth is syncopated, the fifth is lyrical, and the sixth is improvisational. Each variation, therefore, has its own character, while maintaining quite clearly either the rhythmic or the melodic outline of the four sub-themes.

"Problème dodécaphonique" (Grave-Adagio; 5/4) is in the strict twelve-tone technique, as its name implies. The twelve-measure work is divided by double bars into four section of three, three, two, and four measures, although the melodic flow stretches across the barlines to make this a visual, not an auditory arrangement. The row and its inversion are given in Ex. 45. The inversion

Ex. 45. "Problème dodécaphonique," meas. 1 and 4.



has been modified, but no reason for this alteration is given. The composer is very careful to specify which form of the row is

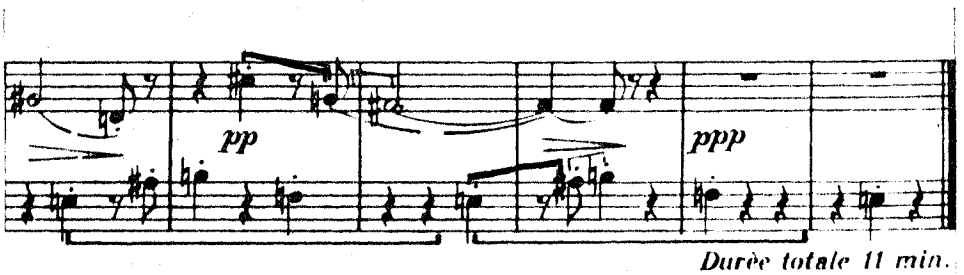
being used. He treats each form twice, beginning with the original, then the inversion, next the retrograde, and finally the retrograde inversion. The thin texture sets off the phrasing and articulation, which are clearly marked. The piece is marked rubato and there are many tempo indications. The rhythmic complexity is noteworthy, since it accentuates the ritardandos and accelerandos.

"Le Vin et les poissons" (Allegretto grazioso, ♩ = ca. 92; 4/4) is a sixty-measure composition in A B A form. The sections are clearly delineated by changes in tempo markings (A is as noted above; B is marked Meno, ♩. = 48-52; the return to A is marked Allegro giocoso, ♩. = 63-66). The composer has named each section: section A is "Le vin"; section B is "Les poissons"; and the final section is "Le vin" with the three motives from "Les Salutations" clearly indicated as they occur (the fourth theme, H E A, is not marked but returns several times). By his naming of the programmatic sections, Apostel thereby gives us permission to hear the bubbling wine in the disjunct, syncopated rhythms and flippant grace notes of the opening section. The smooth pianissimo line of the B section is broken by disjunct seconds, much like slithering fish which suddenly dash away--an interpretation which Apostel evidently wished to suggest.

"Le Départ" (Lento, 3/4) is the retrograde of "L'Arrivée." The piece begins fortissimo and ends with triple piano. Its

dynamics gradually decrease while the tempo gradually increases. Again, the ostinato pattern appears with the same rhythm, but with

Ex. 46. "Le Départ," meas. 32-37.



the melodic pattern in retrograde. The melodic line is exactly the reverse of that of the opening piece with some modifications (compare Ex. 46 with Ex. 40).

In summary, Suite "Concise" is a collection of pieces pertaining to one general topic--a vacation in Concise. The compositions are highly descriptive yet they are also in strict forms: ostinato (Nos. 1 and 7), rondo (No. 2), A B A (Nos. 3 and 6), theme and variations (No. 4), and strict twelve-tone (No. 5). They are, therefore, consistent with Apostel's strong sentiments regarding form. The Suite is a work of a mature composer who is at ease with many styles and forms. It does not mark a turning point in Apostel's career, or announce any new discoveries, but rather it appears as a work of creative enjoyment--a piece which the composer obviously enjoyed creating and which is a pleasure to perform.

SUMMARY

> In summary, the later suite consists of relatively short, light, often descriptive movements, sometimes fancifully titled, freely assembled for balance and contrast as well as, in some cases, for unity of narrative or subject. The movements are often but not always dance forms or dance-like pieces.[1]

The purpose of this study has been to view the multi-movement suite form in the twentieth century from the perspective of the works of four composers, and relate these works to the history of the suite, as well as to the pianistic output of each composer. Although their backgrounds, philosophies, and training are quite different, each composer has chosen this form to create a work which is aesthetically satisfying and musically enriching.

Arnold Schoenberg composed Suite, Op. 25, between the years 1921 and 1923. As the first composition to be written entirely on one twelve-tone row, this is an historically important opus. It consists of five pieces ("Präludium," "Gavotte" and "Musette," "Intermezzo," "Menuett" and "Trio," and "Gigue") closely based on classical dance models. The Suite is a difficult composition to perform well, but is rewarding to study while also being accessible to the intelligent and informed listener.

Norman Dello Joio wrote his Suite for Piano in 1940.

It is an easy piece to appreciate, since it combines all the more popular aspects of the composer's style such as strong, kenetic rhythms, lyric melodies, and mild dissonance. There are four unnamed pieces (Moderate, Bright, Calm, and Moderate/Fast, with Ferocity) which are contrasted by mood, but unified through stylistic elements and intervallic relationships. Although relatively easy to perform or to hear, this suite has qualities of form and harmonic usage which show the composer's ease with many techniques of composition.

Richard Donovan composed two suites for piano. Suite No. 1, written in 1933, consists of four pieces ("Prelude," "Hornpipe," "Air," and "Jig"). They are simple and straightforward with an atonal sound resulting from a free use of dissonance, although the movements always assert a tonal center at the cadences. Suite No. 2, composed in 1953, is almost twice as long as the first suite and also includes four movements ("Invention," "Intermezzo," "Elegy," and "Toccata"). This is somewhat more complex than the earlier composition with more meter changes and a freer use of dissonance. Both suites display Donovan's unique style of linear writing which features a continuous spinning out of modal or synthetic, major or minor, whole tone or chromatic scale patterns in each line, independent of the other voices. The use of pre-Baroque and Baroque forms are

handled with the ease of a master. Suite No. 1 makes less demands on the performer and the listener than Suite No. 2. They are well constructed, interesting pieces and deserve to be heard.

Hans Erich Apostel wrote Suite "Concise" in 1955 during the period of time in which he was gradually accepting the twelve-tone technique of the Schoenberg School, of which he was an avid student. The Suite contains seven pieces: "L'Arrivée," "La Promenade," "La Maison," "Les Salutations," "Problème dodécaphonique," "Le Vin et les poissons," and "Le Départ." They exemplify his commitment to strict form, while giving the added dimension of program music. The Suite is the work of a mature master who is at ease with the many formal techniques of composition and who can vitalize these forms, making them aesthetically pleasing.

As a form, the suite can be extremely restrictive with its clearly defined dance forms and ordering of movements; it can also be a collection of pieces so loosely connected that it can include any form or style a composer may wish to write. This form is one, therefore, which can appeal to those who seek a rigid structure as well as to those who do not. This traditional form, then, is still viable and useful, as has been shown by the piano suites of Schoenberg, Dello Joio, Donovan, and Apostel.

NOTES

Chapter I

[1]Curt Sachs, World History of the Dance, trans. by Bessie Schönberg (New York: W. W. Norton and Company, Inc., 1937), p. 448.

[2]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), p. 306.

[3]Tobias Norland, "Zur Geschichte der Suite," Sammelbände der Internationalen Musikgesellschaft quoted by Homer Ulrich, Chamber Music: The Growth and Practice of an Intimate Art (New York: Columbia University Press, 1948), p. 86.

[4]Wallace Berry, Form in Music (New Jersey: Prentice-Hall, Inc., 1966), p. 343.

[5]Marin Mersenne quoted in Sachs, World History of the Dance, p. 332.

[6]Sachs, World History of the Dance, p. 367.

Chapter II

[1]David Joseph Bach, "A Note on Arnold Schoenberg," The Musical Quarterly, XXII (January, 1936), 11.

[2]Arnold Schoenberg, "My Evolution," The Musical Quarterly, XXXVIII (October, 1952), 518.

[3]Arnold Schoenberg, "Art and the Moving Pictures," California Arts and Architecture (April, 1940), p. 38.

[4]Cecil Gray, "Arnold Schoenberg: A Critical Study," Music and Letters, III (January, 1922), 88.

[5]Quoted in René Leibowitz, Schoenberg and His School: The Contemporary Stage of the Language of Music, trans. by Dika Newlin (New York: Philosophical Library, 1949), p. 59.

[6]Patricia Carpenter, "The Piano Music of Arnold Schoenberg," The Piano Quarterly, XLI, (Fall, 1962), 26.

[7]Alban Berg, "Credo," Die Musik, XXIV (January, 1930), trans. by Leibowitz, Schoenberg and His School, pp. 133-134.

[8]Ernst Krenek, "The Idiom and the Technic," Modern Music, XXI (March-April, 1944), 132.

[9]Leibowitz, Schoenberg and His School, p. 86.

[10]Ruth Friedberg, "The Solo Keyboard Works of Arnold Schoenberg," Music Review, XXIII (January, 1962), 44.

[11]Nicholas Slonimsky, Music since 1900, (3rd ed., Boston: Coleman-Ross Company, Inc., 1949), p. 680.

[12]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 365.

[13]Jan Maegaard, "A Study in the Chronology of Op. 23-26 by Arnold Schoenberg," Dansk Aarbog for Musikforskning, II (1962), 105.

[14]DeWayne Wee, "The Twelve-Tone Piano Compositions of Arnold Schönberg" (unpub. D. M. paper, Indiana University, 1968), p. 25.

[15]Elaine Padmore, "Review of Arnold Schönberg, Sämtliche Werke, Abteilung II: Klavier- und Orgelmusik, Reihe A, Bd. 4: Werke für Klavier zu zwei Händen, ed. by Eduard Steurmann and Reinhold Brinkmann (Vienna: Universal Edition, 1968)," in Music and Letters, L (July, 1969), 421-422.

Chapter III

[1]Edward Downes, "The Music of Norman Dello Joio," The Musical Quarterly, XLVII (April, 1962), 150.

[2]Robert Sabin, "Norman Dello Joio," The International Cyclopedia of Music and Musicians, ed. Robert Sabin, 9th edition, 1964, p. 521.

[3]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 558.

[4]Quoted in Robert Sabin, "Norman Dello Joio," Musical America, LXX (December, 1950), 9.

[5]Ibid.

[6]Paul James Riley, "The Piano Works of Norman Dello Joio" (unpub. Master of Music thesis, Indiana University, 1961), p. 2.

[7]Ibid.

[8]Sabin, Musical America, p. 30.

[9]Quoted from an article by Miles Kastendieck in The New Journal American (Dec. 20, 1946) by Madeleine Goss, Modern Music Makers (New York: E. P. Dutton, 1952), p. 441.

[10]Riley, p. 36.

[11]Ibid., p. 62.

[12]Ibid., p. 34.

[13]Maurice Hinson, "The Solo Piano Music of Norman Dello Joio," American Music Teacher, XIX (January, 1970), 48.

Chapter IV

[1]Henry Cowell, "Review of Records: Ives: Symphony No. 3; Donovan: Suite for String Orchestra and Oboe," The Musical Quarterly, XLII (January, 1956), 123.

[2]Nicolas Slonimsky, ed., "Richard Donovan," Baker's Biographical Dictionary of Musicians (5th edition with 1965 supplement; New York: G. Schirmer, 1965), p. 393.

[3]Alfred Frankenstein, "Richard Donovan," American Composer's Alliance, V (1956), 4.

[4]Cowell, p. 123.

[5]Frankenstein, p. 2.

[6]Ibid.

Chapter V

[1]Rudolf Klein, "Review of Hans Erich Apostel, eine Studie, Österreichische Komponisten des XX. Jahrhunderts, Vol. IV, by Harald Kaufmann," Österreichische Musikzeitschrift, XX (September, 1965), 502.

[2]Quoted in Harald Kaufmann, Hans Erich Apostel, eine Studie, Österreichische Komponisten des XX. Jahrhunderts, Vol. IV (Wien: Lafite, 1965), p. 19.

[3]Hans Erich Apostel, "Ethik und Ästhetik der musikalischen Aussage," Österreichische Musikzeitschrift, XXV (January, 1970), 14.

[4]Hans Erich Apostel, "Anmerkungen zur ästhetischen Situation," Österreichische Gesellschaft für Musik, quoted by Franz Gerhard Bullmann in Répertoire International de Littérature Musicale, III (1969), 126.

[5]Quoted in Kaufmann, Hans Erich Apostel, p. 28.

[6]Apostel, "Ethik und Ästhetik," p. 13.

[7]Ibid., p. 10.

[8]Kaufmann, Hans Erich Apostel, p. 20.

[9]Ibid., p. 22.

[10]Walter Szmolyan, "Hans Erich Apostels Kammersymphonie Op. 41," Österreichische Musikzeitschrift, XXIII (May, 1968), 267.

[11]Apostel, "Ethik und Ästhetik," p. 14.

[12]Letter written by Eugene Hartzell, a student and friend of Apostel, to the author on April 24, 1973.

[13]Rudolph Franz Brauner, Österreich neue Musik (Wien: Brüder Hollinek, 1948), p. 134.

Summary

[1]Berry, Form in Music, p. 367

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