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Musical Borrowing in Four Twentieth-Century Works for Viola By Hindemith,

Bloch, Bacewicz, and Shostakovich

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Musical Borrowing in Four Twentieth-Century Works for Viola
By Hindemith, Bloch, Bacewicz, and Shostakovich

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Abstract

Musical borrowing is very common in music and occurs in a wide variety of genres and is used for many different reasons. While many scholars have commented on the procedure in twentieth-century music, this document explores the nature of musical borrowing in solo works of a single instrument, the viola. Paul Hindemith's *Der Schwanendreher* (a viola concerto), Ernest Bloch's *Suite Hébraïque* (for viola and piano), Grazyna Bacewicz's Viola Concerto, and Dmitri Shostakovich's Viola Sonata are all examined in terms of their musical borrowing. J. Peter Burkholder's fourteen categories of musical borrowing are used to differentiate the types of borrowing that take place in these works. Interpretive issues are also carefully considered, as is the role of quotation and borrowing within the context of dialogue between solo and accompaniment. This document will contribute to the understanding of borrowing procedures in twentieth-century music as well as provide interpretative insight for violist.

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Chapter I

Introduction

The technique of using music borrowed from preexistent sources, such as chants, popular melodies, folk tunes, or other composers' works, has been an important feature of Western music since the Middle Ages. A composer might quote a small segment of a tune in a larger work, might base a new work on an older one, or might write in a style that alludes to another, etc. Whole genres have been created and developed as a result of some type of this procedure. These genres range from simple contrafacta, where new words are added to the old tunes, to complex imitative counterpoint derived from a chant and other source. Much of the music of the Medieval period, like tropes, sequences, liturgical gene and polyphonic settings were largely additions/arrangements of the chant repertoire. The motet, one of the most important genres of this period, began in the early thirteenth century in the Notre Dame tradition, essentially as a contrafacta when words were added to Discant clausulae. It developed over the next two centuries but maintained its use of a preexistent source, usually chant, as a structural voice in the tenor.

Other periods of music also produced genres derived from borrowing. The polyphonic mass cycle of the Renaissance is a prime example. A cantus firmus mass will use a chant, popular tune, or single voice from a polyphonic source as the structural tenor, while an imitation

mass uses a monophonic or polyphonic source as material throughout the equal-voice texture. Many fifteenth-century chansons were reworkings (parodies) of earlier chansons and in German, the tenor Lied was a multi-voice setting of a preexistent tune, which was found in the tenor. This technique became common with the chorale settings of Lutheran composers as well. In the Baroque, the chorale prelude, variation, and organ mass were instrumental pieces in this tradition. In the eighteenth century, contrafacta were used in the comic opera traditions of both England and France, while variations sets were a common genre geared for the middle-class amateur.

While there are instances of genres based on preexistent music in later centuries, like Liszt's paraphrases and transcriptions or much of Jazz music in the twentieth century, the nature of borrowing generally shifted to that of incorporating preexistent music into other genres. Gounod's reworking of Bach's C-major Prelude from *Well-Tempered Clavier* Book I for his *Ave Maria* is more of an exception than a rule. Most borrowing, whether through specific quotations, stylistic allusions, or by other means, served the purpose of referencing another work, satirizing another work or composer, showing the influence of a composer, or adding programmatic associations to instrumental music. The examples of these types of borrowing are numerous; even the idea of "topics" in the eighteenth century—musical references associated with hunts, the military, opera seria, opera buffa, the French overture, Janissary bands, church music, etc.,—can be seen as stylistic allusions. Berlioz's use of the *Dies Irae* sequence in his *Symphonie Fantastique* draws from a well-known religious tune with a text about the judgment of God to help evoke the "hellish" atmosphere of the *Witches Sabbath* (last movement).

In twentieth-century music, where there is an extensive amount of borrowing, some have argued this procedure often served composers who had trouble logically with a "next step" after

atonality and thus returned to the past for inspiration.¹ When an artistic premium was placed on novelty and newness, borrowing (and quotation) was often used as a means to enhance the meaning of a piece of music and to lend it programmatic qualities. Such is the case with Ives who in his *Holidays Symphony* uses a number of quotations (often called a collage) to lend a sense of nostalgia, or when Berg quotes from Zemlinsky's *Lyrische Symphonie* in his *Lyric* suite,² in a way gaining meaning from the text of the original work, or when Strauss uses Beethoven's *Eroica* Funeral March as the basis of his World War II piece *Metaphorphosen*. Many times a composer uses borrowing, especially quotation, for ironic purposes. To create irony, a composer will usually place a familiar piece in a wildly different context. Mahler, for instance, sets the famous children's song *Frere Jacque* in a minor mode and uses it for the funeral march in his first symphony. Debussy similarly quotes from Wagner's high artistic achievement, *Tristan und Isolde*, in the opening motive of 'Golliwogg's Cakewalk' from *Children's Corner*.³

In this document, I trace the musical borrowing in twentieth-century pieces for a particular instrument, the viola. Paul Hindemith employed German folk songs in his viola concerto, *Der Schwanendreher* (1935), Ernest Bloch used Jewish melodies in his work for viola and piano, *Suite Hébraïque* (1951), Grażyna Bacewicz drew from Polish folk melodies in her Viola Concerto (1968), and Dmitri Shostakovich quoted from himself and reworked Beethoven's piano sonata in c minor, Op. 27, No. 2, "*Moonlight*" (in the third movement) in his Viola Sonata (1975). In musical borrowing of the twentieth century, there is often a divide created between the "old" sound of the preexistent material and the "new" or contemporary sound of the composer.

¹ Robert P. Morgan, *Twentieth-Century Music* (New York: W. W. Norton & Company, 1991).

² Ibid.

³ Ibid.

Further, this stylistic divide and the borrowed music itself often create a programmatic association or reading. These issues will be explored in my document. A further question, however, is whether or not the nature of the interpretation of a piece with borrowed material can be different in a solo genre like a sonata or a concerto, where there is usually a texture of dialogue between solo and accompaniment, as opposed to the more integrated fabric of an orchestral or piano piece. My purpose is to analyze the borrowed material in these viola pieces using the categories that J. Peter Burkholder provides and to interpret these instances of borrowing by comparing the original sources with the way they are used in the new piece. In all of these viola works, programmatic qualities can be derived from the use of borrowed material, and in most, the nature of the soloistic texture reinforces these qualities.

Shostakovich's use of preexistent music figures prominently in Esti Sheinberg's *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*. This monograph will lend insight to my discussion of the second movement of the Viola Sonata, in which Shostakovich draws from his own unfinished work *The Gambler*.⁴ Concerning authors who deal specifically with the Sonata, Viacheslav Dinerchtein's document focusing on the origins of the viola sonata and techniques of quotation will be helpful and Malcolm Macdonald's interpretation of the solo viola as a raspy-voiced cigarette smoker (Shostakovich) will be somewhat challenged.⁵

Borrowing in Hindemith's music has not been discussed as much, but one important study that includes a discussion of the viola concerto is James E. Paulding's dissertation in which he provides historical background of *Der Schwanendreher* and briefly summarize the use of German folk song melodies, embellished and expanded, from the fifteenth, sixteenth, and

⁴ Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich* (Aldershot, NY: Ashgate, 2000).

⁵ Viacheslav Dinerchtein, "Shostakovich Viola Sonata: a Historical Survey" (D.M.A. document, Northwestern University, 2008); David Fanning, ed., *Shostakovich Studies* (Cambridge: Cambridge University Press, 1995)

seventeenth centuries that Hindemith.⁶ Issues of quotation and borrowing have long been part of the discussion of Bloch's music especially as it pertains to his heritage. In his article, "The Jewishness of Bloch: Subconscious or conscious," Alexander Knapp examines the music of Bloch including the *Suite Hébraïque* for both allusions (subconscious) to a Jewish style and specific borrowing (conscious).⁷ Sherry Martin Woods analyzes the Jewish melodies in the suite but does not focus on the interaction between the borrowed material and the fabric of the composition to the extent of the present study.⁸ Scholarship on Grażyna Bacewicz has been a bit more general in nature, but Judith Rosen, Adrian Thomas and Sharon Guertin Shafer have all noted her use of Polish folk songs and character, though not in depth in the viola concerto as I plan to do.⁹ The works in this literary review will all be used in my document to supplement the Burkholder and Metzger.

David Metzger's *Quotation and Cultural Meaning in Twentieth-Century Music* for interpreting these pieces. Metzger seeks to go beyond analysis of musical borrowing to explore how interpretation of music is affected by borrowing within it.¹⁰ He examines popular music as well as art music, looking at specific pieces by artists and composers such as Charles Ives, Duke

⁶ James E. Paulding, "Paul Hindemith: A Study of His Life and Works" (Ph.D. diss., University of Iowa, 1974)

⁷ Alexander Knapp, "The Jewishness of Bloch: Subconscious or Conscious?" *Proceedings of the Royal Musical Association* 97 (1970-1971): 99-112.

⁸ Sherry Martin Woods, "Ernest Bloch's Viola Compositions" (D.M.A. thesis., University of South Carolina, 1991).

⁹ Judith Rosen, *Grażyna Bacewicz: Her Life and Works* (Los Angeles, CA: Friends of Polish Music, University of Southern California School of Music, 1984); Adrian Thomas, *Grażyna Bacewicz: Chamber and Orchestral Music* (Los Angeles, CA: Friends of Polish Music, University of Southern California School of Music, 1985); Sharon Guertin Shafer, *The Contribution of Grażyna Bacewicz (1909-1969) to Polish Music* (Lewiston, NY: The Edwin Mellen Press, 1992).

¹⁰ David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003).

Ellington, George Rochberg, Luciano Berio, Karlheinz Stockhausen, and Sandra Bernhard, among others. He is most interested in “how musicians have used quotation to participate in cultural dialogue sustained around such areas as race, childhood, madness, and the mass media.”¹¹

Borrowing preexistent musical material is nothing new in music. As J. Peter Burkholder states, “The use of existing music as a basis for new music is pervasive in all periods and traditions, parallel to and yet different from the practices of borrowing, reworking and allusion that contribute to the formation of traditions and the creation of meaning in literature, architecture, painting and sculpture.”¹²

In his typology of the use of borrowed material, Burkholder asked six central questions to the nature of the relationship of the original material to its new context. The first of six questions is “What is the relationship of the existing piece to the new piece that borrows from it?”¹³ Burkholder is interested in the sources that are borrowed in terms of genre, function, and style as well as these aspects in the piece in which borrowing occurs. Sometimes in the Medieval period and Renaissance, the genres of the two pieces would be the same, but more often than not, there was a change in these actors. For instance, in the Renaissance, chants, chansons, and popular tunes were all common providers of source material for the polyphonic mass cycle. In the case of the chansons or popular tune, the act of borrowing produced a change in genre, function and style. In later periods, the source is also important. Whether or not the preexistent music is a folk tune, popular melody, liturgical music, art-piece, in the standard repertoire or obscure, or by the

¹¹ Ibid., 25.

¹² J. Peter Burkholder, “Quotation,” In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52854> (accessed January 4, 2010).

¹³ Ibid.

same composer, etc., all contribute to meaning derived from borrowing. An example would be the myriad of pieces designated nationalistic because of their use of folk tunes from the country of the composer. Other sources give different results. Alban Berg's use of chords from Bach's *Es ist Genung* in his violin concerto is a way of linking his modern piece with a composer identified with highly intellectual music of the Baroque.

2). "What element or elements of the existing piece are incorporated into or referred to by the new piece, in whole part?"¹⁴ While using whole works of preexistent music is a feature of the cantus firmus mass and chorale prelude, normally this is not the procedure. Further, a composer, in borrowing part of a pre-existent work may further reduce what is borrowed to a single melodic line, a rhythmic figuration, harmony, instrumentation, or a formal structure, or any combination of these elements. In his viola sonata, Shostakovich borrowed the essence of Beethoven's *Moonlight* Piano sonata in terms of rhythm, harmony, and fantasia-like structure without quoting definitely.

3). "How does the borrowed material relate to the shape of the new piece?"¹⁵ In Burkholder's view, borrowed material may provide structure to the new work in many different ways, whether by providing unaltered or altered structure, themes for development, or thematic material in other forms. In a simple configuration, transcriptions and arrangements of music that exploded in the eighteenth century to meet the demand of a growing market follow the original explicitly. This relationship occurs later as well, like in some Jazz music based on popular standards; however, in most art music involving borrowing in the last two centuries, the shape of the new piece is affected in other ways, because the new piece's form is not derived the borrowed material, but rather uses it in within a different structure.

¹⁴ Ibid.

¹⁵ Ibid.

4). “How is the borrowed material altered in the new piece?”¹⁶ While some pieces directly quote from preexistent sources, many others vary or alter the original in some way. This procedure can range from simple embellishment or ornamentation of the melody, or slightly changing the rhythms (like augmentation for a cantus firmus), etc., to more complex variation such as reworking or fragmenting.

5). “What is the function of the borrowed material within the new piece, in musical terms?”¹⁷ This question is very similar to question three. For Burkholder, the borrowed material can be structural in that it might “form the basic structure of a single line, [be] incorporated as a n element in a principal melodic line, [be] the structural basis for a polyphonic work, serve as once contrapuntal line among several, [or] provide as a model for the structure of the new piece.” It can also be thematic, whether as the main theme, or even as a motive. But it can also neither of these and either be a major moment in the piece, though not engaged in the structure or form, or simply be in passing.

6). “What is the function of the borrowed material within the new piece in associative or extra-musical terms, if any?”¹⁸ Borrowed material can help give new piece programmatic associations. It can comment on the original, whether in homage, critique, or competition. And, if with many other sources as in a collage, may have a “stream of-consciousness effect.” In all of these Burkholder maintains that much of the meaning depends on the listener. For instance, just the ability to recognize the preexistent source in a new environment is important to any kind of programmatic association derived from the new piece.

Apart from these questions that serve as a thorough starting point to analyze the nature of the use of preexistent material, in his monograph on Ives’s music, Burkholder also provides

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

specific categories, including modeling, variation, paraphrasing, setting an existing tune, cantus firmus, medley, quodlibet, stylistic allusion, transcribing, programmatic quotation, cumulative setting, collage, patchwork, and extended paraphrasing. Both of these will guide my examinations of the viola works and will be important for interpretative purposes.

Chapter II

Hindemith's *Der Schwanendreher*

Paul Hindemith (1895–1963) composed his viola concerto *Der Schwanendreher* in 1935. A violist himself, he played the premier in Amsterdam 14 November 1935, under the conducting of Willem Mengelberg.¹⁹ He intended the work for soloist and chamber orchestra in a rather unusual scoring. The orchestration includes two flutes, oboe, two clarinets, bassoon, three horns, trumpet, trombone, timpani, harp, and a string section for four cellos and three double basses. His reason for omitting the violin parts and other violas was to isolate the sound of the viola solo so that it could be heard more loudly and clearly. Hindemith incorporates four different German folk songs in this work and the concerto takes its name from the last of these, the one used in the third movement, *Seid ihr nicht der Schwanendreher* (Are you not the swan turner?). This odd reference comes from Medieval times; a swan turner was a cooks' assistant who turned the fowl over the fire, but as evidenced in the text of the folk song, this idea became associated with a particular organ grinder whose handle seems to have looked like a swan's neck.²⁰ *Der Schwanendreher* is one of the most popular concertos in the repertoire for modern violists and has achieved a status alongside the concertos of Bela Bartok and William Walton.

¹⁹ James E. Paulding, "Paul Hindemith: A Study of His Life and Works," (Ph.D. diss., University of Iowa, 1974), 217.

²⁰ Ibid.

That this concerto is based on German folk tunes lends a definite nationalist quality to the piece. Hindemith was born in Hanau, Germany, 16 November 1885. His main musical training came from Hoch'sche Konservatorium in Frankfurt where he studied violin, conducting and composition. For a while beginning in 1915, he was the second violin player of the Rebner Quartet, but after World War I, he switched instruments and became a violist. In 1921, he founded the Amar Quartet and throughout his life kept up an interest in quartet music as well as championing the viola as an instrument. From 1927, he taught composition at the Berliner Hochschule für Musik. While Hindemith's earlier music was rooted in the progressive and dissonant sounds of other avant-garde composers, by the 1930s, he had been moving towards a rejuvenated tonality, and had also been using folk songs in his composition. This may explain why many in the Nazi party and even the conductor, Wilhelm Furtwängler, sought to use him as an ideal German composer.²¹ Hindemith's associations with the Nazi party has been the source of much discussion and controversy among historians and while some have downplayed any Nazi-sympathizing in the composer, he did take commissions from official Nazi sources as well as conduct concerts and play with the chamber orchestra. Also, he felt he was representing German culture as an ambassador when, in 1935, he went to Turkey to oversee that country's music education. Nevertheless, with his Jewish wife, Hindemith emigrated out of Germany in 1940. He lived for a while in America, teaching primarily at Yale University, before returning to Germany in the 1950s. He died in 1963.

Hindemith selected folk song melodies for use in his Viola Concerto from a particular source, Franz Magnus Bohme's *Altdeutsches Liederbuch*, which was published in Leipzig in

²¹ Giselher Schubert. "Hindemith, Paul." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.libraries.uc.edu/subscriber/article/grove/music/13053> (accessed May 19, 2010).

1877. Not designed as a performer's book, this monograph is a highly scholarly collection of over 660 folk tunes with their texts dating back to the Medieval period. It begins with a long introduction covering contextual considerations of history and use as well as issues of performance practice, including melodic variances and rhythmic considerations, etc. For the majority of the selections, Bohme included a monophonic tune, and for all the selections, he gives the text and brief notes of history and commentary. Hindemith had a copy of this important work from his early youth, and had been interested in German folk music long before the viola concerto was composed. The four songs that Hindemith used from this collection are *Zwischen berg und tiefem tal* (Between Mountain and Deep Valley), which is heard in the first movement, two songs for the second movement, *Nun laube, Lindlein, laube* (Now Arbor, Linden Tree, Arbor) and *Der Gutzgach auf dem Zaune sass* (The Cuckoo Sat on the Fence), and for the theme of the theme and variations of the last movement, *Der Schwanendreher*, which lends its name to the entire work.

The folk song *Zwischen berg und tiefem tal* can be dated to the early sixteenth century. As Bohme writes in the commentary, the text has its roots as far back as the fifth century, but in its current German state from the 1500s. A composer, Oeglin, around 1520, is credited with the melody. Many composers in Germany have set the text and or music since the sixteenth century. While the tune could have been sung to other words, this combination was fairly common and was the one Bohme put together in his collection. The text consists of two strophes, which describe a road that freely lies between the mountain and valley.²²

1. Between the mountain and the deep valley, there is a free road:
Who doesn't like his lover, Let him go away.
2. Go away, go away! You have the choice, I can't leave without you!

²² Franz M. Böhme, *Altdeutsches Liederbuch*, (Leipzig, Germany: Georg Olms Hildesheim 1966), 257.

In the year there are many long days, happiness is in every ally.

Example 1. The text and tune of *Zwischen berg und tiefem tal*

163. **Guter Rath für Liebesleute.**
dor. tr.

Zwischen berg vnd tie fem tal, da leit ein frei e
straf sen: wer sei nen bu sen nit ha ben mag,
der muß in fa sen las sen.

1. Zwischen berg und tiefem tal
da leit ein freie straßen:
Wer seinen bulen nit haben mag,
der sol in faren lassen.

2. Far hin, far hin! du hast die wal,
ich kan mich dein wol maßen!
Im jar find noch vil langer tag,
glück ist in allen gaßen.

Nun laube, Lindlein, laube! (Now grow, small Linden Tree, grow) also dates from the sixteenth century. The tune is anonymous but appears in Triller's *Singbuch* from 1555 with a sacred text. Michael Prätorius also included it in the seventh volume of his *Musae sioniae* (1605–10). The secular text is very old and Bohme provided an old German version as well as an updated one.²³

1. Now grow, small Linden tree, grow!
I cannot stay any longer:
I lost my lover,
It was a sad day.
2. If you have lost your lover
You will have a sad day
Go under the small Linden tree
Break two branch wreaths
3. One is made from branch
The other one is made from Green leaves
Those I sent to my lover
See, which one he likes

²³ Ibid., 265.

4. What does he send me back
A golden ring one
Which is inscribed
Dear, Lover, Don't forget me
5. How should I forget you
I'm still thinking of you
But should it last much longer
I would let go of my life

Example 2. The text and tune of *Nun laube, Lindlein, laube!*

175. Nun laube, Lindlein, laube!

mixol.

Nun lau = be, Lind = lein, lau = be! nicht län = ger ichs er = trag:
ich hab mein lieb ver = lo = ren, hab gar ein trau = rig tag.

1. Nun laube, Lindlein, laube!
Nicht länger ichs ertrag:
Ich hab mein Lieb verloren,
Hab gar ein traurig Tag.
2. "Hast du dein Lieb verloren,
Hast du ein traurig Tag:
Geh unter jenes Lindlein,
brich dir zwei Kränzlein ab."
3. Das eine ist von Haute,
Das ander von grünem Klee,
Die schick ich meinem Buhlen,
Seh, weldhs er haben will.
4. Was schickt er mir denn wieder?
Von Gold ein Kinglein,
Darauf da steht geschrieben:
Schön Lieb, vergiß nicht mein!
5. Wie sollt ich dein vergessen!
Ich gedenk ja deiner noch;
Doch sollts so länger währen,
Mein Leben müßt ich lan.

Der Gutzgauch auf dem Zaune sass (The Cuckoo Sat on the Fence) has a very simplistic text and tune that tells a common folktale. The bird has been a source of imagery for poets and composers for more than a thousand years. The most complete example of the text comes from Northern Germany, and it shows a change in the status of this bird. In ancient times, the bird was disparaged because of its habit of putting its eggs in the nests of other birds. By the time it was part of the German folk imagination, it was a omen of bright times of Spring, happy tidings, or

flowers, etc.²⁴

1. The Cuckoo sat on the fence
He flew to another place
2. Afterwards sunshine came
He is pretty and nice
3. Then he spread his wings
He flew to another place

Example 3. The text and tune of *Der Gutzgauch auf dem Zaune sass*

167. Kuckuk.

jon.

Der gutzgauch auf dem zaune saß, der gutzgauch auf dem
zaune saß, — es regnet fer und er ward naß, — es
Oberstimmen.
regnet fer und er ward naß. Guckguck! guckguck! guckguck!

1. Der gutzgauch auf dem zaune saß, 2. Darnach do kam der sonnenschein,
es regnet fer und er ward naß. der gutzgauch der ward hüpsch und fein.
3. Alsdann schwang er sein gfidere,
er flog dorthin wol über se.

Hindemith seems to have been most intrigued in the strange song, *Der Schwanendreher*, which serves as the theme that is varied in the last movement and that lends its name to the entire piece. According to Bohme—who has very little to say on either the text or the melody—it was a dance song, even kind of a joke song, from around the beginning of the seventeenth century. The rather convoluted text refers to a swan turner, who in the Middle Ages would have turned the swan over the fire for cooking. But it also refers to a minstrel or organ grinder type of musician.²⁵

Are you not a Schwanendreher?

²⁴ Ibid., 259.

²⁵ Ibid., 396.

Are you not the same man?
 So turn this swan for me.
 So I believe in it.
 And do you not turn the Schwanendreher for me?
 You are not a Schwanendreher?
 Turn the swan for me.

Example 4. The text and tune of *Der Schwanendreher*

315. Der Schwanendreher.
 (Tanzlied.)

A dur.



Seid ihr nicht der Schwanen-dre-her? seid ihr nicht der-
 sel-big man, seid ihr nicht der-sel-big man? So dre-het
 mir den Schwan, so hab ich glauben dran, so hab ich glauben dran;
 und dreht ihr mit den Schwanen nit, seid ihr kein Schwanen-
 dre-her nit; dreht mir den Schwanen, dreht mir den Schwanen.

While the texts of the folk songs can lend programmatic qualities to this piece, Hindemith also provided his own program to the entire work at the beginning of his score:

A minstrel, joining a merry company, displays what he has brought back from foreign lands: songs serious and gay, including a dance piece. Being a true musician, he expands and embellishes the melodies, preluding and improvising according to his fancy and ability. This medieval scene was the inspiration of the composition.²⁶

A minstrel in the middle ages was typically an itinerant bard who sang lyric songs, played various instruments, told fairy tales and historical stories, and otherwise entertained audiences from town to town. Organ grinders, and hurdy-gurdy players belonged to this tradition.

Burkholder's understanding of the use of borrowed material will aid in our discussion of this concerto. Although, Hindemith uses the tunes in a variety of manners and techniques, a

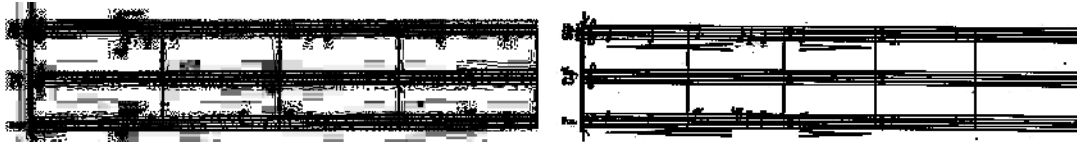
²⁶ Paul Hindemith, *Der Schwanendreher* (Mainz: B. Schott's Sohne, 1935), title page.

similarity among all is that they are used as thematic material. None are heard in a passing, referencing manner as much as an integral part of the formal fabric of the pieces. Therefore, at some point they tend to be direct quotations with little paraphrasing, but Hindemith develops them extensively. It is here, where Hindemith employs many of the other categories that Burkholder suggests as ways of using preexistent music. In the case of this concerto, the programmatic associations of the folk song texts, the use of the tunes within the forms and the textures can lend suggestive readings. For each movement, I will explain the use of these melodies and provide interpretations.

Movement one

Essentially, the form of movement one is a rondo, with the melody of *Zweichen Berg und tiefem Tal* serving as the thematic material of the A sections, and Bloch's own theme as the B sections. After a short cadenza from the viola, the orchestra begins with the theme. This treatment of the theme is the closest that any of these composers get to a cantus firmus technique. The folk song melody is separated from the rest of the texture by being placed in the lower-middle register in the French horn and Trombone—which in the orchestra, serve as the tenor voices—and heard in note values somewhat longer than the rest. The whole melody is heard from measures 11 through 33 in a straightforward manner with little paraphrasing.

Example 5. Hindemith's *Der Schwanendreher*, Movement I, mm.11–19



When the tune returns in the next A after a sprightly B theme, it is fragmented and used as a source of developmental technique still in flute, oboe, and clarinet at measures 96. Finally, the theme returns once more at mm. 193–211 in the end of the movement. Here it is again in its complete guise, but very simply stated in the orchestra while the viola is playing an obbligato.

Example 6. Hindemith's *Der Schwanendreher*, Movement I, mm. 96–9

The image shows a musical score for Example 6, featuring five staves. From top to bottom, the staves are labeled: Gr. Fl. (Great Flute), Ob. (Oboe), Kl. (Clarinet), Vi. (Viola), and Fag. (Bassoon). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mf'. A key signature change is indicated by a 'K' symbol.

An interesting feature of the treatment of this theme is that the viola never really engages in it. The orchestra plays the melody three times while the viola has different material, often obbligato, against it. The texture Hindemith uses here mirrors the folk song's sentiment. The text emphasizes contrasts: that of the mountain and the valley and the lovers who seem to be separated. The cantus firmus approach is a manner of composing which essentially contrasts a melody from the rest of the texture and states it in a generally straightforward way. Hindemith then is able not only to achieve the idea of separation, but also the image of a road that cut through these divides. The type of setting is not merely interesting, but reinforces the poetic imagery.

Movement Two

In the slow movement, Hindemith borrowed two folk tune melodies, *Nun laube, Lindlein, laube!* (Now grow, small Linden Tree, grow) and *Der Gutzgauch auf dem Zaune sass* (The Cuckoo sat on the fence). This movement is in ABA form and the borrowed melodies serve as thematic material for the sections respectively. After an original theme introduced by the viola, the *Nun laube* tune begins at measure 35. Hindemith sets the tune in a chorale-like manner in the orchestra. The full tune is heard but it is broken up with interjections of the original viola material between each phrase, so that the two melodies, Hindemith's own and a borrowed song are heard in overlapping alternation. This is a technique that Burkholder would describe as patch-work, because Hindemith goes back and forth between the phrases of two themes.

Example 7. Hindemith's *Der Schwanendreher*, Movement II, mm. 35–62

The image displays a musical score for three systems of music. Each system consists of five staves: Violin I (Viol. I), Violin II (Viol. II), Viola (Viola), Violoncello (Cello), and Contrabasso (Double Bass). The first system is marked 'Larghetto' and 'rit.' (ritardando). The second system is marked 'Larghetto', 'rit.', and 'Larghetto'. The third system is marked 'Larghetto'. The score shows complex rhythmic patterns and melodic lines across all instruments, illustrating the 'patch-work' technique described in the text.

In the return of the A section, the two themes are heard simultaneously in measure 196.

Rather than writing in a chorale style, Hindemith uses the borrowed tune as a cantus firmus over the counterpoint provided by the viola playing his original theme. This cantus firmus is different than the one in the first movement where the tune was heard in the middle to tenor voices of the orchestra. Here it is used in the top part of this reduced texture (horns, harp and viola), and so resembles, to a degree, a chorale prelude.

In the B section, Hindemith borrows the folk song, *Der Gutzgauch auf dem Zaune sass*, and sets in his own term as a fugato. It consists of many statements of the subject, starting with the bassoon, then clarinet, oboe, second bassoon, and viola.

Example 8. Hindemith's *Der Schwanendreher*, Movement II, mm. 73–96

The image shows a page of musical notation for a section titled "Der Gutzgauch auf dem Zaune sass" Fugato (♩ 100). The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left are: Bassoon 1 (Bsg. 1), Viola (Vcl.), Bassoon 2 (Kb.), Clarinet 1/Oboe (Kl. 1 (Ob.)), Bassoon 1 (Bsg. 1), Viola (Vcl.), Bassoon 2 (Kb.), Oboe (Ob.), Clarinet 1/Oboe (Kl. 1 (Ob.)), Bassoon 1 (Bsg. 1), Harp (Hr. 1 (Hr.)), Viola (Vcl.), and Bassoon 2 (Kb.). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'f'. The time signature is 3/4, and the tempo is marked as ♩ 100.

Although the fugal subject is maintained throughout the fugato, at times the viola participates in episode-like figuration like around measure 178. The fugato begins to break down

near the end of the B section, and the tune is heard in a chorale-like manner, before the A section re-enters.

In a couple of places, it seems like Hindemith is engaged in text painting. For instance, the text of the folk tune begins, “Grow green, little Linden Tree, grow green, I cannot stay any longer,” and Hindemith conveys this idea through the interruptions of the tune heard in measure 35. A second instance occurs during the fugato (The Cuckoo), where in measures 151–55, the viola suddenly breaks into large leaps as if to suggest the flying away of the cuckoo.

Despite these moments, the overall effect of the movement is different in terms of the texts of the folk songs than had been the first movements. In the first movement, Hindemith’s treatment of the preexistent material and the textures reinforced the words of the song, while here, they seem to be very different in style and meaning from the texts. The borrowed music is treated first as a chorale setting (Linden Tree), then a fugal subject (The Cuckoo), and finally in a manner similar to a chorale-prelude (Linden Tree). For Hindemith, he could be merely drawing from three prominent styles of the German Baroque. But these were also styles that by the late eighteenth century were identified as church or academic styles. Could Hindemith be referencing the fact that the tune for *Nun laube* also served as a chorale melody in the sixteenth and seventeenth century? Certainly, but taken together the three settings mix the “lowly” folk origins of the borrowed material with the most serious, religious, and intellectual music of the German past.

Movement Three

The last movement of the concerto is a theme and variations on the folk song *Seid ihr nicht der Schwanendreher*. As a technique for using preexistent music, this practice has a long

tradition going back to the Baroque period. The theme is presented at the beginning of the movement in the woodwinds, and then heard in twelve subsequent variations, which generally increase in difficulty and complexity towards the end. There are several interesting features to Hindemith's treatment of the theme. For instance, the theme begins with a false start: the first two phrase of the tune is played by the woodwinds, and when the viola first plays at measure seven, it starts over and we hear the folk song in its entirety. There is also much motivic writing even in the Theme; the descending five notes scale that begins the folk tune is constantly passed around as it will be in later variations. In the variations, Hindemith uses a variety of techniques standard in variation sets, including changes of meter, shifts of mode, rhythmic complications, trills, double stops, scales, arpeggios, passage work and some thematic transformation. In first variation, the folk melody is heard in the viola alternating between triplet and duplet figures. In the second and third variations, the viola plays difficult obbligato parts over statements of the melody that are clearly heard in the orchestra. The folk tune does not appear in the fifth variation, and instead this variation comes close to the beginning of the second movement in terms of its rhythmic motive. In the ninth variation, all the woodwinds play the folk tune in unison and octaves. The last variation begins with a melody in the viola that almost seems like a new theme. This gives way to treatment of the folk song which is much more fragmented and motivically varied than in the previous variations. The opening descending figure becomes the most important of these and is passed around throughout the soloist and various orchestral instruments till the end of the piece.

The meaning of this movement especially comes from two main sources, the use of the folk song, *Der Schwanendreher*, and Hindemith's own program notes. Although the literal translation of the title is "The Swan Turner," which originally was a Medieval cook's assistant

that turned the swan over an open fire, the word seems to have referenced a particular kind of hurdy-gurdy or specific instrument. A hurdy-gurdy was a folk instrument from the Middle Ages that included some type of fiddle and a crank that produced a melodic line as well as drones. This is the interpretation Hindemith obviously had in mind because he speaks of a minstrel who entertains a group of people with his songs and dances from afar. According to Hindemith, this minstrel, “to the best of his inspiration and ability, expands and embellishes the melodies like a true musician—preludizing and rhapsodizing.”²⁷ Like he had in the second movement, Hindemith blends high and low musical aspects of German culture. Here this folk musician is represented in a sophisticated concerto that becomes increasingly complicated and virtuosic. Through his use of a particular borrowed piece and the way he employs it in this piece, Hindemith is able to capture the essence of this folk music.

²⁷ Hindemith.

Chapter III

Ernest Bloch's *Suite Hébraïque*

The *Suite Hébraïque* for viola and piano was one of last pieces Ernest Bloch (1880–1959) composed that contained overt Jewish themes. In 1951, Bloch wrote five movements for viola and piano that then divided them into two separate pieces: the suite, which includes quotations of Jewish melodies, in three movements, “Rhapsody,” “Processional,” and “Affirmation”; and the other two which do not have explicit Jewish associations, *Meditation and Processional*. Bloch dedicated the suite to the members of the Covenant Club of Chicago where his music had been appreciated and championed for some time.²⁸ Upon completing the piece for viola, he immediately arranged it for violin and piano and then in 1953, he orchestrated it. The work, which only lasts around fifteen minutes quickly, became part of the standard viola repertoire.

Bloch's music displays a considerable variety in terms of styles and influences largely as a result of his background and personal life. Born in Geneva, Switzerland in 1880, Bloch was brought up in a family deeply invested in their Jewish Heritage. He learned Hebrew as a child, and was often in the company of his grandfather, Meyer Bloch, who was the president of the Jewish community in Lengrau. Bloch studied the violin and to pursue music attended the

²⁸ David Z. Kushner, *The Ernest Bloch Companion*, (Westport, CT: Greenwood Press, 2002), 126.

conservatory in Frankfurt. It was here that he met the Parisian-Jewish writer, Edmond Fleg, who would provide the libretto for his opera, *Macbeth* (1910), as well as other works, and who would have a profound impact on Bloch's music and views.²⁹ His music of this time shows influences of late Romantic German composers, especially Richard Strauss and French Impressionism like that of Debussy. In 1916, Bloch immigrated to the United States, becoming a citizen in 1924. In America, he held several important teaching positions throughout his career, including at the Cleveland Institute of Music and the San Francisco Conservatory of Music. Roger Sessions and George Antheil were among his most famous students. In 1941, Bloch moved to Oregon, where he remained for the rest of his life in semi-retirement and continued to compose.

Bloch's interest in and use of Jewish melodies, mainly from liturgical functions, was a frequent focus of his music throughout his life. Although, Bloch would continue to write music with Jewish or biblical titles, features or colors reminiscent of Jewish music, or specific quotations from Jewish sources well into the 1950s, the pieces he composed from 1912–18 are of especial importance and are referred to as the "Jewish Cycle."³⁰ Here, Bloch's friend, Fleg, was a major influence, and the Psalms 114, 137, and 22 (1912–13), to which Fleg supplied the texts, were the pieces that began the Cycle.³¹ Other works composed as part of the cycle were the *Trois Pomes Juifs* (orchestra, 1913), *Prelude et Deux Psaumes: 137 and 114* (soprano and orchestra, 1912-14), *Schelomo-Rapsodie Hivraique* (cello and orchestra, 1916), the symphony, *Israel* (two sopranos, two altos, bass and orchestra, 1912-16), the string quartet, *Hebrew* (1916), and an

²⁹ David M. Schiller, *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*, (New York: Oxford University Press, 2003), 13.

³⁰ Kushner., 9.

³¹ Schiller., 16.

unfinished opera, *Jézabel* (1911–18).³² Many works after the Cycle also included Jewish qualities, including the *Bal Shem* suite (violin and piano, 1923), *From Jewish Life* (cello and piano, 1924), *Abodah*, (violin and piano, 1929), and *Voice in the Wilderness* (symphonic poem for cello and orchestra, 1936) among many others.³³

In his *Suite Hébraïque*, Bloch used direct quotations of traditional Jewish melodies drawn from liturgical functions. Although this piece was written relatively late in Bloch's career, the tunes he borrowed were ones that he had intended to incorporate into the opera, *Jésabel*, which he worked on during the Jewish Cycle but never completed. Bloch had copied the melodies that were contained in the *Jewish Encyclopedia*, a very important work on Jewish culture published in New York between 1901 and 1906. After abandoning the idea of the opera, Bloch had employed some of the melodies copied out of the *Encyclopedia* for his 1929 piece for piano and violin, *Abodah*, before using others of this set in the *Suite*.³⁴ For our purposes, there are two major considerations affecting interpretation. First, the Jewish tunes themselves are of importance and lend their extra-musical, in this case liturgical, associations to the piece; and secondly, that the *Encyclopedia* was a major culmination of years of work by mostly German Jewish historians and has been constantly regarded in the twentieth century as a major authority on the subject lends an intellectual bent to the enterprise as well as “authenticity” or at least perceived (by Bloch) authenticity.

Bloch quotes a total of five tunes in the *Suite Hébraïque*. For each, I will give the melody and a portion of the written comment, as the composer would have found them in the

³² Alexander Knapp, “The Jewishness of Bloch: Subconscious or Conscious?” *Proceedings of the Royal Musical Association* 97 (1970-1971): 103.

³³ *Ibid.*

³⁴ *Ibid.*, 105.

Jewish Encyclopedia. In the first movement, Bloch borrowed a melody from the concluding portion of the *Ne'ilah*, which is the last service of five held on *Yom Kippur* (Day of Atonement).³⁵ It comes from the antiphonal response on penitential themes known as *Shemot*. As the entry in the *Encyclopedia* states:

As the service nears its climax, the melodies become severer in tone and broader in expression. This is especially marked in the antiphonal responses of Abinu Malkenu and in the solemn profession of the *Shemot*. Here, however, as in the earlier portion of the service, the strains characteristically associated with the season of penitence are often again utilized. The short concluding sevenfold declaration is then chanted to the intonation already given under Adonai Melek (especially version C). The *Shema'*, with its associated sentence from the Temple service (see 'Abodah), is at least recited by the cantor if not repeated in the tumultuous response of the congregants, in the noble chant to which the Scriptural verse enshrining this declaration of the Unity is traditionally uttered when the Scroll of the Law is displayed as it is taken from the Ark in the New Year and Atonement services. The verse was originally rendered to the tune designated by its Accents, in the form of Cantillation which was special to these days; and this derivation is still clear under the more melodic form which the rendering afterward took, developing eventually far beyond the original. The melody, by the ingenuity of the Paris cantor Naumbourg, has also been impressively adapted for the successive line of text, on the model of the strain quoted above from the evening service of Atonement.³⁶

Example 9. The melody from the *Shemot* portion of the *Ne'ilah*



The second movement makes use of two borrowed tunes, one from the *Kerobot* and the other used for the singing of the *Ahot Ketannah*. According to the *Encyclopedia*, *Kerobot* is:

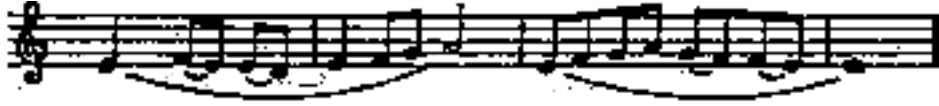
A term applied to the scheme of *Piyyutim* in the earlier part of the repetition of the morning 'Amidah on special Sabbaths, on the Three Festivals, and on New-Year, in the Ashkenazic liturgy. The original model tune was most probably due to one of the earliest writers of synagogal hymnody, who, like Kalir himself,

³⁵ *Jewish encyclopedia*, New York & London, 1901–6, i. 77–78.

³⁶ *Ibid.*

composed and recited both verses and melody, and handed them on to distant congregations by means of their ever-wandering pupils.³⁷

Example 10. The tune from *Kerobot*



The *Ahot Ketannah* is defined in the *Jewish Encyclopedia* as:

A pizmon (ritual poem) of eight stanzas, signed with the acrostic of Abraham Hāzan, and sung in the Sephardic ritual before the commencement of the New-year's evening prayer, the refrain running, "May the year end with her woes!" changed in the last stanza to "May the year begin with her blessings!" The author, a cantor who was born in Salonica in 1533, was probably also the composer of its beautiful melody in the hypo-dorian mode (minor scale without the leading note) which has been slightly developed in the course of tradition.³⁸

Example 11. The tune from *Ahot Ketanna*



The last movement takes as its sources tunes from the *Geshem* and *Hazzanut*. Of the *Geshem*, the *Encyclopedia* states:

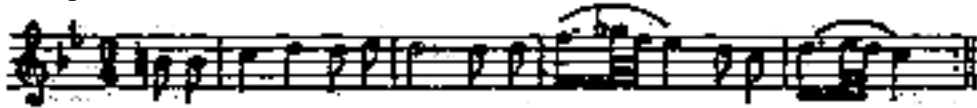
One of the Hebrew words for "rain," applied mostly to the heavy rains which occur in Palestine in the fall and winter. This half of the year is called in the Mishnah "yemot ha-geshamin" (days of rains). In the liturgy of the German-Polish ritual "Geshem" stands for the piyyuṭim which in the Musaf or additional service for the Eighth Festival Day (Shemini 'Azeret) are read and sung as an introduction to the first mention of the "powers of rain."³⁹

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

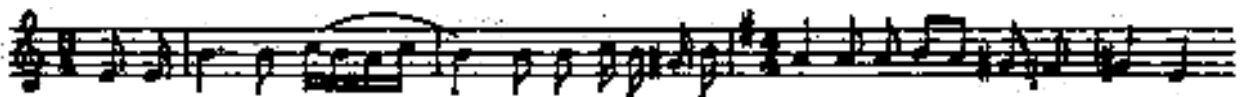
Example 12. The tune from *Geshem*



The *Hazzanut* is a bit more complicated:

Originally, as in the Siddur of Saadia Gaon, the term was applied to the piyyuṭim which it was the function of the official then called “hazzan” to recite. But as the duties of this official spread to the intonation of the whole of the service, the term came to be applied to the traditional form of melodious intonation. Beautiful singing, with its influence on the emotions, dates from the later Talmudical period (Ta'an. 16a). The term “hazzanut” is used also to denote the collective traditional intonations as chanted in any particular service. This hazzanut is not composed of fixed melodies in the modern sense, but is essentially a species of cantillation. It is not, like the cantillation of the Scriptures, designated by any system of accents, but consists of a free vocal development, on traditional lines, of certain themes specifically associated with the individual occasion. But it diverges from the hazzanut of any other sacred occasion much as do the respective parallel interpretations of the accents exhibited under cantillation. The divergence, that is to say, lies not so much in style or in treatment, in outline or in detail, as in tonality.⁴⁰

Example 13. The tune from *Hazzanut*



Drawing from Burkholder’s explanation of the use of borrowed material, we can see that Bloch uses the tunes from the *Jewish Encyclopedia* in several main ways. Firstly, they are direct quotations that if paraphrased are altered very little. So, they are relatively clearly stated. Secondly, with one exception, they are used as thematic material. This means that they are generally stated more than once as is typical with themes and mark specific formal designs. Thirdly, with an exception (though different than the last one), the borrowed themes belong to

⁴⁰ Ibid.

the B sections of each movement. All three movements of the Suite are in ternary form and Bloch begins both the first and third movements with his own theme, using the Jewish melodies as the thematic contrasting thematic material. All the borrowed melodies are at some time played by the viola, and usually they are stated first by the solo instrument.

First movement

The melody from the *Shemot* portion of the *Ne'ilah* service is first heard in measures 34–38 of Movement One, “Rhapsodie.” It serves as the B thematic material after the piano changes texture and tempo from the A section and introduces the dotted rhythms that will be used in the melody. After a segment of music that moves away from this tune, it is presented again in measures 54–59, this time in the piano. There is little intervallic/melodic difference between the original tunes and their quotations, but they are both slightly paraphrased times in terms of rhythm and in the second occurrence, Bloch extends the statement through sequential variation. Example shows the original theme and the two quotations of it in the B section of the first movement.

Example 14. The melody from the *Shemot* portion of the *Ne'ilah*



Example 15. Bloch's *Suite Hébraïque*, Movement I, mm. 34–37

Example 16. Bloch's *Suite Hébraïque*, Movement I, mm. 54–59

The theme in both cases comes right out of the texture of the movement. At the end of the movement, in the coda after the repeat of the A section, part of the melody is heard again in the viola lending a sense of unity to the contrasting themes.

Movement Two

In the slow movement, “Processional,” Bloch borrows two melodies, the *Kerobot* and the *Ahot Ketanna*. The *Ahot Ketanna* tune is used similarly to the other borrowed melodies in the Suite in that it serves as the thematic material of the B section. It is a long theme that is quoted with very little rhythmic alteration. The melody is divided into two and each division is first heard in the viola and then imitated in the piano at mm. 13–23.

Example 17. The tune from *Ahot Ketanna*

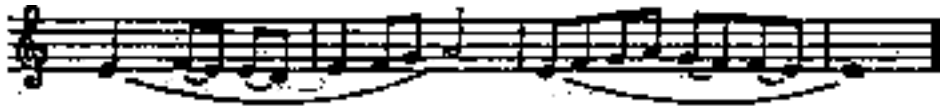


Example 18. Bloch’s *Suite Hébraïque*, Movement II, mm. 13–23

The image shows four systems of musical notation for Bloch's *Suite Hébraïque*, Movement II, mm. 13–23. Each system consists of a single melodic line in treble clef and a piano accompaniment in bass clef. The first system starts at measure 11 and ends at measure 14, with a circled '2' above the staff. The second system starts at measure 15 and ends at measure 18, with a circled 'p' and 'mf' below the staff. The third system starts at measure 19 and ends at measure 22, with a circled '3' above the staff. The fourth system starts at measure 23 and ends at measure 26, with a circled '4' above the staff and the word 'simile' below the staff. The notation is in black ink on a white background.

The *Kerobot* theme is a little more unusually employed in this piece than the others. Like Bloch did in the first movement and will do in the third, the theme of the A section is a melody of his own. However, in the second movement, this new melody gives way to the *Kerobot* theme in measure nine.

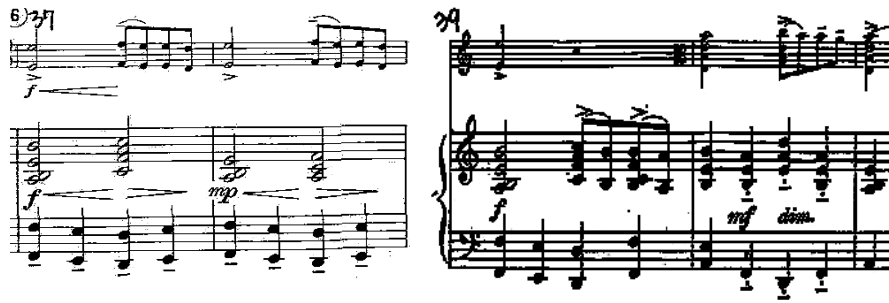
Example 19. The tune from *Kerobot*



Example 20. Bloch's *Suite Hébraïque*, Movement II, mm. 9–12

The texture and character remain the same giving this occurrence a stable feel. The first phrase of the hymn tune is heard in the piano and then the viola takes over with the second. It is an exact quotation. Bloch will manipulate it, however, in the return of the A section, when he does not state it in its complete form, but rather fragments the last few notes and states them several times as a motive at mm. 37–40.

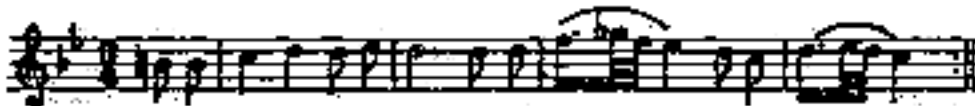
Example 21. Bloch's *Suite Hébraïque*, Movement II, mm. 37–40



Movement Three

Formally, the third movement, “Affirmation,” is similar to the first two movements. It is in ABA form, and the A section is based on a theme of Bloch’s own creation, while the B sections borrows preexistent music for its themes. The two melodies that are used in this movement are the *Geshem* and *Hazzanut*.

Example 22. The tune from *Geshem*



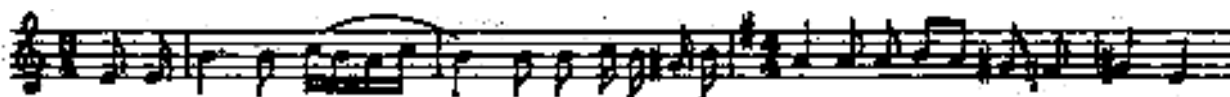
They are presented back to back, with the *Geshem* theme taken over by the *Hazzanut* in a procedure close to what Burkholder calls medley. Indeed, the use *Geshem* is different than the other preexistent pieces. At mm. 19–24, It is the only one that is an exact quotation of the original without any paraphrase, and it is the only one that is heard in passing rather than as a significant formal entity. It does not return and it is not developed in any way.

Example 23. Bloch's *Suite Hébraïque*, Movement III, mm. 19–24



Hazzanut more than *Geshem* is presented as the B theme. It is paraphrased much more both rhythmically and melodically, and it is stated first by the viola and then answered by the piano at mm. 25–33.

Example 24. The tune from *Hazzanut*



Example 25. Bloch's *Suite Hébraïque*, Movement III, mm. 25–33



Bloch's utilization of these particular preexistent themes in the *Suite* can produce a myriad of programmatic readings. Because he copied the melodies from a specific source, the *Jewish Encyclopedia*, the explanations and historical contexts, which are provided with each tune, and that Bloch is likely to have seen took the melodies, might have inspired him to some degree or other. For instance, the *Geshem*, with its rather specific connotation of and association with rain is the only tune heard both exact and only once, passing quickly to the *Hazzanut*, with its more general emphasis on beautiful intonations. Another case could be the *Kerobot*, used in the second movement, of which the *Encyclopedia* says was probably passed around by many

wandering pupils. Could Bloch be referencing this activity as he uses the motive from this tune several times at the end of the piece and passes it back and forth between the viola and the piano?

Overall, the affect of the piece is not in the understanding of the individual components but in how they are used together throughout the whole work. These pieces are not widely different than the surrounding music, and in their insertion into the fabric of the composition, Bloch achieves an overall coherent and unified Jewishness to the *Suite*. Alexander Knapp explores this issue in his articles concerning the composer, but especially pertinent to our discussion is “The Jewishness of Bloch: Subconscious or Conscious?” Knapp discusses that Bloch’s music can be “examined for direct quotations from definite sources (i.e. consciously intended),” which includes those used in the *Suite* (which he briefly discusses), “for motifs readily found in Jewish music, but not quoted from any particularly defined source (i.e. less consciously recalled), and for the general traits of traditional song . . . (i.e. subconsciously present in Bloch’s musical vocabulary),” and here he mentions up-beat melodic fourths and fifths and “sharp, angular rhythms,” among other traits.⁴¹ His conclusion is that because of Bloch’s Jewish heritage, his pieces within the Jewish style, rely on all of these characteristics, not just quotation alone, and so portray this Jewishness, far more than his “oriental” pieces, or the music with Swiss folk tunes, etc. reflect those cultures.

According to Knapp’s assessment, the melodies from the *Jewish Encyclopedia* that Bloch employs in this piece, mostly in the B sections, are examples of conscious Jewishness. In examining the musical material of the A sections, it is clear that through the use of motives and similar melodic writing, Bloch is attempting to write themes that come close to those he borrowed. In fact, it seems that many of the original themes Bloch reference specifically the

⁴¹ Knapp., 103.

borrowed tunes of the B sections, either in the same movement or another. For instance, the opening theme of the first movement is strikingly similar in melodic content to the *Ahot Ketannah* melody used in the B section of the second movement. The first six notes in measures 2–3 are very similar to the opening of the tune.

Example 26. Bloch's *Suite Hébraïque*, Movement I, mm. 1–5



Another example is in the A section of the second movement, where in measure 28, the ascending and descending eighth notes are a motif from the *Kerobot* melody, which is used in the B section of the same movement.

Later, this motive serves as the basis of sequential writing at the end of the second movement. This motive is also prominent in the A section of the third movement at measures 15–18. The accompaniment includes these similar sequences on the third, fourth, and fifth intervals.

Example 27. Bloch's *Suite Hébraïque*, Movement III, mm. 13–18

The overall affect of the compositional writing where themes that are original with Bloch are so closely related to themes that are not is that in a way it hides the borrowed melodies. While Knapp may call the actual borrowed tunes “conscious” and the similar but newly composed tunes “less conscious,” for him they both take part in Bloch’s “Jewishness.” We can see these as a meeting of old or historical and new or contemporary Jewishness. Bloch took the melodies from the *Jewish Encyclopedia*, which was a specific, scholarly, and conscious perpetuation of Jewish culture. Contemporary Jewish scholars were canonizing Jewish history and thus taking part in it themselves. With the use of conscious and less conscious themes introduced mainly by the viola in the *Suite*, Bloch achieves a similar collaboration.

Chapter IV

Grażyna Bacewicz's Viola Concerto

Of the four composers in this study, Hindemith, Bloch, and Shostokovich are all major twentieth-century figures, whose music is often heard in concert and studied in Academia, while Grażyna Bacewicz, is much less known. There are very few studies of her life and music. In the 1980s, The University of Southern California published several titles under the Polish Music History Series, which included a study on the composer, Karol Szymanowski as well as two monographs about Bacewicz. These two, Judith Rosen's *Grażyna Bacewicz: Her Life and Works* and Adrian Thomas' *Grażyna Bacewicz: Chamber and Orchestral Music* were among the first written about Bacewicz.⁴² Rosen's is a short biography and stylistic essay (under forty pages) that derives much of its biographical information from the composer's sister, Wanda Bacewicz, and that included a reflective foreword by Witold Lutoslawski. Thomas's book is the first analytical study of Bacewicz's music. It contains a short historical perspective and explains her musical style focusing on a select list of important works. One more contribution to the scholarly literature on Bacewicz is Sharon Guertin Shafer's *The Contribution of Grażyna Bacewicz (1909-1969) to Polish Music*, in which she focused on the composer's song output and

⁴² Judith Rosen, *Grażyna Bacewicz: Her Life and Works*. Los Angeles, (CA: Friends of Polish Music, University of Southern California School of Music, 1984), 27.

performance issues of that repertoire.⁴³

Bacewicz was born in Lodz, Poland, 5 February 1909. When she was young, she studied piano and violin with her father, Wincenty Bacewicz. Her professional training came when she entered the Warsaw Conservatory and studied violin, piano, composition and philosophy, though she earned her degree in violin and composition. At the Conservatory, her composition instructor was Kazimierz Sikorski and her violin teacher, Józef Jarzebski. Upon graduating in 1932, she continued her music education in Paris, where she studied with the violinist André Touret, and the highly influential composition teacher, Nadia Boulanger. A few years later in Paris, she would also study with the famous Hungarian violinist, Carl Flesch. She was principal violinist in the Polish Radio Orchestra from 1936–38. During World War II, Bacewicz composed and hosted underground concerts, where her works as well as others were performed. After the War, she made a living as a concert violinist until a car accident in 1954 forced her to shift solely to composing. She died in Warsaw on January 17, 1969.

As a composer, Bacewicz was very appreciated and respected, especially in her native Poland, but she also received international recognition. Her Piano Concerto won first prize at the International Chopin Competition in 1949. In 1951, she won first prize for her String Quartet No. 4 at the International Composers' Competition, which was held in Liège, Belgium. Her *Music for Strings, Trumpets and Percussion* was the winner at UNESCO's International Rostrum of Composers in Paris in 1960, and in 1965, at the Queen Elisabeth International Music Competition in Brussels, her Violin Concerto No. 7 took the top honor.⁴⁴

⁴³ Sharon Guertin Shafer, *The Contribution of Grażyna Bacewicz (1909-1969) to Polish Music* Lewiston, (NY: The Edwin Mellen Press, 1992)

⁴⁴ Adrian Thomas. "Bacewicz, Grażyna." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.libraries.uc.edu/subscriber/article/grove/music/01669> (accessed May 17, 2010).

The musical style of Bacewicz is quite varied. Adrian Thomas, the major scholar on her music, divides her career into three major stylistic periods. The music of the first period, 1932–44, displays French neo-classicism, which is no wonder considering her training, and can be characterized by clear and usually brief and a classical structure. There is some use of folk material in the music of this period including in the Wind Quintet (1932). In the second period, 1945–59, Bacewicz’s music shows much more of the influence of the Polish composer, Karol Szymanowski, and much less from her French teachers. Much of the music is in a more progressive mold, though she also uses folk materials in a way that resembles Socialist Realism. Her most important works from this period are the String Quartet No. 3 (1947), the Concerto for String Orchestra (1948), which brought her some international recognition, and the *Partita* (1955). As Thomas describes her chamber music of this time, it “reveals a tougher, more challenging musical idiom, most notably in the fourth and fifth quartets (1951 and 1955 respectively): the former is structurally loose-limbed, while the latter is highly integrated in its motivic design and adventurous for the time in its non-diatonic harmonic language.”⁴⁵ The last period from about 1955 through her death shows a move more towards the avant-garde influences which were dominating Polish music at the time. In Quartet No. 6 (1960), she used twelve-tone techniques, and in later music developed her own brand of heavily chromatic writing.⁴⁶ Increasingly in her later works, from 1965 on, Bacewicz used self-borrowings. She sometimes quoted directly from previous pieces. The Viola Concerto is an example of this habit: In the beginning of the Andantino movement, she directly quoted from her 1955 orchestral work, *Partita*.

⁴⁵ Thomas., 58

⁴⁶ Ibid., 59.

Grażyna Bacewicz's composed her Viola Concerto in 1968. It was one of her last pieces and is the only solo work for this instrument and came after a series of violin concertos, of which she wrote seven. It was Stefan Kamasa, an important viola player, who requested Bacewicz to write a concerto for him in 1965. He had to wait three years before he received it from her, because apparently, it took a couple of tries before she actually finished it. As he recounts:

I asked Grażyna to write a concerto, a virtuoso work which would explore the noble tone qualities of the much neglected viola. To my intense joy “the first lady of Polish music” agreed immediately. But, unfortunately, the first sketches of my concerto she very naughtily incorporated in her seventh Violin Concerto. I waited for three years and in June 1967 I received a letter in which she said: “There must be a jinx on your concerto. Everything was going smoothly when I suddenly received an urgent offer to write a composition for the opening of the ‘Havana Festival.’ I, reluctantly, put aside your concerto, though not for always. Besides, I believe, you did not intend to play it before 1969. It will be ready in a year. . . .” As always in the past, Grażyna kept her promise. It was to be her last completed work before her sudden and premature death.⁴⁷

After her death, Kamasa championed this work, premiering it with the Warsaw Philharmonic, and playing it with the Berlin Philharmonic, the Royal Liverpool Philharmonic, and numerous other orchestras.⁴⁸

The Viola Concerto is a fairly typical twentieth-century interpretation of this genre. The forms are relatively straightforward, mainly some type of ABA form for each movement. It is a difficult work, but not nearly as virtuosic as Hindemith's *Der Schwanendreher*. It incorporates many elements in vogue in more progressive music of the time, including a general atonality—it begins with an opening sound mass in the orchestra—, but in comparison with many of Bacewicz's other pieces from her late style, it is much more lyrical and even a bit more upbeat. The last movement, also, has many folk-like elements in it, especially in terms of rhythmic

⁴⁷ Thomas., 111.

⁴⁸ Judith Rosen, *Grażyna Bacewicz: Her Life and Works*. (Los Angeles, CA: Friends of Polish Music, University of Southern California School of Music, 1984), 34–35.

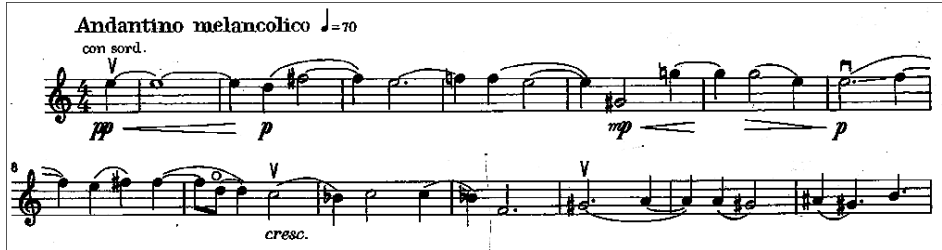
qualities, without the use of actual quotations of folk music.

Direct quotation is used only in the second movement of the concerto. The quoted material is from Bacewicz's own *Partita*, a work that came about in a tumultuous time in her life and seems to have had special significance for her. While in the 1940s and early 1950s, she was best known as a performer, she began in 1953 to focus her attention away from performing and more so on composing. Then in 1954, she was in a serious car accident for which she was hospitalized for a very long time. This was the event marked a major turning point in her career. From this time on, composing would be her main pursuit, and as mentioned above her musical style moved towards her later, mature style. Shortly after her hospitalization, Bacewicz began working on a four-movement orchestral work that she would call *Partita*. It included a Preludium, Toccata, Intermezzo, and Rondo. Eventually, there would be two versions of this work: the orchestral version and a violin and piano version. The orchestral *Partita* was first performed by the Warsaw Philharmonic, and the violin and piano piece was premiered by she Bacewicz herself and her brother.⁴⁹ The third movement Intermezzo is the shortest of the movements; it has a narrow range and includes tied notes over the bar lines throughout its entirety, and so the violin is sometimes off the beat of the piano, creating an unsettling rhythmic effect that is somewhat melancholic.

The borrowing that occurs in the second movement comes from this Intermezzo movement of the *Partita*. From the beginning to measure six, the solo in the viola concerto and the solo of the violin and piano version of the *Partita* have exactly the same passage, and the only differences in the next four measures are rhythmic ones.

⁴⁹ Judith Rosen, *Grażyna Bacewicz: Her Life and Works*. Los Angeles, (CA: Friends of Polish Music, University of Southern California School of Music, 1984), 27.

Example 28. Bacewicz's *Partita* for violin and piano, Intermezzo, the opening



Example 29. Bacewicz's viola concerto, Movement II, the opening



So, in a transcription between two instruments of different ranges, Bacewicz does not even transpose for this quotation. She also incorporates textural qualities of the orchestral *Partita* into the orchestra parts of the Concerto. When applying the types and manner of use of borrowing from Burkholder, we can see that the *Intermezzo* has an influence on the Concerto second movement in several ways. First, this type of borrowing constitutes a direct quotation, though one that is complicated by the two different sources textures from which Bacewicz drew. It serves as the A section of ABA form, but it is not used thematically, in the manner we have seen in the other concertos; there is not development of any kind of the theme, it is merely placed into this movement. However, the second way the *Intermezzo* is used in this movement is that the overall plan of the original serves as the overall plan of the concerto movement, and this goes beyond just ABA form. This technique would be somewhat similar to what Burkholder would call modeling. In the *Intermezzo*, the B section grows out of the A section but increases speed

through quicker note values. The B section of the concerto is different musically and not based on the Intermezzo, but has a similar affect. The manner in which she ends the quotation and moves into the B section is interesting as well. In measure eleven of the Intermezzo, the violin moves from a C to B-flat, whereas in the same passage of the concerto, the viola hits a striking B natural and the material is no longer a quotation until the return of the A section. Thirdly, the off-beat affect that Bacewicz perpetuates throughout all the sections of the Intermezzo is maintained in the Concerto second movement as well even when the musical material is different. Further, the eighth notes in the Intermezzo that include large leaps is similarly included in the concerto movement.

The self-borrowing in this piece can produce many varied interpretations. While elements of nostalgia are an important contribution to meaning in many instances of borrowing in music, it may be of greater consequence in the personal nature of quoting from one's self. The Intermezzo of the *Partita* comes from an especially volatile time of the composer's life, after her car accident. She places it in the slow and relatively melancholy second movement of a concerto, about which commentators have noticed a happier strain than many of her other late pieces. As Adrian Thomas states, "The melodic character of the Concerto is firmly established in this movement and its genial disposition sets it apart from the harsher music of the mid-1960s."⁵⁰ Coupled with the other two movements, especially the folk-dance of the last, the second movement can be viewed as contemplative and nostalgic memories of her own past.

The nature of the transcription of the violin to viola can add another layer to this nostalgia. The quotation which is used as the A section of the second movement maintains the exact notes the original violin part, so that the viola is in a very high register and in the Treble clef. The B section, which is in a much lower register for the most part, provides a rather

⁵⁰ Thomas., 111.

profound contrast. For a composer who made a living as a violinist for much of her career and wrote seven concertos and five sonatas, among other pieces for that instrument, her identity was clearly with that instrument. Had she transposed the second movement, the nostalgic aspect would have certainly still been a part of the self-borrowing, but by keeping the original register, her memory seems to be returning to a time when performing on the violin was a major part of her life.

Chapter V

Dmitri Shostakovich's Viola Sonata

Dmitri Shostakovich began work on his sonata for Viola and piano, op.147, the piece that would be his last, on July 1, 1975. For advice about certain technical aspects of viola playing, Shostakovich turned to his good friend to whom he would dedicate the work, Fedor Drunzhinin who was the violist of the *Beethoven String Quartet*.⁵¹ Much of what we know about Shostakovich's thoughts on this piece comes from Drunzhinin's recounting of their telephone conversations and letters. The two men discussed the difficulty Shostakovich was experiencing with his hands, and the effect on the writing this was causing; they discussed Mikhail Vladimirovich Muntyan as a possible pianist for the premiere and many other important concerns. In the first phone conversation, Shostakovich told Drunzhinin of his intention to write the piece, and then called back a little later in the same day to ask, "Is it possible to play parallel fourths on the viola?... I know that the traditional technique for double stops is thirds, sixths, and octaves. But parallel fourths and at a fairly fast tempo, ... is it possible to play that?"⁵² Of course in answer to this question, Drunzhinin replied that the performer could practice enough to be able

⁵¹ Brown, Royal S. "Dmitri Shostakovich: Sonata for Viola/Testimony: the Story of Shostakovich," *Cineste* (Spring, 2007), 68.

⁵² *Ibid.*, 69.

to play what the composer intended. On another occasion, Shostakovich, in an apparently unusual event, told Drunzhinin about the content of the piece: “The first movement is a novella, the second a scherzo, the finale is an adagio in memory of Beethoven. But don’t let that confuse you: this music is bright... bright.”⁵³ Due to failing health, Shostakovich entered a hospital on July 22, but continued to compose the sonata, which he finished on August 6. However, he never heard the work performed; he died three days after its completion. Drunzhinin and Muntyan premiered the viola sonata at Shostakovich’s residence on what would have been the composer’s sixty-ninth birthday, September 25. On October 1, 1975, to a highly emotional audience, they gave the first public performance of the work at Glinka Hall and in the words of Drunzhinin: “When we finished playing, I raised the sheets of the sonata high above my head, directing all the public’s applause to its creator.”⁵⁴

The sonata was the culmination of Shostakovich’s musical output in general, and more specifically of the complicated and personal style of his late works. Many scholars including Laurel Fay and others have read into the later compositions the circumstances of the composer’s life as he was battling lung cancer and his feelings on his illness, his romances, his imminent death, the political situation, etc. Increasingly, he turned to 12 tone-row compositional methods, used prominently in the fourteenth symphony, and often as is evident in the fifteenth symphony, included borrowings and quotations of other composers’ works as well as self-references for expression of his thoughts and emotions. In all of these late works, it seems that Shostakovich was searching for descriptions for the meaning of life, loneliness as a human and an artist, and consideration of death. The Viola Sonata, which uses both twelve-tone techniques and quotations, also seemingly explores these somber emotions and this chapter seeks to examine the

⁵³ Ibid., 69.

⁵⁴ Ibid., 72.

way in which Shostakovich borrows from preexistent material for his expressive purposes. His use of Beethoven's *Moonlight Sonata* is very different than his use of preexistent material in other late works, and it amounts not to a quotation of the work but a complete reworking of the movement. Further, drawing from scholarly discussions of the death motive in this movement, I will place the work within the context of Shostakovich's last days and his emotional and rational response to terminal cancer.

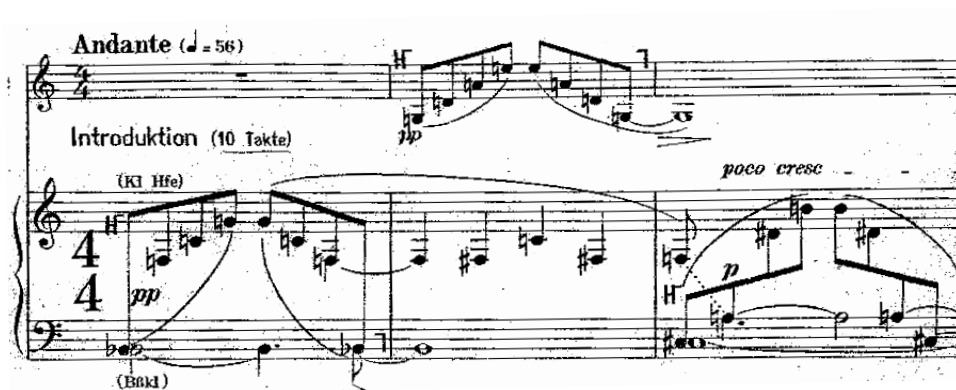
Like many composers in the twentieth century, Shostakovich turned to borrowing and quotation in his music. He quoted musical material both from other composers and his own works, and it seems that often he was trying to achieve the ironic or satirical. In his seventh symphony, Shostakovich borrows a famous theme from Franz Lehar's *The Merry Widow*, which according to Esti Scheinberg is a melody that is "simple, symmetrical, predictable and banal."⁵⁵ Shostakovich exaggerates the simplistic symmetry through sequential repetitions, ornamentation, and insertion of new melody. This reworked melody, still equally banal as the borrowed one, mocks the original. In his film music for *Hamlet*, Shostakovich employed a preexistent song for the song Rosenkrantz sings in Act II, scene 2. Alexander Davidenko, who is one of leaders of the Russian Association of Proletarian Musicians, wrote this song.⁵⁶ Shostakovich does not state it exactly but distorts the quotation with moments of his own music inserted into this melody. The two sources Shostakovich draws from for quotation in his Fifteenth Symphony show an even greater disparity. Here, he quotes from Rossini (*William Tell*) and Wagner (*Der Walküre*), two composers who are often assumed to be at different ends of the artistic spectrum, to cast an ironic light on that contrast.

⁵⁵ Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich*, (Aldershot, New York: Ashgate, 2000), 99.

⁵⁶ *Ibid.*, 285.

All three of the movements engage in quotation, though to very different degrees. In the first movement, Shostakovich opens with a chain of open strings in *pizzicato* borrowed from the beginning of Berg's Violin Concerto, in which the violin plays an ostinato of fifths. According to Burkholder's categorizations, the composer is fragmenting his borrowed material to use thematically.

Example 30. Berg's violin concerto, Movement I, the opening



Example 31. Shostakovich's viola sonata, Movement I, the opening



For the second movement, Shostakovich transcribed material from his unfinished Opera, the *Gamblers*, which was based on one of Gogol's least successful plays.

Example 32. Shostakovich's opera, The Gambler, Movement I, opening

Allegretto

Piccolo
2 Flauti
2 Clarinetti: B
4 Corni: (F)
Trombone
Triangolo
Tamburo
Piatto
Cassa
Violini I
Violini II
Viola
Violoncelli
Contrabbassi

Picc
Fl
Cl
C
Tr
Tr
T
Piatto
Cassa
Vcl

Example 33. Shostakovich's viola sonata, Movement II, the opening



This self-borrowing can be considered nostalgic, but coming from a work, due to being unfinished, of ultimately little significance in Shostakovich's overall output does not have the same relevance as Bacewicz reworking of the Intermezzo from the *Partita* in her Viola Concerto.

It is the third movement, where the use of borrowed material has a profound impact on the interpretation of the piece. It begins with the solo viola presenting the main thematic material, a figure consisting of descending fourths and minor second neighboring tones, which is very similar to the opening phrases of his fourteenth symphony. When the piano enters at measure 13, so does Shostakovich's use of Beethoven's *Moonlight*. At first, it could almost seem like a greatly altered quotation that then within the context of the extended movement becomes evident of a reworking. But the reworking is clear from the beginning. Just like as in the Beethoven, Shostakovich's music mirrors Beethoven's four-bar introduction followed by the motive of dotted eighth, sixteenth, dotted half, which permeates both works. However, he changes Beethoven's original in several substantial ways. Beethoven's accompaniment, mainly in the middle registers of the piano, consists of broken chords that are heard in recurring but even triplet figures on each down beat. Shostakovich keeps both the triplet figure and the broken

chords, but changes their rhythmic complexion. In common time, with an eighth rest, he spreads out and offsets Beethoven's original figure.

Example 34. Beethoven's Sonata in C Minor, Op. 27, No. 2, "Moonlight," Movement I, mm. 5–6

Adagio sostenuto
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini.

14.

sempre pianissimo e senza sordini

pp

Example 35. Shostakovich's viola sonata, Movement III, mm. 13–17

p

legato

2^a sopr.

Shostakovich also changes Beethoven's harmonic scheme. Beethoven's first four bars are among the most harmonically stable of the movement as he begins with a C-sharp minor chord that then gives way to a moving bass line creating a seventh chord, but then through a chord on the sixth scale degree, and a Neapolitan chord, the music makes it to a strong V-I cadential figure. Shostakovich whose harmony will never be all that stable, inverts this harmonic motion, beginning with a seventh chord that moves to a triad, but then moves to another seventh chord,

(where the melody enters). The dissonances for Shostakovich then, are on the strong areas, whereas in Beethoven they were in passing. As a result, while the important interval of Beethoven's is that of a third, in the Shostakovich it is a fourth, which is the interval presented by the solo viola and essentially important to the movement as a whole. But even with these changes, Shostakovich keeps enough of the Beethoven to make the reference clear to the listener. This is reinforced when the viola enters with exactly the same melodic motive that Beethoven uses in measures 5 and 6.

Unlike the Beethoven movement, which is a very uniform fantasia, Shostakovich is drawing on two major ideas: the material dependent on the interval of the fourth presented by the viola in the beginning and the Beethoven reworking. These two are constantly alternated and sometimes joined together forming a dialogue that permeates the entire work. An example of this can be seen in measures 33 through 44. Here the viola plays the descending fourth twice (measures 33–34 and 38–42) interrupted both times by the Beethoven material in the piano, only to join the Beethoven material with the characteristic motive in measure 42 and 43. Also, long before what can be called the development, Shostakovich, as Beethoven was also known to do, varies these two main ideas constantly. This dialogue plays out over the entire movement, with the viola generally engaging in the Shostakovich material and the piano, the Beethoven.

This dialogue that exists between the Beethoven material and the Shostakovich material is especially important in light of the normal interpretation of this movement in the context of his last works. Scholars have emphasized the dark qualities of Shostakovich's late music. In the words of Ian Macdonald, "Shostakovich's late period is to his main sequence as the outer planets are to the sun—cold, remote, obscure, solitary, and relatively simple in constitution."⁵⁷ Leslie

⁵⁷ Malcolm Macdonald, Fairclough, Pauline and David Fanning, ed. *Shostakovich*, (Cambridge: Cambridge University Press, 2008), 141.

Faye Johnson, though she acknowledges a couple of exceptions, such as the viola sonata's use of the Gambler's music and the *Four Verses of Captain Lebyadkin*, Op. 146, says that Shostakovich's "later works are also commonly associated with the theme of death."⁵⁸ She cites his orchestration of Mussorgsky's *Songs and Dances of Death* and the Fourteenth Symphony with poems about death, and the Fourteenth Quartet, with the Funeral March in the last movement. Concerning the viola sonata itself, Malcolm Macdonald maintains that though it was not intended as his last work, nonetheless, he was "realistic enough about his health to have known that it might well turn out to be just that." He goes further, saying that Shostakovich's use of the viola rather than the more "glamorous" violin or cello, "evokes a querulous, lamenting, stressed yet defiant speaking voice—a voice, moreover, that can sometimes assume the rasping edge of the lifelong chain smoker."⁵⁹ While other scholars may be a little more reluctant to draw such a personal conclusion, the funeral, is never far from the discussion. Laurel Fay maintains that the motive of dotted eighth, sixteenth and quarter note in succession, derived from Beethoven's Sonata, is also a funeral motive that Shostakovich uses in several of his late pieces.

While the imminent mortality idea is relatively easy to accept, Shostakovich's comments on the viola sonata seemingly put a different emphasis on his conclusions on the subject. Druzhinin quotes Shostakovich as saying: "The first movement is a novella, the second a scherzo, the finale is an adagio in memory of Beethoven. But don't let that confuse you: this music is bright *bright*."⁶⁰ This brightness that Shostakovich maintains seems to be absent in Malcolm Macdonald's conceptions of the chain-smoking voice of the viola. Indeed, the

⁵⁸ Leslie Faye Johnson, "The Shostakovich Viola Sonata: A analytical Performer's Guide (PhD diss., University of Washington, 1991), 47.

⁵⁹ Macdonald., 143.

⁶⁰ Brown., 69.

conception of a motive that represents death as well as the long-winded decrescendo that concludes the movement in eventual silence evokes death quite clearly. However, the interpretation is not one sided. For instance, Macdonald says that the opening motive of the finale, the “sequence of falling fourths, so apt for purposes of lament, comes into its own in the finale.”⁶¹ Johnson’s discussion of this interval that permeates this movement differs greatly. She calls it “an optimistic ‘white’ interval.”⁶² The interpretation of the perfect fourth motive then is important for the whole work, because the dialogue between the Beethoven material and the Shostakovich material ends with the Shostakovich material. Further, while the viola had taken part in both motives, it was much more involved with the descending fourth motive, while the piano was more concerned with the Beethoven motive. But it is the piano, using the motive of the fourth that finally concludes the piece. Thus, the Beethoven material is conquered by the Shostakovich’s material. In Macdonald’s conception, this is dark, but in light of Shostakovich’s remarks of brightness, this movement shows his struggle but ultimate happy contentment in the face of death. Borrowing in this piece has specific programmatic and expressive connotations and Shostakovich’s reworking of Beethoven’s *Moonlight* and the dialogue occurring in this movement allows him to have the final say on his own mortality and death.

⁶¹ Macdonald., 141.

⁶² Johnson., 53.

Conclusion

Musical borrowing was one of the major features of music in the twentieth century and many composers engaged in this technique to varying degrees and for varying purposes. In this document, I have traced the practice of borrowing in four major works for the viola, Hindemith's *Der Schwanendreher*, Bloch's *Suite Hébraïque*, Bacewicz's Viola Concerto, and Shostakovich's Viola Sonata. A central question has been, whether or not the normal textural qualities inherent in a work for solo instrument and accompaniment, participates in meaning or interpretation that comes out of the use of borrowed material in a new work. Bloch's *Suite Hébraïque*, alone, displays little if this affect. He used borrowed materials as themes (certainly introduced by the viola in most cases), but the textural aspect of this viola work is not as important for interpretation as is the formal designs and stylistic considerations. That he composed new themes in the style of old ones contributes more to this meaning. However, with the other three composers, the role of solo viola and accompaniment is a crucial facet in the use of the borrowed material. It is Hindemith's varying types of textures, including the use of cantus firmus technique, and especially the virtuosic viola part in the last movement—creating a divide between folk music and virtuosic concert music—that helps to comment on the folk tunes he used. For Bacewicz, borrowing from a violin source and keeping its original range while writing for the viola helps to lend a sense of personal nostalgia and identity. And for Shostakovich, the conversation between the violist, which represents his music, and the piano, which references Beethoven, allows him take part in the commentary of his own death and reach his own

conclusions. For all of these composers, the nature of solo genres interacts in some way with the act of borrowing from preexistent sources.

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