

THE EFFECT OF WAR ON THE LIVES AND WORK OF PIANO COMPOSERS
AND THE EVOLUTION OF COMPOSITIONAL TECHNIQUE IN
WAR-RELATED PIANO PIECES FROM 1849
THROUGH THE SECOND WORLD WAR

by

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CHAPTER I
INTRODUCTION AND DESCRIPTION
OF METHODOLOGY

Although music is generally included in discussions concerning the effect of war on the arts, there is little said specifically about keyboard works. There are allusions made to an earlier keyboard genre called "battle music," which was first described in the 16th century and which was still popular in the early 1800's, but this genre faded into obscurity in Europe around the middle of the 19th century. This author became interested in finding war-related piano music from the period of approximately 1850 through World War II in order to study the effect of war on the lives and works of keyboard composers living during this time.

After doing research to identify years of military conflict and the countries which were involved, an investigation was undertaken to discover which piano composers were active during these times of political crisis. Surveys of keyboard literature including Apel's Masters of the Keyboard (1947), Lockwood's Notes on the Literature of the Piano (1968), Kirby's A Short History of Keyboard Music (1966), and Arthur Loesser's Men, Women, and Pianos (1954), as well as other music history and music appreciation texts were consulted in order to identify these composers.

Bibliographic searches were conducted on the subjects of war, music, piano, revolution, etc., to discover previous research in the same general category and to uncover works and composers not mentioned in well-known chronicles because of their proximity to the present, or owing to their lesser status or recognition. Source material was limited to that which was written in the English language or for which an English translation was available.

Grove's Dictionary of Music and Musicians (1980), as well as many biographical works, provided records from which were secured the titles and dates of piano music published during periods of war. Collections of correspondence, published diaries, and biographies such as Norman and Shrifte's Letters of Composers (1946), Lockspeiser's Debussy: His Life and Mind (1965), Karasowski's Frédéric Chopin: His Life and Letters (1970), Demeny's Béla Bartók's Letters (1971), and Gottschalk's Notes of a Pianist (1979) were used to determine if any works produced in the years of war were described by the composer himself, someone close to the composer, or by a biographer or historian as having special significance or association with the composer's sentiments with respect to war. Greatest importance was placed on works which the composer himself associated with war in correspondence or personal journals.

Aaron Copland once said:

Every artist has the right to make his art out of an emotion that really moves him. Those of our

composers who are moved by the immense terrain of new techniques now seemingly in their grasp would do well to remember that humanity's struggle for a fuller life may be equally valid as a moving force in the history of music. (Tischler, 1983, p. 265)

The metamorphosis which occurred in all of the arts during and immediately following World War I has stimulated considerable interest and discussion. Many authors have addressed the poetry, literature, painting, etc., created during the period, and it is generally accepted that profound transformations in both artistic mood and style evolved out of this era of crisis. The instability of the times and the reality of living every day with physical danger, the loss of confidence in governing bodies and shattered trust in humanity's basic goodness, and the grief produced by the loss of loved ones and possessions combined to produce an art which was at once darker in character and more daring in style and content than before. Keyboard music written during World War I exhibited the same remarkable changes which were evident in other art forms. World War II works for piano also bear evidence of the catastrophic events of the time.

Frederick Martens asserted that Leo Ornstein's Poems of 1917 reflected with particular power the suffering and anguish resulting from World War I. Grove's Dictionary of Music and Musicians (1980) termed Debussy's En Blanc et Noir his war statement and one of the least impressionistic works

Debussy ever wrote. Peter Donahoe described Prokofiev's Piano Sonata No. Seven as the most "radical and brutal" of all his sonatas. Statements like these encouraged me to examine the pieces for their content and mood to determine if they were characteristic or atypical of the composer's usual style, since such departures might indicate the degree to which war had an impact on the composer's creative process. I was also curious about whether or not the emotional content of the composer's words concerning war seemed to be demonstrated in the music through his choice of dynamics, key, register, texture, etc.

A search was launched to acquire copies of the works which met the described criteria; i.e., date of composition, availability for study, and existence of related commentary associating the work with war. The works emerging from this selection process include pieces by Robert Schumann, Louis Gottschalk, Theodore La Hache, Claude Debussy, Leo Ornstein, Maurice Ravel, C. F. Malipiero, Serge Prokofiev, Paul Hindemith, and Walter Stockhoff.

The pieces to be studied were inspired by four distinct periods of war. Robert Schumann experienced the German Revolution of 1848 and 1849, while Louis Gottschalk and Thomas La Hache represented the opposing sides of the American Civil War a decade later. Debussy, Ornstein, Ravel, Malipiero, and Stockhoff wrote music which reflected their reactions to the events of World War I. Prokofiev and

Hindemith were active during the Second World War and their works of that period yield an opportunity to examine two very different responses to the war. The activities and concerns of other piano composers whose lives were touched by conditions of war, but for whom no specific works are to be analyzed, also reveal fascinating material toward understanding the toll which war has sometimes taken on keyboard artists.

In this study, I will examine four areas: (1) the presence of emotional content in the music which seems to reflect the expressed opinions and attitudes of its composer; (2) stylistic traits normally associated with the individual composer which are present or absent in the music; (3) the prevailing spirit toward war on the part of keyboard composers of a particular time-period; (4) the stylistic evolution of "battle pieces."

Some information concerning the impact of war on the arts in general and a brief description of the roots of the battle piece genre and its development may be helpful in understanding the later war-related keyboard works.

CHAPTER II

EVOLVING PERSPECTIVES IN ART:

AN OVERVIEW

The 18th century brought with it tremendous developments concerning the rights of the individual and extreme dissatisfaction with the inequalities which existed between the common people and the more elite and privileged ruling class. Emphasis on the individual and his power to determine his own destiny contributed to the American Revolution and the French Revolution.

On July 14th, 1789, a Paris mob stormed the Bastille, liberated seven prisoners, and paraded the streets carrying the heads of the murdered guards on pikes. Within three years France was proclaimed a republic and citizen armies were rallying against invaders to the strains of a new patriotic song called 'La Marseillaise.' A few months later Louis XVI was guillotined and an obscure lieutenant of artillery, Napoleon Bonaparte, had begun his rise to dictatorship. (Grout, 1988, p. 624)

This event set off a chain of revolutions in Europe. In addition, leaders such as Napoleon embarked on conquests of other nations' land and wealth. The subject of war was immediate, physically and emotionally. Until the French Revolution began, most wars had been fought by mercenaries. The leaders who bought the allegiance of such soldiers planned carefully to avoid loss of money, supplies, and the lives of those in whom they had invested their wealth. However, with the coming of the American and French

Revolutions, every male citizen was expected to serve in the military and, consequently, the very real sense of danger and grief that war could bring was personalized for common citizens. The draft became common, and political leaders were more daring in their battle plans, especially since they could always call on more men if they lost a few.

During the same period, artists were achieving more independence financially. The Industrial Revolution brought increased spending power to the masses. A larger body of people had money to spend on the arts, and many of these new rich were eager to be identified as patrons of the arts. As the old system of individual patronage broke down, associations of art lovers developed and there was a rapid growth in the number of music festivals in the first part of the 19th century (Grout, 1988). With the rise of the middle class came the development of large audiences who were interested in the personal life and opinions of the artists, and the artists expressed themselves more freely concerning political matters. Collections of correspondence and published diaries from the 19th century yield glimpses of how artists felt about war and its effect on their work and their world.

The evidence of artists' personal involvement, at least philosophically, with war is manifested in many art forms. An evolution has clearly taken place since the early 19th century in the way in which the arts depict war.

The following examples of this evolution are not intended as a comprehensive listing, but rather as illustrations which typify the changes in war-related art.

Poetry

Alfred Tennyson's "The Charge of the Light Brigade," published in 1855, expressed a commonly held viewpoint of the day. Fighting, in this context, was a great and noble task; one was not to question why but rather to give one's life if necessary. However, as short a time later as 1867, an equally famous English poem expressed a somewhat different view. "Dover Beach," by Matthew Arnold, decried "ignorant" armies which clashed while not understanding why they fought.

By the time of World War I, European poets were voicing ever stronger skepticism and bitterness about war, while the American poets continued to speak of noble sacrifice. With stirring, romantic phrases, they exhorted men to do their duty and defend their country. From Randall Parrish's "Your Lad, and My Lad:"

...As your dear lad, and my dear lad,
 go on their way to France.
 The word rings out; a million feet tramp forward
 on the road,
 Along that path of sacrifice o'er which their
 fathers strode...(Stevenson, 1970, p. 668)

After the bombing of the ship *Tuscania*, which carried 2,170 American soldiers to Europe in 1918, Mary Shipman

Andrews wrote a poem titled "A Call to Arms," in which she spoke of the tragic loss of the 200 men who died:

...It is for us who are left to make sure and
 plain that these dead, our precious dead,
 shall not have died in vain;
 ...In the boys' names I call a name,
 And the nation leaps to fire in its flame
 ...It is I, America, calling,
 Hoarse with the roar of that ocean falling,
 "Tuscania!" "Tuscania!"
 Arm, arm, Americans! And remember, remember,
 the "Tuscania!" (Stevenson, 1950, p. 669)

People from every walk of life responded to the call from their country. Everett Gillis, a poet and English professor at Texas Tech University, served in World War I. In his collection of poems Hello the House, a dilemma is expressed which must have been a common one for artists of the period:

...I'm the man with a college degree
 Learning to kill where once I learned the liberal
 arts,
 And stumped the campus in high campaigns for
 peace...
 ...The bungler, dreaming of medals at night, but
 tangling his feet in a column right in broad
 daylight,
 The weakling, carrying his pretense of courage
 like a chip on his shoulder,
 ...I am the peaceful citizen forged like a weapon
 for the battle,
 ...America, I shall not fail you. (Gillis, 1944,
 p. 39)

In Europe, where men were in the trenches, the poet Siegfried Sassoon wrote bitterly about the darker side of the war. The last few lines of "Suicide in the Trenches" paint a vivid picture of his agony:

In winter trenches, cowed and glum,
 With crumps and lice and lack of rum,

He put a bullet through his brain.
No one spoke of him again.

You smug-faced crowds with kindling eye
Who cheer when soldier lads march by,
Sneak home and pray you'll never know
The hell where youth and laughter go.
(Hart-Davis, 1983, p. 119)

English poet Wilfred Owen, before he was killed in the war, movingly described his horrible surroundings in a letter:

...the universal pervasion of Ugliness.
Hideous landscapes, vile noises, foul
language...everything unnatural, broken, blasted;
the distortion of the dead, whose unburi-able
bodies sit outside the dug-outs all day, all
night, the most execrable sights on earth...
(Lewis, 1963, p. 22)

Owen repeatedly bemoaned the pity and futility of war.
C. Day Lewis, in his notes about Owen's poetry, suggested:

To the soldier, those on the other side of the
barbed wire were fellow sufferers; he felt less
hostility towards them than towards the men and
women who were profiting by the war, sheltered
from it, or wilfully ignorant of its realities.
(Lewis, 1963, p. 22)

Owen bitterly condemned the senseless killing in such works as "The Parable of the Old Man and the Young," which was later set to music in Benjamin Britten's War Requiem:

...So Abram...stretched forth the knife to slay
his son.
When lo! an angel called him...Saying...
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son,
And half the seed of Europe, one by one.
(Lewis, 1963, p. 42)

Poets continued to wrestle with the hideous images of death and waste and with the stupidity of killing.

Painting

Painters of the early 19th century did not aim for realism in battle scenes; instead they tended to depict conflict as glorious, and the faces of the participants looked wonderfully serene and noble as if oblivious to the grim realities of battle. But by the middle of the 19th century paintings of war subjects had evolved into realistic renderings of the actual facts with great attention given to painting the chaos of battle in careful detail. This approach agreed with the Realist doctrine of realizing truth through empirical experience (Freeman, 1984). The French painters Manet and Meissonier both served in the French National Guard, and each painted his own impression of war in careful detail; e.g., Manet's Civil War of 1871 (Plate 1) and Meissonier's The Siege of Paris of 1870 (Plate 2).



plate 1, Civil War, Manet. Freeman, 1984, p. 326

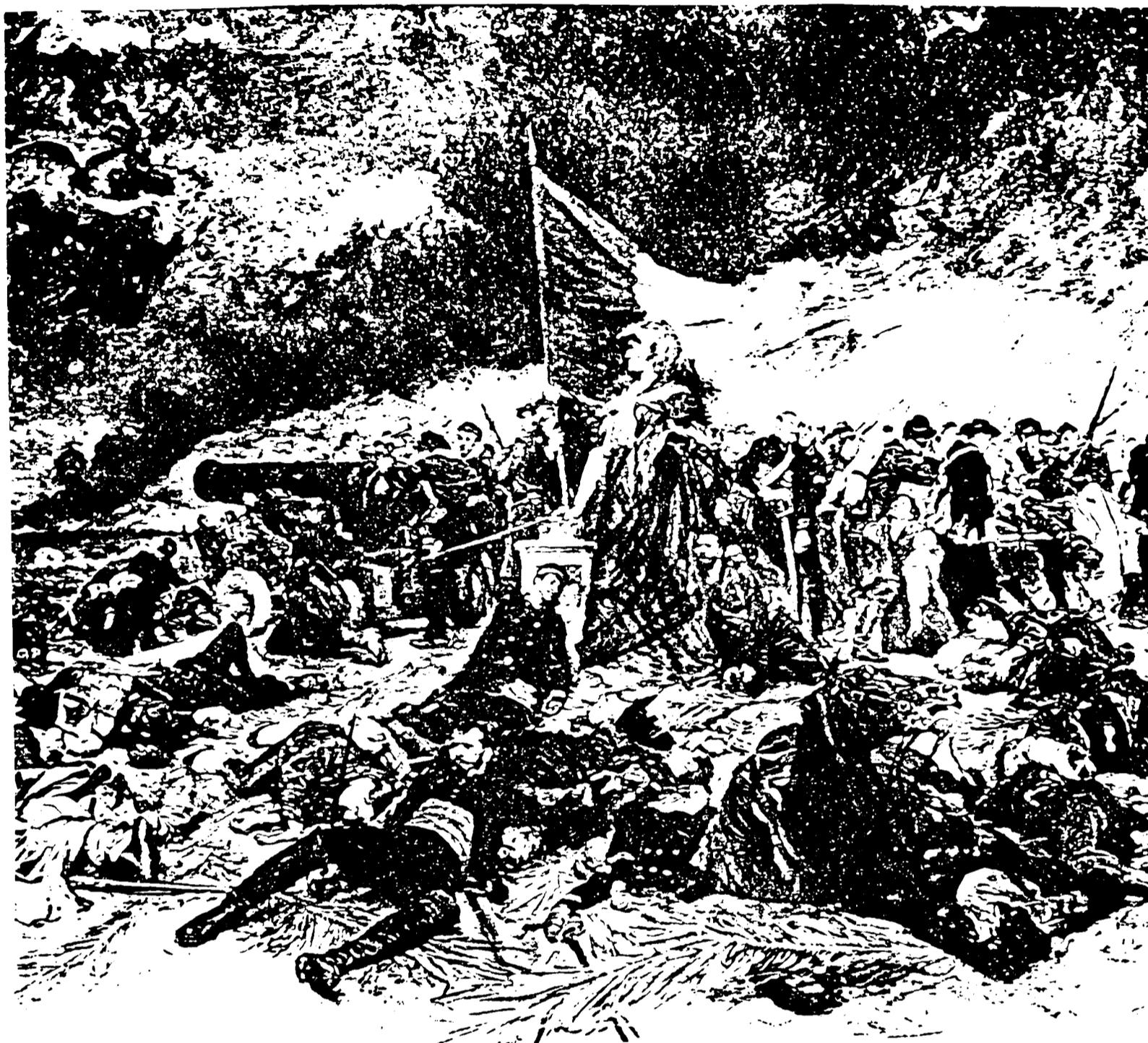


Plate 2, The Siege of Paris, Meissonier. Freeman, 1984, p. 327

One author, describing Manet's work, spoke of how "the corpses are strewn before the barricades with the casualness of figures who might be resting in the Paris parks" and noted the "rough indication of the stones of the barricade and its human debris scattered in and out of the frame" (Freeman, 1984, pp. 326-327). The same author remarked that Meissonier used great precision in recording the scene of

death in Paris, including Neverley "caught in a Realist moment of instantaneous pain, his leg crushed under a writhing horse," but that Messonier also employed symbols of certain ideas such as the Laurel branches (victory) and the female figure in the center "(a personification of the City of Paris, who bellicose in her lion's-head helmet, stands silhouetted against a windswept tricolor)" (Freeman, 1984, pp. 327-328).

Vassilii Vereshchagin's The Apotheosis of War (1871) (Plate 3), a very different and extremely expressionistic work of the same period, was a gruesome pile of skulls which carried the inscribed dedication, "To all great conquerors--past, present, and future" (Freeman, 1984, p. 331).

An earlier work unusual for its emotional depth and for the time it was rendered was Goya's The Disasters of War, a series of etchings documenting atrocities of torture and mutilation which Goya witnessed during the Napoleonic Wars in Spain of 1808-1814 (Schickel, 1968). These etchings are quite graphic and left no question as to the horrible atrocities which were committed by Napoleon's forces.

The brutality of war and the total disruption of life which it caused in the early 20th century were evident in Marc Chagall's World War I painting The War and Picasso's Guernica (1937), which was inspired by the Spanish Civil War. The visual language of these two works was new but fitting of a world that was fragmented and desperately

seeking ways to express agony so deep that old methods of communication seemed to fail. Chagall's The War depicts a burning village and terrified families fleeing for their lives, while solitary figures grieve over their fallen loved ones.

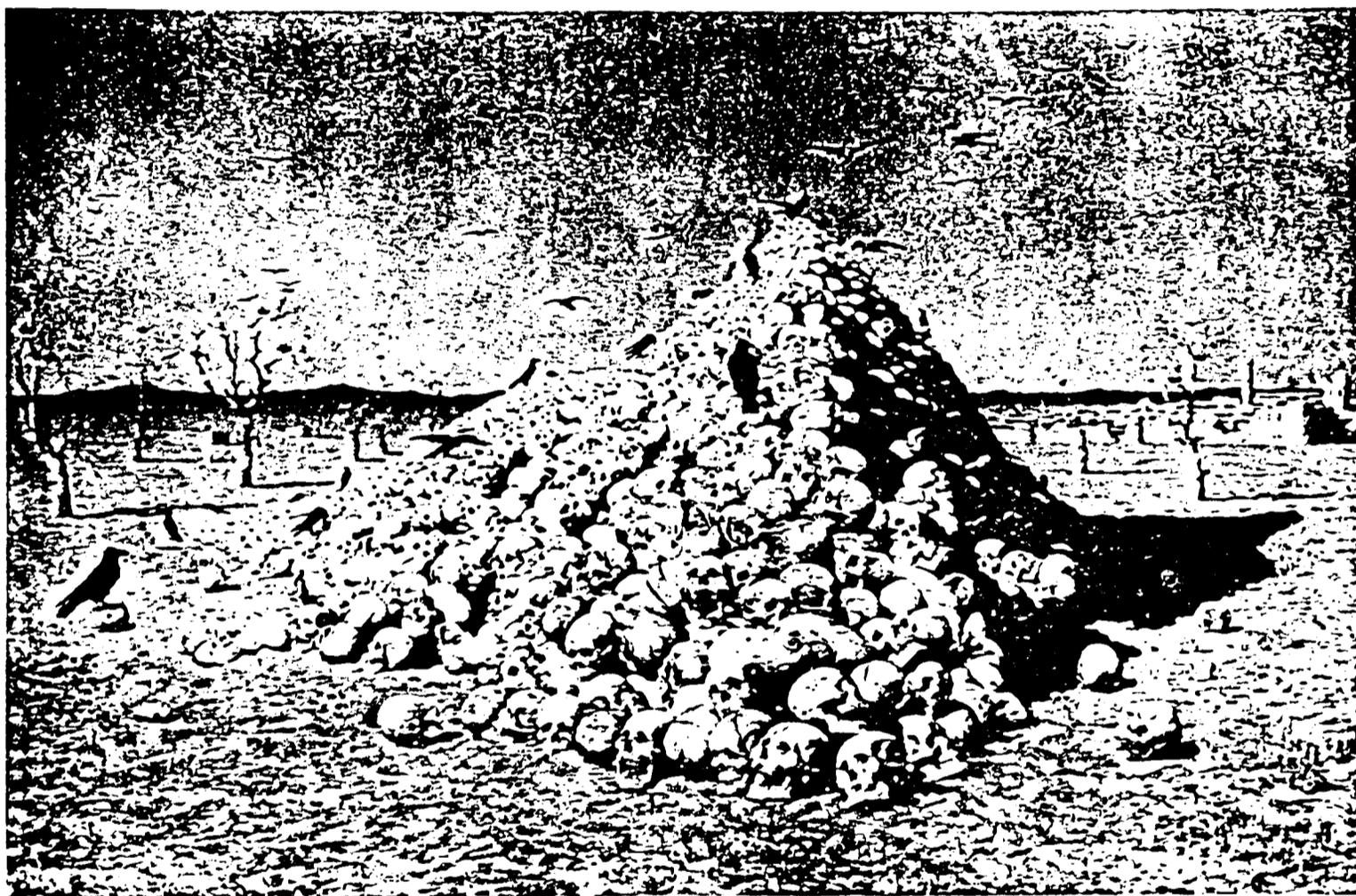


Plate 3, The Apotheosis of War, Vereshchagin. Freeman, 1984, p. 331

Overwhelming grief and contempt for warring governments were also present in the paintings of the Mexican Revolutionary artist Orozco (Victims, 1936) and in the work of the German expressionist Max Beckmann, who fought at Flanders.

Drama

George Bernard Shaw's anti-war Arms and the Man appeared in 1894. Hasenclever's version of Antigone in 1916 communicated the horrible destruction of war but held out hope that love might still "cure...the problems of the world" (Brockett and Findlay, 1973, p. 276). Brockett and Findlay's Century of Innovation: A History of European and American Theatre and Drama Since 1870 also noted that Georg Kaiser, after fleeing the Nazis in 1938, wrote The Raft of Medusa in 1943 to express his own loss of hope for humanity. Kaiser's plot concerned a boat carrying English children which was sunk by a German submarine.

Ernst Toller protested war, speaking through a character in Transfiguration (1918) when he said, "Go to the soldiers and tell them to beat their swords into ploughshares" (Brockett and Findlay, p. 280). Toller continued to object to war in his plays, eventually emigrated to the United States, and, separated from his wife and depressed at news of the beginning of World War II, committed suicide in 1939.

A sense of responsibility and the interdependence of all mankind is the theme of Arthur Miller's Situation Normal of 1944 (Clurman, 1973).

James Reston, Jr., edited a collection of American plays about the Vietnam War in 1985 entitled Coming to Terms. In the introduction he describes the disquiet which

has existed since that war and states that the most accurate and profound memories of the Vietnam War can be found in the arts rather than history books or government reports because the arts go to the emotional truth of the experience. One play from the collection, Still Life (1979), written by Emily Mann, powerfully addresses an issue which has haunted many former American servicemen:

...This country had all these rules and regulations then all of a sudden they removed these things...
 My parents watch the news and say:
 'Oh my God somebody did that!
 Somebody went in there...and started shooting...
 and killed all those people.
 They ought to execute him.'...
 I'm guilty and I'm not guilty.
 I still want to tell my folks.
 I need to tell them what I did. (Reston, 1985,
 p. 316)

Films

David Wark Griffith's epic silent film The Birth of a Nation (1915) treated the subject of the American Civil War. This picture was an enormous work, three hours in length and quite costly to produce. The story involved two families, one from the North and the other from the South, and the work has been described as sentimental and melodramatic (Ellis, 1979).

Quite a different kind of film commentary began to be seen after World War I. In Renoir's Grand Illusion (1937), a French silent film, the story was told of two French prisoners-of-war in a German prison camp. The real message

of the movie, however, lay in the similarities of the opposing commanding officers. The rules, the duties, the attitudes, and the tastes of the two men were identical; yet, they were committed to destroying one another because their codes of honor demanded it (Mast, 1976, pp. 252-253).

Pudovkin used the technique of montage in The End of St. Petersburg (1927) to contrast the glory of war with the terrible reality of destruction.

When war is declared Pudovkin shows a procession of marching soldiers, smartly filing into formation. Pudovkin's shot reveals only their bodies from the neck down--their sabres, their uniforms, their medals, their gold braid, their boots. Not their heads. They obviously have no heads. As the parade of soldiers marches off to war, Pudovkin cuts the sequence rhythmically to look and feel like a gaudy carnival: trumpets blare, flags wave, drums rattle, arms wave, girls throw flower petals, an orator speaks (extreme upward angle to burlesque his grandiloquence). From the rhythmic shots of celebration, Pudovkin cuts to a quiet shot of the sky; suddenly a shell explodes, splattering the earth in the foreground. The glory of war has been replaced by the reality (Mast, 1976, p. 211).

Sergey Eisenstein directed several films which addressed the turbulent political changes in Russia in the first quarter of the 20th century, including Potemkin and Ten Days That Shook the World.

World War II was a significant event in the history of film. "In what has been called the 'first film war,' the motion picture was used in every conceivable way: to indoctrinate, train, and inform both servicemen and civilians to meet the new needs of wartime" (Ellis, 1979, p. 224).

American film companies produced diversions for the public and troops including This is the Army (1943), On the Town (1949), the "road" pictures of Bob Hope and friends (1940-1947), and many others. A popular propaganda movie of the time was Yankee Doodle Dandy (1942), which starred James Cagney and was extremely sentimental and patriotic in character. A more serious movie, They Were Expendable (1945), starring Robert Montgomery and John Wayne and directed by John Ford, paid tribute to the attitudes of the men who fought and died together in the Navy.

The True Glory (1945), a collaboration between American and English movie makers, incorporated the best newsreel footage taken of common soldiers in action between D-Day and V.E.-Day. This method of using newsreel material in movies meant for public viewing was quite common during the war (Shipman, 1982). In England semi-documentaries were produced with military personnel playing themselves in reenactments of wartime situations. Dialogue was added to newsreel, contributing to the depth of emotion felt by the viewer and establishing a sense of being there with the soldiers as the event happened. Such titles included Target for Tonight, describing a bombing mission over Germany, and Fires Were Started, a chronicle of heroism in the face of fires caused by enemy bombing raids in England (Ellis, 1979).

Italian director Roberto Rossellini also contributed a war movie of some significance concerning World War II. Open City (1945) told the story of the struggle of ordinary citizens in Italy, the Resistance movement, the brutality of the German forces, and the Allied occupation of Rome in the days following the overthrow of Mussolini. "It was not a justification of a people who had succumbed earliest to fascism, resisted it least, but a description of their own shame and agony at their national disgrace" (Rotha, 1967, p. 596-597).

Dance

Diaghilev's Russian dance company performed "The Midnight Sun" in 1915 to music by Rimsky-Korsakov. This highly nationalistic ballet was born of the patriotic emotions of "Russian artists in exile through the fortunes of war..." (Lawson, 1964, p. 117).

The works of 20th century choreographers and dancers Martha Graham, Mary Wigman and Kurt Jooss were influenced by wartime experiences, a fact to which all three alluded in their writings.

Martha Graham created "Immediate Tragedy" and "Deep Song" (with music by Henry Cowell) out of her concern about the Spanish Civil War. "Deep Song" was performed in a benefit concert for "Spanish democracy" in January 1938 (Stodelle, 1984, p. 100).

During the Nazi regime Kurt Jooss fought to keep the Jewish members of his dance troupe and narrowly escaped detention in a concentration camp himself. Jooss's famous work "The Green Table" (1932) has been described as a cynical satire about war, in particular, the institution of "peace talks" (Plate 4). Jooss criticized those who stood to gain power and wealth through war, and the piece gained immense popularity during the war years (Markard, Anna and Hermann, 1985).



Plate 4, The Green Table, Jooss. Markard, 1985, p. 44

The third dance of Mary Wigman's Shifting Landscape (1929), "Face of Night," was inspired by Wigman's intense emotional reaction to having seen the German Soldiers' Cemetery in the Vosges mountains (Wigman, 1966, p. 26).



Plate 5, Dance of Niobe, Wigman. Wigman, 1966, p. 83

The myth of Niobe, whose children were killed one after another by arrows, was the subject of Wigman's "Dance of Niobe" (1942). The choreographer wrote that the story was

her vehicle to express the torment which she had experienced during the war. She recalled a night in a bomb shelter and the anguish which the mothers felt for their children. One particular expectant mother feared that her child would be born in the shelter and cried because her husband was at the front and could not be with her (Plate 5).

Wigman wrote: "We who have gone through and survived it are marked. We cannot forget it. We don't want to forget it. We must not forget it. The agony, the, misery, the grief, the fear, the restless waiting, and the sightless despair of the mothers during the war..." (Wigman, 1966, p. 82).

Music

The political developments beginning with the American Revolution and continuing through the 19th century in Europe led to an explosion of interest in nationalistic music on the continent. In the 19th century program music based on themes of war and incorporating national tunes and tales of national heroes were extremely popular. Machlis cited works such as Weber's opera Der Freischutz (1821), Tchaikovsky's Overture of 1812, and compositions by Chopin and Liszt in his discourse on the importance of military conflict in shaping Romantic musical trends. More and more nationalistic music was produced extolling the natural beauty, the national heroes, and the native music of the many individual

European countries. By the 20th century, the folk songs and dances of certain countries were so commonly identified with their homelands that during World War II the performance of Chopin's Polonaises were forbidden by the Nazis in Germany because of their association with the despised enemy (Machlis, 1963).

World War I had several effects on music. Although the change was already underway, many authors speak of the shift to atonality in music during the war period: "Dissonance resolving to consonance was, symbolically, an optimistic act. It affirmed the triumph of rest over tension, of order over chaos. Atonal music, significantly, appeared at a time in European culture when belief in that triumph was sorely shaken" (Machlis, 1963, p. 537). Another oft-mentioned effect which World War I had on music was that many works need to be scaled down. Because of reduced manpower and financial resources, it simply became necessary to write for smaller groups of musicians and instruments. Stravinsky's L'Histoire du soldat (1918), a dance drama "for four characters who speak, mime, and act" is accompanied by "a seven-piece band consisting of violin and double bass, clarinet and bassoon, cornet and trombone, and a drummer who plays various percussion instruments" (Machlis, 1963, p. 545). The subject matter is pointedly war-related; a Russian soldier deserts and sells his soul to the Devil.

Among the more serious treatments of war by musicians in the 20th century, and certainly indicative of a more realistic and grim view of war, are Benjamin Britten's War Requiem (1961), in which he combined a Requiem text with the poetry of war poet and victim Wilfred Owen, and Schönberg's cantata A Survivor from Warsaw (1948), based on the Nazi persecution of the Jewish people. Schönberg wrote his own text, commemorating the Jews who lost their lives at the hand of the Nazis.

CHAPTER III
DEVELOPMENT OF KEYBOARD
WORKS ON WAR THEMES

The keyboard battle piece or "battaglia" was a popular genre from the 16th through the 18th centuries. The Harvard Dictionary of Music defines a battle piece as one in which "the fanfares, cries, drum rolls, and general commotion of a battle are imitated" (Apel, 1975, p. 86). Musical figures suggesting the rhythms of marching feet, the drones of bagpipes, bugle calls, national anthems, and other patriotic or religious tunes were quite often incorporated in battle pieces.

One of the earliest examples of the keyboard battle genre is found in My Ladye Nevell's Book, a collection of works by the English composer William Byrd (1543-1623). It is dated 1591 and titled "The Battell." In Men, Women and Pianos Arthur Loesser listed some of the headings notated in that music:

...the souldiers' sommons, the marche of footemen, the marche of horsmen, the trumpetts, the Irishe marche, the bagpipe and the drone, the flute and the droome, the marche to the fighte...the retreat, the buriing of the dead, the morris, Ye souldiers dance...(Loesser, 1954, p. 167)

Girolamo Frescobaldi (1583-1643), one of the most important Italian keyboard composers of his time, wrote a piece for organ entitled "Capriccio di battaglia" which

F. E. Kirby mentioned in his book A Short History of Keyboard Music (1966). Kirby also cited a battle piece by Johann Kasper Kerll (1627-1693) entitled "Cappriccio Cucu," in which "fanfare-like themes, rapidly repeated notes, martial dotted rhythms, and scale runs" were used (Kirby, 1966, p. 93) (Example 1).

Example 1, Kerll, "Cappriccio Cucu," Kirby, p. 93



Johann Kuhnau (1620-1722) included two character pieces describing battles in his collection of harpsichord compositions Musikalische Vorstellung einiger Biblischer Historien (Presentation of Sundry Biblical Stories). The first sonata of this opus portrays the fight between the boy David and the giant Goliath. Among the musical devices are the inclusion of the chorale melody "Aus tiefer Not" for the Israelites' prayer before battle and a fugue to represent the retreat of the enemy (Kirby, 1966).

The French organist Francois Dandrieu (1682-1738) published a set of harpsichord pieces entitled Les Caracterès de la Guerre in 1724. The subtitles include the

march, the charge, the fight, and the victory. Arthur Loesser quoted a passage from Dandrieu's preface, describing the attempt to produce cannon shots on the keyboard:

In that section of the Caractères de la Guerre that I call "The Charge" there are several places named "cannon shots" that are indicated only by four notes forming a complete chord. But in order better to express the noise of the cannon one may, each time, in place of these four notes, strike the lowest notes on the keyboard with the entire length of the hand. (Loesser, 1954, p. 170)

During the second half of the 18th century the battle genre flourished. A part of the popularity of battle pieces is attributed to "the wars that roiled Europe almost continuously from Valmy (1792) until Waterloo (1815)" (Loesser, 1954, p. 169). A legion of such works were produced, all employing nearly identical musical devices and described by many writers as shallow in character but with titles commemorating various battles familiar to the populace. Loesser remarked that those battles which were closer to home usually sold more music. Johann Wanhal enjoyed a fine success with "The Battle of Würzburg" (1796), and very soon thereafter he published "The Threatening or the Liberation of Vienna, a military, heroic composition, a companion piece to "The Battle of Würzburg" (Loesser, 1954, p. 169). Such lengthy titles were common.

Wolfgang Amadeus Mozart wrote a set of "contredanses" on a battle theme called "La Bataille." Although his operas were often said to be full of political satire, Mozart never

alluded to the his feelings about war in any of his surviving letters or documents (Grout, 1988, p. 311). This lack of commentary about matters of war seemed to be the rule rather than the exception with composers of the 18th century.

A work by Johann Hummel bears the intriguing title "Waltzes with Trios and a Battle-Coda for the Apollo Rooms." The fact that the battle music was used to close a group of waltzes raises the question of how seriously the composer felt about the consequences of war.

The enthusiastic acceptance of the battle genre continued to grow until the mid-point of the 19th century. Loesser cited contributing factors to the widespread popularity of battle pieces: the emotional excitement such pieces produced, the rise of the middle class (and therefore, increasing numbers of young girls studying piano who were anxious to secure pieces which were titillating, but relatively easy to play), and the fact that cheaper printing costs made the music more accessible to the general populace (Loesser, 1954).

There had grown up large numbers of crude people with money to spend; the childish imagery of these compositions was suitable to the limitations of their understanding; the noisiness and length of the pieces, added to the great pith and moment of the events with which they pretended to deal, gave the good Philistines the feeling that they were getting a lot for their money. So far as they were concerned, clamor rhymed with glamour. (Loesser, 1954, p. 169-170)

The rapid improvement of the piano and its acceptance as a vehicle for personal expression contributed to the success of the battle piece. Kirby alluded to the "cardinal tenet of Romanticism, the ability of music to express or suggest ideas, emotions, and impressions of various sorts" (Kirby, 1966, p. 311). "Reshaped, enlarged, and mechanically improved, it had been made capable of producing a full, firm tone at any dynamic level, of responding in every way to demands for both expressiveness and overwhelming virtuosity. The piano was the supreme Romantic instrument" (Grout, 1988, p. 668). A solo player could produce ten sounds at once; the percussiveness of the piano served perfectly to portray marching feet and drum cadences; and the pedals blanketed the musical canvas with fog. Piano builders added more and more pedals to produce special effects. As many as eight pedals on an instrument were used to mimic battle sounds such as cymbals, triangles, drums, and cannons (Loesser, 1954). One such instrument even had figurines on either side which turned a circle when a certain pedal was engaged.

One of the earliest written accounts of the reaction of certain keyboard composers toward political situations and wartime circumstances deals with a work by Ludwig van Beethoven, and is usually included in discussions of the battle piece genre. In 1813 Beethoven wrote "Wellington's Victory, or the Battle of Vittoria," first for a "musical

automaton" invented by J. N. Mälzel, then for orchestra, and finally for piano. The piece commemorated an English victory over Napoleon's forces. According to John Burk, Beethoven collaborated with Mälzel, allowing Mälzel to decide on the musical scheme of the composition. "The tune of 'Rule Britannia' should triumph over 'Malbrouck s'en va-t-en guerre,' and 'God Save the King' should cap all, fully fugued" (Burk, 1943, p. 171). Burk speculated that Beethoven's motivation for the project was twofold: it seemed a good financial move, and it provided a tool to express his disdain and contempt for Napoleon. "'It is certain,'" he noted in his sketchbook, "'that one writes most gratefully when one writes for the public; also that one writes rapidly'" (Burk, 1943, p. 171). The work brought a good deal of attention to Beethoven.

Another account also addressed Beethoven's feelings of animosity toward Napoleon, relating that a particular friend, along with others in his company, saw Beethoven's Sinfonia Eroica (written in 1803 and published in 1806) on a table with the title Bonaparte inscribed on its first page. When the same individual informed Beethoven that Bonaparte had declared himself emperor, Beethoven became enraged and tore the title page in half. Bitterly disappointed, he said: "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of man... think himself superior to all men, become a tyrant!" (Hamburger, 1971,

p. 30). According to the account, only afterwards was the piece entitled Sinfonia Eroica.

There has also been much debate over the effect that the Russian invasion of Poland wielded on the work of Frédéric Chopin. Chopin never directly mentioned any works in connection with the invasion. However, several different versions of his diary entries reflect the extreme fear which he felt for the lives of family and friends who were in Warsaw at the time. An entry dated 8 September 1831, reveals his agony:

But perhaps I have no mother, perhaps some Russian has killed her, murdered...My sisters, raving, resist...father in despair, nothing he can do...and I here, useless!...Sometimes I can only groan, and suffer, and pour out my despair at the piano! (Opienski, 1971, p. 148)

E. L. Voynich, translator for Henryk Opienski's collection of Chopin letters, expressed bewilderment at how Chopin could have played concerts for the enemy and even accepted gifts from the Russian Tzar and then written such hysterical words:

What Chopin must have suffered...we can guess from the music composed during those terrible days; it is easy to believe that his imagination was haunted...but that...such music could come from the same hand (which accepted a diamond from the Tzar) is surely somewhat strange...

Voynich explained that since Dr. Opienski assured him the version of the diary which included Chopin's ravings over the Russian invasion was accepted by all Polish Chopin

scholars, Voynich would not exclude the questionable passages.

...Dr. Opienski assures me that "no Polish biographer ever doubted the Tarnowski version; and mentions, as a psychological corroboration which should set my doubts at rest, that very coincidence with the music which first aroused them.

In deference to his conviction, I include the fragment. Since the diary no longer exists and all the persons connected with it are dead, each reader must decide for himself whether he can reconcile this kind of thing, either with the raging passion of the D minor Prelude and C minor Etude or with the stifled agony of the E minor Prelude. The human mind is a queer jumble, and it is possible that Chopin really did write like that. (Opienski, 1971, preface)

Although in Europe the popularity of the battle piece as a genre began to wane in the mid-19th century, fascinating material exists which sheds light on Robert Schumann's reaction to war and on the music he created to express his enthusiasm for the cause of the freedom fighters during the German Civil War of 1848 and 1849.

Battle pieces remained quite popular in America through the American Civil War. Charles Grobe, an immigrant from Germany and a piano instructor at Wesleyan Female Seminary in Wilmington, Delaware, published battle titles including "The Battle of Port Royal" and "The Battle of Roanoke Island: Story of an Eye Witness," in the first years of the Civil War (Loesser, 1954). Biographies and published diaries of two more American Civil War period composers, Theodore Von La Hache and Louis Gottschalk, yield material

relative to the effect of war on piano composers and music in the United States.

The war-related works of European Robert Schumann and Americans La Hache and Gottschalk then provide a logical point of departure to chart the developments in the battle genre over the period from the mid-19th century through World War II and to trace the diverse and changing attitudes held toward war among the ranks of piano composers through those same years.

CHAPTER IV

1850-1900

Robert Schumann

Germany was in revolution in 1848 and 1849. Richard Wagner became quite involved in the political unrest, speaking out for the rebels and, eventually, fleeing his homeland in order to avoid arrest.

Although Schumann intellectually supported the idea of a republic, he shared his views only with close friends. Because of the fighting in Dresden, he and his family withdrew to the village of Kreischa. The Revolutionaries were defeated and punishments were handed out. One account reported 26 students shot and dozens of people thrown out of windows to their death. Schumann's wife Clara wrote in her diary:

It is too abominable to have to live through such things! And this is how men have to struggle for their scrap of liberty! When will the time come when all men will have equal rights? How is it possible that the belief held by the nobility that they are a different race from us bourgeois can have remained so firmly rooted in them for such ages past? (Basch, 1931, pp.186-187)

Schumann recorded the events of the revolution in his diary as "ghastly," but wrote music which mostly reminded his wife "...of spring, joyful as the blossoms" and Clara remarked that "the external terror awakens his inner poetic feelings in such an entirely opposite way" (Ostwald, 1985, p. 220). Peter Ostwald called this "consistent with a

personality that was always striving to maintain solitude and avoid external discomfort" (Ostwald, 1985, p. 220).

Though the country was in turmoil, Schumann worked at full steam. In a letter dated April, 1849, he wrote to his friend Ferdinand Hiller:

I have been very busy all this time; it has been my most fruitful year. It is just as if outward storms drove one more into oneself, for only in my work did I find any compensation for the terrible storm which burst upon me from without.
(Chissell, 1965, p. 72)

Indeed, more than twenty works were completed during 1848 and 1849, including Album für die Jugend, Opus 68, and Waldszenen, Op. 82, for piano.

The only published music which bore any reference to the war going on around him was Four Marches, Opus 76. Schumann described them as "republican" and wanted at first to publish them under the title 1849. It is said that close friends called them his "Barricade Marches" (Sadie, 1980, p. 149). A letter to his publisher expressed Schumann's enthusiasm for these new works:

You receive herewith some marches...not the old Dessauer type...but, rather republican. It was the best way I could find to express my excitement...these have been written with real fiery enthusiasm. (Chissell, 1948, p. 93)

He also wrote to Liszt:

I enclose a novelty...IV Marches...I shall be pleased if they are to your taste. The date they bear has a meaning this time, as you will easily see. O time--O princes--O people! (Chissell, 1948, p. 94)

There are other marches in Schumann's output for piano, many energetic and brilliant in nature. Schauffler cites the kinds of marches that are so characteristic of Schumann. His list includes the first piece of the Novelletten collection, Opus 21; the middle movement of the Fantasie, Opus 17; the finale of the Fantasiestücke, Opus 12; the "Soldiers March" from Album für die Jugend, Opus 68; and the last piece of Carnaval, Opus 9 (Schauffler, 1945). Almost all of these works include directions for interpretation such as "decisive," "gaily," "very marked," "with energy," "with force," or "with good humor." The B section of the Carnaval finale is especially buoyant in style. Only the marches from the Fantasie, Opus 17, and Carnaval, Opus 9, are of larger proportions. The others are short to moderate in length.

Four Marches, Opus 76, however, is the only set of marches that Schumann ever published, and the marches seem intended to be performed as a group. Several factors point to this conclusion. First, the key scheme of the four pieces lends itself to a unified performance; i.e., E flat major, G minor, B flat major, and a return to E flat major. Secondly, there is an orderly variety of mood represented in the four pieces. All four marches are in ternary form, with the first, third, and fourth ending in codas.

The opening march begins with great energy and decisiveness, and the immediate repetition of the first

statement on a higher pitch level begins to paint a rather idealistic and uplifting picture of the nobility of war (Example 2).

Example 2, Schumann, Op. 76, #1, mm. 1-5

• Colla più grande energia

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Although the use of cross-rhythms is not uncommon in Schumann's works, the strength of accented duplets outlining cadence chords is compounded by bugle calls and fanfares written in triplet configuration. The effect of this combination of rhythmic notation is quite exciting (Example 3).

Example 3, Schumann, Op. 76, #1, mm. 21-23

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The poignant C minor middle section utilizes predominately descending melodic movement along with downward

resolving suspensions, dipping and soaring in a freely emotional statement of yearning or passion (Example 4).

Example 4, Schumann, Op. 76, #1, mm. 34-37

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The grand mood of the initial section returns and then the coda serves as an exciting call to arms, incorporating trumpet figures, triplets and dotted note rhythms (Example 5).

Example 5, Schumann, Op. 76, #1, mm. 87-95

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The stage is set for the turbulence of the second march by two startling and forceful chords, the first one resolving to the dominant and the second resolving to the tonic. A passionate and broad sweeping melody establishes the tonal center of G minor (Example 6).

Example 6, Schumann, Op. 76, #2, mm. 1-9

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However, the character of this march is one of unrest and upheaval. This is created in part by the use of constant chromaticism and modulation. As if the sun breaks through and bestows welcome light after a storm, the middle

section begins in tranquility. The triplet rhythmic flow and dotted rhythms give way to a more leisurely duple division of the beat. A dialogue commences between melodic legato patterns which alternately descend and climb upward again, creating a subtle rocking motion (Example 7). The spell is broken when the A section returns and the storm resumes.

Example 7, Schumann, Op. 76, #2, mm. 37-40

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The third march, "Lager-Scene" (Camp Scene), is quite remarkable in that it is the only titled march in the set and that it begins in a very subdued, introspective vein, an unusual quality for a march. The atmosphere of a sleeping camp is established in the music by the limited melodic span, the quiet dynamics, and the ostinato pattern of a repeated second. There is no rousing march pattern here. The original statement of the theme is built on a dominant seventh chord, which is repeated a second and third time at successively higher pitch levels, creating a certain restlessness and sense of anticipation. Mesmerizing thematic

musings end on the seventh of the chord and are interrupted by rhythmically straightforward and chordal resolutions (Example 8).

Example 8, Schumann, Op. 76, #3, mm. 1-7

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The middle section of this march becomes more emotionally agitated, alternating between moods of boldness and retreat. Melodic contour is angular, with many wide leaps and tension is increased by the shift to repeated triplet patterns. Displacement of basically chromatic chords to the distance of an octave leaves the listener thrown off balance and disoriented (Example 9).

The returning A section brings order once again and the coda seems to provide a quiet benediction to the peaceful scene. Pianissimo dynamics, repeated notes on the tonic, the statement of the opening theme on the tonic, and the pedal points on the tonic chord all serve to replace whatever doubts there may have been with quiet optimism

whatever doubts there may have been with quiet optimism
(Example 10).

Example 9, Schumann, Op. 76, #3, mm. 31-33

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Example 10, Schumann, Op. 76, #3, mm. 69-81

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The final march begins with power and great resolve. Strong, full chords and martial dotted rhythms abound. One has the sense of an epic tale unfolding (Example 11).

Example 11, Schumann, Op. 76, #4, mm. 1-6

Energico, con fuoco

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The B section of the closing march takes an unexpected turn into a free, rhapsodic statement of joy. While it is not a direct quote of the French "Marseillaise," the melodic contour and the rhythmic values of this theme call forth the spirit of the patriotic French anthem. The anthem fragment is answered by parallel voice movement which sounds quite choral in nature (Example 12).

Example 12, Schumann, Op. 76, #4, mm. 34-43

Sehr gehalten
Molto sostenuto

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A resounding military tone returns with the restatement of the A section, and the coda quotes several fragments from the opening section of the first march (Example 13).

Example 13, Schumann, Op. 76, #4, mm. 101-108

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Similarities can be found between Opus 76 and the other marches of Schumann. The easily remembered melodies, the dotted rhythms and often used triplet figures, the walking bass lines, and chromatic melodic passages, as well as wide leaps and abrupt harmonic shifts are universal traits. The first and last marches in Opus 76 begin in much the same vein of energy and boldness found in the opening bars of the marches from Carnaval, Opus 9, Novelletten, Opus 21, and Fantasie, Opus 17 (Example 14: A, B, and C).

Example 14: A. Schumann, Op. 9, mm. 1-6; B. Schumann, Op. 21, mm. 1-6; C. Schumann, Op. 17, mm. 1-7

A

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B

Markiert und kräftig M.M. $\text{♩} = 108$
Marcato e con forza

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C

Mäßig. Durchaus energisch M.M. $\text{♩} = 66$
Moderato. Sempre energico

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Example 15: A. Schumann, Op. 76, #1, mm. 80-82; B. Schumann, Op. 99, #5, mm. 56-58; C. Schumann, Op. 9, mm. 61-67

A

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B

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C

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There is also a resemblance between the chordal triplets just before the coda of the initial Opus 76 work and similar passages in Opus 99, #5 and the finale of Opus 9 (Example 15).

Both Opus 76, #2 and Opus 111, #3 begin in minor keys with forte dynamics and melodies which alternately soar and fall (Example 16).

Example 16: A. Schumann, Op. 76, #2, mm. 1-6; B. Schumann, Op. 111, #3, mm. 1-4

A

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B

Kräftig und sehr markiert M.M. $\text{♩} = 96$
Con forza, assai marcato

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The coda of the third march has a quality reminiscent of the coda of Opus 12, #8. Both use fragments of earlier melodies in very quiet restatements and decelerating rhythmic pace (Example 17).

Example 17, Schumann, Op. 12, #8, mm. 85-96

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There is a notable similarity between the opening bars of the coda in Opus 76, #1 and the harmonic and rhythmic patterns used in like passages of the earlier Opus 17 (Example 18).

However, the marches of Opus 9, Opus 21, and Opus 17 Opus 76 are unlike in overall mood. The Opus 9 finale sustains its rhythmic drive until the conclusion. Although the dynamics change and there is variety in the figuration, a feeling of "angst" such as appears in the middle of Opus 76, #1 never occurs in Opus 9. The Novelletten march breaks from its martial, aggressive opening into a flowing, hymn-like melody (Example 19) while the middle of the first Opus 76, #1 cries and moans.

Example 18: A. Schumann, Opus 76, #1, mm. 85-90;
B. Schumann, Opus 17, mm. 18-22

A

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B

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Example 19, Schumann, Opus 21, mm. 21-24

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The Opus 17 march is quite dramatic, but it also has periods of playfulness which are not to be found in Opus 76 (Example 20).

Example 20, Schumann, Opus 17, mm. 140-145

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Liszt praised the Opus 76 marches, saying they were "carved upon boulders." Schumann's wife, Clara, described them as "most brilliant and original. They are folk-marches

that make a magnificent effect" (Schauffler, 1945, p. 213). Much later, a Schumann biographer, Robert Schauffler, would describe them as "ratty" and "banal" (Schauffler, 1945, p. 354).

And with the four military Marches, Opus 76, finished May 15, the violent character of the present seems at last to have percolated to Robert's remote consciousness, though not at all to the advantage of the music. (Schauffler, 1945, p. 213)

It is well-known that Schumann viewed music as having "a meaning beyond mere sweet sound" (Bedford, 1971, p. 246). "His sketchbooks make it clear that he often cherished a theme or a harmonic progression not only for its intrinsic sake, but because it recalled to him the precise moment and mood in which it was conceived" (Sadie, 1980, p. 850).

In June of 1849 Schumann wrote a letter of thanks to a music critic who had evidently complimented his work and somehow confirmed its relevancy to current events in his homeland. Schumann spoke eloquently of his desire to mirror the events and spirit of all that was happening in his country:

Yes, the faculty of making music that carries in it something of the joy and sorrow of our time, has, I think, been given to me in greater measure than to some others. And your endeavor to show your readers the extent to which my music has its roots in the present day...gives me real pleasure and spurs me on to higher efforts. (Bedford, 1971, p. 246)

While debate could be endless concerning the artistic or technical merit of the marches in Opus 76, there is a sense of personal statement recognizable upon examination of the works. Schumann not only applauded the brave efforts of those fighting for their right to representation and choice in matters which would affect their lives; he also attempted to express, through his music, his enthusiastic support for their cause. Schumann was eager for his friends to know that Opus 76 was intended to be unique in his output. The marches are heroic, passionate, sometimes quiet and reflective, and end on a victorious note. Stately rhythms and massive chords are often interrupted by rapturous outpourings of emotion. There is something quite "Republican" in that gesture.

Louis Moreau Gottschalk

Louis Moreau Gottschalk (1829-1869) was the first American composer and performer to gain international acclaim (Hutcheson, 1969). He was trained in New Orleans as a child, and then left for Paris at age eleven to study with the masters there. His music reflected his roots, for it was filled with melodies and rhythms from his childhood experiences in New Orleans. Two of his early works, "Bamboula: Danse des nègres," and "La Savanne: Ballade creole," brought him instant popularity in 1849.

In 1851, a French music critic wrote:

At the moment when he seems to be caressing a melody, producing tones which are faintly audible, he suddenly draws from the keys a hurricane of sound, overwhelming his audience by his unanticipated power. But it is not by contrasts skillfully managed, not by sudden shifts from the gentle to the stormy, that he succeeds in electrifying his hearers...It is his inspiration, alive and abundant, the reflection of a poetic sense, innate and deeply felt, which enables him to win such applause and such triumphs. (Loggins, 1958, p. 100)

Another writer said:

...The novelty which marks him as a significant artist is due to the fact that, after forming his talent by solid studies, he has allowed his fancy to wander freely in the savannas of his native country. He has recreated for us the colors and perfumes of America...(Loggins, 1958, p. 100)

Gottschalk was well received in Europe, drawing good crowds and enjoying financial success as a young man. During the year 1851 Gottschalk lived and performed in Spain and became quite close to the royal family. Aware that the Spanish favored virtuosic and theatrical piano playing, he wrote a piece depicting a battle scene for ten pianos entitled "El Sitio de Zaragoza" (The Siege of Zaragoza). In performance, Gottschalk reserved all the cadenzas for himself. The Spanish audience received the battle piece with great enthusiasm.

Gottschalk returned to America in 1853 to make his debut as a professional in his native country. In Philadelphia, Pennsylvania, he played "Fragment from the Symphony 'The Battle of Bunker Hill'." The piece was in

reality a part of "El Sitio de Zaragoza" with the Spanish melodies replaced by "Yankee Doodle," "Hail Columbia," "The Star-Spangled Banner," and two songs by Stephen Foster, "Oh, Susanna" and "Old Folks at Home."

The playing of the piece was an experiment. Gottschalk wished to see the effect upon Americans of their own national music. He found that it stirred the Philadelphians as he had not believed an American audience could be stirred... He renamed the medley "National Glory" and decided to use it frequently in future concerts. (Loggins, 1958, p. 125)

He would later again change the title, this time to "American Reminiscences" (Loggins, 1958).

Because of self-imposed financial responsibility for his family, an adopted son, a son born out of wedlock, and the debts of his deceased father, Gottschalk was constantly preoccupied with the need to earn great sums of money. He kept a gruelling travel and performance schedule to that end and had a keen sense for writing music that the public would buy.

Gottschalk had been playing and teaching in Cuba for some time when the Civil War broke out in America. Because of his personal convictions about slavery, he had freed his own slaves several years before the fighting began. Gottschalk believed so strongly in the concepts of freedom and democracy that he could not sympathize with the withdrawal of the southern states from the Union. He went to the American consulate in Havana and swore allegiance to

the Union. He then returned to New York to begin a concert tour sponsored by Jacob Grau. Gottschalk was to give 85 recitals and travel 15,000 miles in the first four and a half months. He continued to travel and perform throughout the Civil War period.

During his travels Gottschalk kept a daily log. He told of crowded, noisy stations, with thousands of confused and frightened passengers packing cars for fifteen hour journeys. He wrote of long delays, waiting for convoys of soldiers to pass. He worried about the safety of the two grand pianos which travelled with him on the train. He spoke of being somewhat alarmed himself when the train was stopped on a bridge high over a river for more than an hour. Gottschalk complained about the vulgar language and actions of rough servicemen and then later repented because of the pitiful condition in which he saw wounded soldiers. He played for the enlisted men and officers and even gave a concert for the benefit of wounded soldiers in the fall of 1862 (Gottschalk, 1979). He spoke of seeing once handsome young men disfigured by injuries and starvation, of small children begging to carry soldiers' knapsacks, of a noble young man in rags sharing a handful of popcorn with three other hungry men, and of the air of "indifference and stoicism which the miseries and sufferings of war...had impressed on their countenance" (Gottschalk, 1979, p. 94).

On 22 February 1862, Gottschalk:

...was the one who stirred the house to a frenzy when, against a background of American flags, he played in honor of Washington's birthday his recently composed 'Union,' a fantasy based on 'Yankee Doodle,' 'Hail Columbia,' and 'The Star-Spangled Banner.' It was the first public performance of a work to be associated with the name Gottschalk until the end of the Civil War. (Loggins, 1958, p. 188)

Gottschalk dedicated the work to General McClellan. William Hall printed the piece, and its popularity was immense. Gottschalk played it almost everywhere he went, always reporting an extremely emotional and positive acceptance by the crowd. He was especially excited and nervous about playing a March 24th Washington, D.C., concert where President and Mrs. Lincoln were in attendance. However, Gottschalk was disappointed with his own performance and felt that "Union" "seemed to stir everybody in the house except the President..." (Loggins, 1958, p. 212).

He often reflected on what the size of the audience might be for a performance and how much money he might make. Planning a wartime concert in Baltimore, a city where loyalties were divided, he once wrote in his diary that he knew very well how he could insure a large audience:

It would be to announce that I would play my piece called "Union" and my variations on "Dixie Land"...the hall would be full of partisans of both sections, who certainly would come to blows. But I should make three or four thousand dollars. (Gottschalk, 1979, p. 66)

Gottschalk once wrote about a song by George Root which he particularly liked, "The Battle Cry of Freedom." He wrote: "...it has animation, its harmonies are distinguished, it has tune, rhythm, and I discover in it a kind of epic coloring, something sadly heroic, which a battle song should have" (Gottschalk, 1979, p. 182).

He might have described his own work, "Union," with exactly the same words. Indeed, there could be no better example of the typical early 19th century battle piece. The music begins in E flat minor, marked "maestoso" and "con bravura." Forte chromatic octaves and rapid arpeggios create a grand and dramatic mood. There follows a rather rhapsodic section with frequent interruptions by quasi-drum rolls, marked "con passione" and "agitato." After 43 measures of brilliant, virtuosic writing, and a cadenza, the "Star-Spangled Banner" theme is finally introduced. The right hand carries the melody in octaves with a harmonizing inner voice while the left hand plays a supportive, accompanying role. The character of the national tune is unusual, for the key is F sharp major, the dynamics are piano, and the mood indicated is "malinconico."

The texture is simple, but harmonically there are wonderful surprises. Unexpected colors occur in the midst of familiar chord progressions. For example, in measure 45 Gottschalk chooses to replace the traditional vi chord of this anthem with a somewhat startling major-minor seventh

sonority. The next harmony is even more inventive, featuring an almost jazz-like relationship between the top A sharp of the right hand and the B of the left hand (Example 21).

Example 21, Gottschalk, "Union," mm. 44-47

An unusual notation, but typical "Gottschalk" writing, commences at measure 60 when the melody is presented with a banjo effect (Example 22).

Example 22, Gottschalk, "Union," mm. 60-64

Spacious movement and sweet nobility are interrupted by a determined statement of the ending phrases of the song, and then the arpeggios and two-hand tremolos from the opening of the work return. Drum cadences and trumpet calls announce the tune of "Hail, Columbia" (Example 23).

Example 23, Gottschalk, "Union," mm. 92-95

The musical score for Example 23 consists of two staves. The right-hand staff (treble clef) contains a single-note melody with a rhythmic pattern of quarter notes and eighth notes. The left-hand staff (bass clef) contains close legato chords. The score is marked with *f* (forte) and *Stridente.* (shrieking) and *Vibrante.* (vibrating) in the first measure, and *mg. md.* (moderato) in the second measure.

This B-flat major section evokes a serious, reflective tone. It begins with a single note melody accompanied by close legato chords in the left hand (Example 24).

Example 24, Gottschalk, "Union," mm. 104-107

The musical score for Example 24 consists of two staves. The right-hand staff (treble clef) contains a single-note melody with a rhythmic pattern of quarter notes and eighth notes. The left-hand staff (bass clef) contains close legato chords. The score is marked with *Ben legato il basso.* (very legato in the bass) in the second measure.

After 24 bars of placid music, the left hand begins a "pianissimo" marching drum cadence. The drum cadence is constructed of a non-diatonic configuration, a favorite device in Gottschalk's music and a "sound effect" in the finest battle-piece tradition (Example 25).

After building to a thunderous "fortississimo" climax, the music returns to a hushed statement of the "Hail Columbia" melody, and the section closes with five measures of "pianississimo" drum rolls marked "perdendosi" (dying away).

Example 25, Gottschalk, "Union," mm. 126-128

The musical score for Example 25 consists of two staves. The upper staff is for the piano, featuring a melody in the right hand and full octave chords in the left hand. The lower staff is labeled "Drums" and contains a rhythmic accompaniment with various drum notations, including eighth and sixteenth notes, and rests.

Gottschalk's next clever stroke is to superimpose the tune of "Yankee Doodle" (right hand) with "Hail Columbia" (left hand) in full octave chords. After eight measures the roles are reversed (Example 26). One wonders what Gottschalk may next pull from his "bag of tricks."

Example 26, Gottschalk, "Union," mm. 163-169

The musical score for Example 26 is divided into two systems. Each system has two staves. The first system begins with a dotted line and the number "8" above the first staff, indicating an eight-measure repeat. The second system also begins with a dotted line and the number "8" above the first staff. The notation includes various piano techniques such as slurs, accents, and dynamic markings like *ff* (fortissimo).

The two themes are interrupted by fanfares and tremolos which build to "fortississimo" "con furia, rapido e strepitoso." Gottschalk is never the conservative when it comes to dynamics or virtuoso effects.

Once more the "Yankee Doodle" and "Hail Columbia" are combined, this time presented in a positive, resolute style, martial rhythms adding excitement to the unwavering confidence of the eighth-note march (Example 27).

The last six bars are written in triplet and dotted note patterns, and marked "Fortississimo," "Grandioso," "Allargando," and "Tutta la forza." The tonal center at the close is a triumphant E-flat major (Example 28).

Example 27, Gottschalk, "Union," mm. 179-183

Rapido e Strppitoso.

"YANKEE DOODLE"

Moderato. ff

"HAIL COLUMBIA."

"Union" was not in any way particularly different from Gottschalk's usual compositional style. Gottschalk was never one to use a good idea only once. He realized quite early that arrangements including national tunes of the country in which he performed could insure acceptance and good crowds. He thought nothing of inserting the native tunes of any diplomats or royalty who might be in attendance to replace the original melodies of another country. In fact, he quite delighted in being able to do so.

Example 28, Gottschalk, "Union," mm. 191-197

The musical score for Example 28, Gottschalk's "Union," measures 191-197, is presented in two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a first ending bracket labeled "8" above the treble staff. The music is marked *fff* and *Grandioso.*, featuring triplet markings above the treble staff. The tempo then changes to *Allargando.* The second system also begins with a first ending bracket labeled "8" above the treble staff. It is marked *fff* and *Tutta la forza.*, with a final *ff* marking at the end. The score includes various rhythmic values, including sixteenth notes and triplets, and dynamic markings such as *fff* and *ff*.

Many of the battle devices and some of the more striking features of "Union" can be seen in other nationalistic music which Gottschalk wrote. The unusual "banjo" notation mentioned earlier is also found in "Home Sweet Home, Charme Du Foyer, Caprice," 1862 (Example 29).

His "Military Polka (Drums and Cannon Polka)," c. 1861, has a one page introduction which is nothing but trumpet calls and drum rolls (Example 30).

Example 29, Gottschalk, "Home Sweet Home, Charme Du Foyer, Caprice," mm. 42-48

il canto ben marcato e tenuto e l'accompagnamento sen staccato.

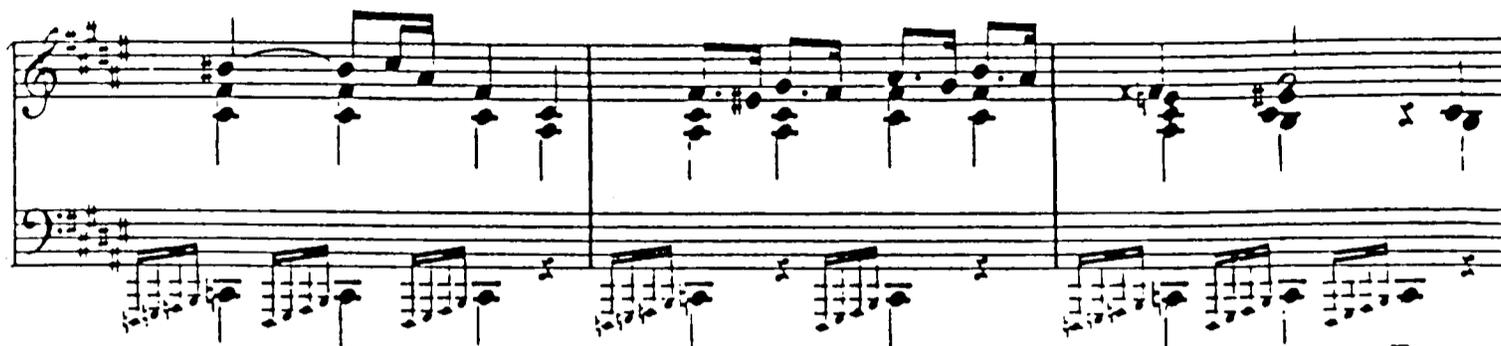
Ped.* Ped.*

Example 30, Gottschalk, "Military Polka," mm. 15-19

The "Grande Fantaisie triomphale sur l'hymne national bresilien" which he wrote in 1869 contains the same drum cadence and rhythm which accompanies part of the "God Save

the Queen" segment of "Union" (Example 31).

Example 31, Gottschalk, "Grande Fantaisie," mm. 178-180



This composition also incorporates a lengthy two-handed tremolo, which Gottschalk used so effectively to build dramatic tension in "Union." The idea for chromatic octave passages in "Union" had earlier been used by Gottschalk in "Chant du Soldat, Grand Caprice de concert," written in 1856 (Example 32).

Example 32, Gottschalk, "Chant du Soldat," mm. 201-204



Gottschalk's financial responsibilities increased and he apparently needed to maintain an extremely taxing concert schedule after his father's death in 1853. Subsequent music produced by Gottschalk was designed more to produce revenue than to achieve any real artistic merit. Robert Offergeld labelled the music of this period "'le style pianola': 'sad

titles, vox angelica melodies, pathetic barbershop harmony, thrilly tremolos, sweepy harp effects, and lots of runs on cue'" (Sadie, 1980, p. 266).

Gottschalk once wrote, "Music is a thing eminently sensuous. Certain combinations move us, not because they are ingenious, but because they move our nervous systems in a certain way" (Gottschalk, 1979, p. 75). Perhaps "Union" is not an ingenious composition, but it is a touching and exciting work which evokes sentiment and emotions of patriotism.

Whatever views the present generation may hold concerning the intrinsic value of Louis Gottschalk's music, during his lifetime the American populace considered him an exciting national figure and fervently admired "Union" as a beautiful and noble expression of patriotism in a time when their nation's security and tranquility were gravely endangered.

Whether or not "Union" was really a new and original idea, Gottschalk did dedicate the work to a popular military leader, set well-loved national tunes in a very positive fashion, and chose to play the piece repeatedly everywhere he went during the war. Obviously, mercenary motives played a role in Gottschalk's creativity, but then perhaps he was only more honest with himself and with others than less truthful artists may have been.

In any event, Gottschalk had serious philosophical thoughts about war. He recorded his reactions to a parade in Harrisburg:

The alarm sounds, the drums beat a call to arms. Military bands parade the streets, playing national airs; the national flag is borne amid cheers and produces indescribable enthusiasm... A little music, a great deal of noise, arms that glitter in the sun, and the crowd that looks on! Admirable simplicity of means, which would appear providential to me if I did not remember that both sides possess the same elements of enthusiasm, crowd, sun, and noise, and consequently the same sources of heroism.

On which side is the truth? Which are the martyrs? Which are the executioners? Jefferson Davis decrees thanksgiving to the Almighty for the manifest protection that He gives to the Confederate arms; Lincoln orders public prayers to ask of God continuance of His favor to the glorious starry flag, symbol of justice and of civilization; it is in the name of outraged liberty that the government at Richmond demands the national independence of the South and inflames the ardor of its troops in the name of the same liberty that at Washington electrifies the population of the North and puts on foot an army of a million men to repulse the pretensions of the South. Both, penetrated by the sanctity of their cause, cut each other's throats in emulation of one another, and die like heroes! Moral: man is a machine more nervous than thoughtful, a voltaic pile clothed like flesh, which gives off sparks and shocks when we know how to heat it. It is not for me to touch these great questions here in order to answer them, or to mix myself in the troubles that disturb my unhappy country...I have my opinions, but they matter little. (Gottschalk, 1979, p. 140)

Thomas La Hache

While Gottschalk championed the cause of the North through his music, there was another musician just as convinced that the purpose of the Southern Confederacy and its quest for freedom was in the right. Thomas La Hache was born in Germany and emigrated to New Orleans when he was just a teenager. He married and stayed in that city, teaching music and composing until he died. La Hache wrote many songs which were war-related, but he is also credited with several other war pieces which were meant for solo piano performance. La Hache published more piano war pieces than Gottschalk during the Civil War, but his works were also much shorter and less dramatic than Gottschalk's "Union." They were generally upbeat, straightforward pieces designed to entertain and bolster morale.

La Hache wrote two marches for piano in 1861; the "Grand Parade March of the 5th Company Washington Artillery" and a piano arrangement of the "Confederate's Polka March," which was popularized by the New Orleans Washington Artillery Band (Fields, 1973).

The "Confederates' Polka March" is a simple work in C Major. Its sprightly melody is sprinkled with acciacaturas and wide leaps and is supported by a conventional polka accompaniment (Example 33). The trio is in the subdominant and features a more tuneful theme (Example 34).

Example 33, La Hache, "Confederates' Polka March," mm. 1-4



Example 34, La Hache, "Confederates' Polka March," mm. 25-29



The "Grand Parade March" is a heroic military march in the key of F Major and is replete with triplets and dotted rhythms (Example 35). A B-flat trio provides contrast with a slightly more lyric melody (Example 36).

Example 35, La Hache, "Grand Parade March," mm. 1-4



Another work written by La Hache and published during the war is even more interesting. Warren Fields, in his dissertation about the life of La Hache, likened this piece, "The Bonnie Blue Flag," to the style of Louis Gottschalk (Fields, 1973). The composition was based on a popular

Example 36, La Hache, "Grand Parade March," mm. 39-47

Southern tune, a melody so often sung or whistled that, according to Fields, the Northern general who led the forces to occupy New Orleans outlawed the very act of doing so. "The Bonnie Blue Flag" is a series of variations. The work opens with two trumpet calls and a flurry of "con fuoco" 16th-note arpeggios (Example 37). Eight measures of the dominant seventh chord set the stage for the G major theme, which is then introduced in octaves by the right hand. The left hand provides a genial, buoyant accompaniment (Example 38).

Example 37, La Hache, "Bonnie Blue Flag," mm. 1-4

Example 38, La Hache, "Bonnie Blue Flag," mm. 13-22



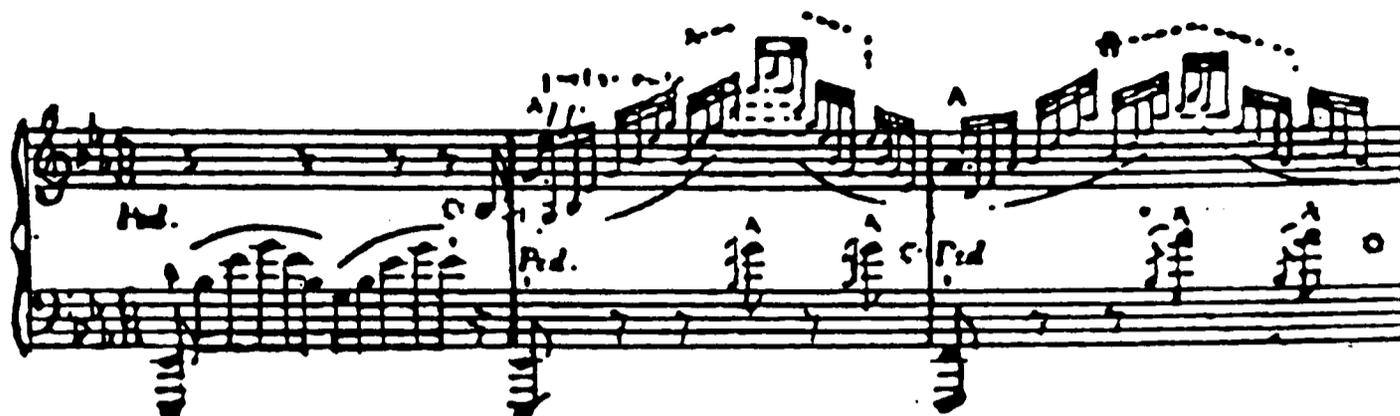
La Hache's harmonic language tends to be more predictable than that of Gottschalk, remaining quite simple throughout the set of variations. Variation I is marked "lento," with a middle-range sustained melody and upper register embellishments (Example 39).

Example 39, La Hache, "Bonnie Blue Flag," mm. 39-42



Variation II is in a contrasting "vivo leggiero" style. In Variation III, the key changes to E-flat Major and the tempo to adagio. The melody is divided between the hands, with arpeggiated embellishments above the theme (Example 40).

Example 40, La Hache, "Bonnie Blue Flag," mm. 75-77



A triumphant 4/4 march in the original key of G concludes the "Bonnie Blue Flag." Dotted rhythms and triplet melodic patterns lend a martial air (Example 41).

Example 41, La Hache, "Bonnie Blue Flag," mm. 100-104



Trumpet calls sound the tonic chord for the last thirteen measures. Although many of the same battle devices that Gottschalk's "Union" contains are found in La Hache's "Bonnie," the La Hache piece falls short of the artistic interest that "Union" generates, partly because there are no real surprises. The piece does demand virtuosic playing and includes a variety of tempi and dynamics.

The "Bonnie Blue Flag" could, as Fields put it, "...stir within the soul of any southern patriot, at any

time, the courage to stand fast in the face of the enemy" (Fields, 1973, p. 150). It must have been as moving to the patriots of the South as "Union" was to the supporters of the North.

Two other southern songs, "My Maryland" and "Her Bright Smile Haunts Me Still," were incorporated by La Hache in piano improvisations. Still more war-time piano titles published by La Hache were "The Alabama" from 1863, "Stonewall Jackson's Grand March" (an arrangement of Young's composition), "Elegy on the Death of Mme. G.T. Beauregard," and a piece called "Grand Fantasia on 'I've Fallen in the Battle,'" which Fields calls "highly descriptive" and inspired by "thoughts of the incredible loss of human life caused by the war" (Fields, 1973, p. 186).

The "Elegie" is a moving funeral dirge in the dark key of C minor (Example 42). The melody consists of slowly moving dotted notes, beginning with a dominant to tonic leap, rising to the third of the scale and falling downward. Embellishments are added in the lower registers of the keyboard, adding to the mood of despair and grief which the work evokes.

Example 42, La Hache, "Elegie," mm. 7-10



The trio moves to A-flat Major, and the melodic line is written in more even rhythmic values and frequent suspensions. The accompaniment changes to a broken chord pattern (Example 43).

After one statement of the trio theme, the subject is repeated with expanded range and the two hands covering much of the keyboard in a grand fortississimo. The mood then returns to the sorrowful opening atmosphere.

Example 43, La Hache, "Elegie," mm. 36-43

"Freedom's Tear, Reverie," published in 1861 by P.P. Werlein, carried this inscription by Mark F. Rigny:

Blest are the thoughts to mortals giv'n
 By freedom's proud career,
 And Sacred as the hopes of heav'n
 Is freedom's holy tear. (Fields, 1973, p. 146)

Fields identifies this composition as La Hache's only reverie and notes the varying moods which are represented, beginning with a directive for melancholy playing. It is

in a slow tempo in the key of D-flat major. The cantabile melody floats over a laconic left-hand pattern, which is reminiscent of a Bellini aria or a work by John Field in its overall effect.

The middle section is more overtly emotional, set in the key of F major, and built on "tremolo-like" repeated chords and fortissimo dynamics. This middle part is marked "fieramente" (Example 44).

Example 44, La Hache, "Freedom's Tear," mm. 29-30

The musical score for Example 44 consists of two staves. The right hand (treble clef) features a melodic line with many slurs and accents, appearing as a series of connected eighth notes. The left hand (bass clef) plays a rhythmic pattern of repeated chords, with a 'Ped' (pedal) marking and a fortissimo (ff) dynamic. The piece is in F major and 3/4 time.

The dreamy pensiveness of the first section returns, this time with a trilled pedalpoint added high on the keyboard (Example 45).

Example 45, La Hache, "Freedom's Tear," mm. 52-54

The musical score for Example 45 consists of two staves. The right hand (treble clef) has a melodic line with slurs and accents. The left hand (bass clef) features a trilled pedalpoint, indicated by a horizontal line above the staff and a 'Ped.' marking. The piece is in F major and 3/4 time.

Gottschalk once said that "friends and enemies, loyal and disloyal, Federal and Confederate, speak the same

language, have the same manners, the same faces or nearly so" (Gottschalk, 1979, p. 126). Gottschalk the Federalist and La Hache the Confederate used the same kind of musical language to individually champion opposing causes. Except for the fact that the tunes were recognizable symbols of the warring factions, a listener might have mistaken which of the two men had composed the work.

CHAPTER V

1900-WORLD WAR I

World War I brought a hideous new dimension to the meaning of war and destruction. Tanks and airplanes were utilized and machine guns and poison gasses brought agonizing death and disfigurement. Radio and telephone carried the news home and photographers recorded in gruesome detail the reality of death and devastation. The war wrought changes in the lives and working conditions of piano composers all over the world. In many countries these artists were forced to examine how they felt about their country and their personal responsibility for its protection. They also had to examine their commitment to their own work, their view of the purpose which art serves, and their understanding of humanity as a community.

Béla Bartók never referred to a correlation between the war and a particular opus but several times spoke of how the war had impaired his artistic endeavors. Before the fighting began, he had collected folk music on many study tours in Hungary, Rumania, and even North Africa. In a letter to Janos Busitia on 20 May 1915, he wrote:

My long silence has been due to the fact that every now and then I am thrown into a state of depression by the war--a condition which, in my case, alternates with a kind of devil-may-care attitude. In all my thinking there is a "ceterum censeo:" nothing matters, but to remain good friends with Rumania; it would be a grievous

thing to me to see my beloved Transylvania devastated, besides greatly hindering my prospect of finishing, or rather continuing, my work. (Demeny, 1971, p. 131)

Bartók worried about being pressed into military service but was rejected for "lack of stamina." Although his work of gathering and recording folk tunes was interrupted by the war and the transportation problems which it created, he continued to compose. He wrote, "I have even found the time--and ability to do some composing; it seems that the Muses are not silent in modern war" (Demeny, 1971, p. 132). In another letter dated 6 May 1917, Bartók expressed his frustration:

The steadily worsening world situation which, it seems, has ruined my career (collecting folksongs, I mean), for the most beautiful regions of all, Eastern Europe and the Balkans, are completely ravaged...To add to all these worries, my wife and son went to visit a relative, an army doctor in Marosvasarhely, just at the time when the place was invaded by the Rumanians. They escaped with the army, and for three weeks I had no news of them...It was probably this alarming experience which brought on my wife's illness--an infection of the lung...She is still not fully recovered, and I don't know what will happen. (Demeny, 1971, p. 132)

Although Bartók's piano music of the period bore no direct reference to the war, Janon Demeny, who collected and published correspondence from those years, concluded that Bartók's ballet The Wooden Prince (Op. 13, 1914-16), and his pantomime The Miraculous Mandarin (Op. 19, 1918-19) both reflected his strong feelings about the war and the ensuing revolution.

Bartók's opera, Bluebeard's Castle (Op. 11) composed in 1911, illustrates his search for a contemporary style which was nevertheless rooted in popular sources and through which he could combine music and language to make a fervently nationalistic declamation. This opera, together with the ballet "The Wooden Prince (Op. 13, 1914-16) written in the war years, and the pantomime "The Miraculous Mandarin (Op. 19, 1918-19) composed during the years of revolution, constitute an important trio of stage productions through which Bartók conveyed his message. (Demeny, 1971, p. 57)

Another European keyboard composer, Alban Berg, reported in 1915 that he was in a military hospital for treatment of asthma and added that he had sincerely attempted to serve his country, even if he should be dismissed from active service. He also disclosed that Kokoschka had been slightly wounded and that Webern was still in training (Norman and Schrifte, 1946). A letter written by Berg to Schönberg in 1914 had spoken of depression and "the feeling of helplessness at being unable to serve my country prevented any concentration on work" (Machlis, 1963, p. 578).

The life and career of Enrique Granados, the noted Spanish pianist and composer, was snuffed out on 24 March 1916, when a German submarine torpedoed the steamship Sussex on which Granados and his wife were travelling (Chase, 1947).

Paul Wittgenstein, an Austrian pianist, lost his arm in World War I. Wittgenstein wanted so much to continue his concert career that he commissioned works for left hand

alone from such composers as Richard Strauss, Norman Demuth, Maurice Ravel, Paul Hindemith, and Sergei Prokofiev.

Another pianist, Otaker Hollman, for whom Janáček and Martinů wrote pieces in 1926, suffered loss of limb in the war (Edel, 1980).

In Czechoslovakia Janáček enthusiastically supported his country and expressed great confidence in the role he felt Russia would have in contributing to the welfare of his people. Part of his Sonata for Violin and Piano was written in 1914 to celebrate the coming of the Russian troops (Vogel, 1962). Several years after the war he wrote the concerto for piano and winds for Otaker Hollman. The work, Capriccio, was originally titled Defiance. In the preface to the first publication Jarmil Burghauser said the piece was intended to express Janáček's admiration for Hollman's determination to continue his art in spite of what the war had done to him. Burghauser continued that this motivation and "...the clash with the drastic realities of war and its aftermath, form[ed] the spiritual content of the work" (Vogel, 1962, p. 357).

Anton von Webern enlisted in the military but was later discharged because of poor eyesight. Walter Piston served in the Navy band during World War I. Ernest Krenek left Europe and came to America because of the war. Paul Hindemith lost his father in a battle at Flanders and also served himself, playing in a military band.

The British composer Cyril Scott expressed his patriotism by writing several nationalistic works. One such piece was Britain's War March (1914), a work for piano which included the melodies of "Rule Brittania," "God Save our Gracious King," and the French "La Marseillaise" (Darson, 1979).

The American piano composer Charles Ives (who also maintained a successful insurance business) was deeply disturbed by the war, writing that he accomplished very little after the war began:

My...things [were] done mostly in the twenty years or so between 1896 and 1916. In 1917, the war came on and I did practically nothing in music. I did not seem to feel like it. We were very busy at the office at this time with the extra Red Cross and Liberty Loan drives, and all the problems that the War brought on. As I look back, I find that I did almost no composing after the beginning of 1917. (Cowell and Cowell, 1974, p. 75)

Ives was outraged at the acts of aggression which Germany committed, but he also wrote that he believed all wars were fought by countries hungry for more power and land. He felt profound grief for the loss of American lives in battle and wrote several songs expressing his sadness, often incorporating bits of patriotic tunes in them. Gertrude Sanford wrote that many times when the war was discussed, Ives would become so upset that he could not speak (Perlis, 1974). One piece written in reaction to Germany's invasion of Belgium, "Sneak Thief," compared the

Kaiser's "moral cowardice with the 'aural cowardice' of German musicians who stuck to easy music" (Rossiter, 1975, p. 129). Frank Rossiter described the day Ives heard that the Germans had torpedoed the Lusitania:

On the day of the sinking, he had a democratic experience that deeply affected him. Having left work, he was waiting for the elevated train at Hanover Square in the financial district, where there was a large crowd on the platform. Everyone was appalled by the awful disaster, and there was fear that America would now be drawn into the war. An organ grinder on the street was playing a tune, and one by one the people waiting--first a workman, then a banker--began to sing or whistle or hum the chorus. The singing swelled to great proportions, as a release for what everyone was feeling. Even after the train had come and gone, 'almost nobody talked--the people acted as though they might be coming out of a church service. In going uptown, occasionally little groups would start singing or humming the tune.' Ives was impressed that the tune 'wasn't a Broadway hit, it wasn't a musical comedy air, it wasn't a waltz tune or a dance tune or an opera tune or a classical tune, or a tune that all of them probably knew. It was...the refrain of an old Gospel Hymn that had stirred many people of past generations'...In the Sweet By-and-By. (Rossiter, 1975, p. 130)

This experience eventually found expression in Ives' Second Orchestral Set in the third movement titled "From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose."

Claude Debussy

Claude Debussy, born in 1862, the year Gottschalk wrote "Union," was ill with cancer during World War I and died in the spring of 1918. He was described by those who knew him as refined, exacting, quiet, witty, tender, compassionate, and "often anxious and possessed by a curious sense of guilt" (Schmitz, 1950, p. 5).

Debussy's first response to the onset of war in 1914 was to cease all work. "He regarded composition as impossible and, with France in such travail, was opposed to performances of his works abroad. France, he said, could neither laugh nor weep while so many of her sons were heroically facing death" (Thompson, 1937, p. 225). He wrote to Durand: "All this makes my life intense and troubled. I am just a poor little atom crushed in this terrible cataclysm. What I am doing seems so wretchedly small. I've got to the state of envying Satie who, as a corporal, is really going to defend Paris" (Lockspeiser, 1965, p. 97). Soon after that he said, "My age and fitness allow me at most to guard a fence, but if, to assure victory, they are absolutely in need of another face to be bashed in, I'll offer mine without question" (Lockspeiser, 1965, p. 97).

...It is almost impossible to work. In truth, one hardly dares to for the side-issues of the war are more distressing than one imagines...Art and war have never, at any period, been able to find any basis of agreement. One goes on struggling but so many blows one after another, so many revolting horrors, grip at the heart and almost grind one to extinction. I am not referring to

the past two months in which I haven't written a note or touched a piano. This, needless to say, is of no importance by comparison with the events of the war. Yet I cannot help reflecting on this without sadness. At my age, time lost is lost forever. (Lockspeiser, 1965, p. 207)

He did, however, compose "Berceuse Hé^orique" in honor of King Albert of Belgium in November of 1914 and then began working on a new edition of Chopin compositions. Durand commissioned several new editions of Chopin's works during the war because German editions were not available (Nichols, 1972, p. 296). The "Berceuse" was Debussy's only new work between the summers of 1914 and 1915.

"Berceuse Hé^orique" was included in King Albert's Book, which Hall Caine, a novelist, organized as "a tribute of admiration to Belgium, on the heroic and ever-memorable share she has taken in the war..." (Nichols, 1987, p. 295). Debussy first wrote, "If I dared to and if, above all, I wasn't afraid of the 'routine' element which haunts this kind of composition, I'd be happy to write a Heroic March..." and then undertook the project (Nichols, 1987, p. 294). Although it was originally published in piano form, it was later scored for orchestra. Among the list of other music contributors to King Albert's Book were the names of Camille Saint-Saëns and Sir Edward Elgar. Debussy incorporated the "Brabançonne," Belgium's national anthem, in the work. He wrote:

Approached by the Daily Telegraph I was obliged to write something for King Albert's Book...it was very hard, particularly as La Brabançonne evokes

no feeling of heroism in the hearts of those who were not brought up with it...It was all I was able to achieve, having been physically affected by the proximity of hostilities not to mention my own feeling of inferiority in military matters, never having handled a rifle. (Lockspeiser, 1965, p. 208)

And in a letter dated 25 January, 1916 (more than a year later):

....the 'Brabançonne' doesn't make a racket. If you don't hear enough of the ravaging of Belgium in it, let's say no more on the subject. It's no more than a visiting-card, with no pretensions other than to offer a homage to so much patient suffering...Finally...there's no way of writing war music in wartime. To be honest, there's no such thing as war music, as you know! (Nichols, 1987, p. 313)

Patricia Follows-Hammond, in Three Hundred Years At the Keyboard, acknowledged the Impressionist label placed on Debussy, suggesting that "the significance of Debussy's Impressionism was the awareness and acceptance of new sounds which avoided making a detailed tone-picture but conveyed the moods and emotions aroused by the subject" (Follows-Hammond, 1984, p. 227). In many ways the "Berceuse" is characteristic of Debussy's usual compositional language. A catalogue of his musical style would normally include elements such as use of chromaticism and bitonality; pentatonic, whole-tone, and modal scales; modulation without preparation and avoidance of the tonic chord; use of tritones, extended tertian harmonies, and chords built on fourths and fifths; pedal points and ostinati; flowing, unaccented rhythmic lines; and exploitation of the piano's

sound capabilities in the areas of dynamics, pedal, timbre, and touch. The tribute to the Belgians contains many of these features commonly found in Debussy's music. It is, however, a more "detailed tone picture" than many of his works.

The "Berceuse" begins pianissimo "grave et soutenu" in the lower registers of the keyboard. In slow, plodding quarter notes a gloomy, foreboding atmosphere emerges (Example 46). Although the tones of a G-flat Major scale are used, there is no feeling of G-flat as a tonal center. Example 46, Debussy, "Berceuse Héroïque," mm. 1-4

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A pause and a pedal point on B-flat signal something new. Now a low bass ostinato begins rocking between E-flat and B-flat, and a mournful melody floats above. It is supported first by tertian harmony and then with clusters of seconds and fourths. In the background, bugle calls are heard (Example 47).

Example 47, Debussy, "Berceuse Heroique," mm. 20-23

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The pace quickens and ascending chromatic octaves climb through ten measures of increasing suspense. Tempo and dynamics build, a short trumpet figure anticipates what is to come, and then the national anthem appears. Written in C major, these few measures sound like an oasis of hope in the middle of despair (Example 48).

The mood begins to sink almost immediately and bugle calls return, followed by two apparent rifle shots (Example 49).

The theme and key of the first section are restated, with the ostinato modified to include the dotted rhythms of the last bars of the middle section. Muted pianississimo bugle calls and long pentatonic chords quietly bring an end to the piece.

Example 48, Debussy, "Berceuse Heroique," mm. 38-42

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Example 49, Debussy, "Berceuse Heroique," m. 47

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The inclusion of the national anthem is itself an unusual thing in Debussy's work, the only earlier incidences found in a short quote of the English national anthem to introduce one of the works in Debussy's second book of preludes (1913) and again in an allusion to the French "Marseillaise" in the last piece of that opus. Moreover, the powerful evocation of sadness and weariness is a quality not often found in his music. Debussy described the work as

"melancholy" and "discreet" (Nichols, 1987, p. 313), while Oscar Thompson would later comment that the piece "conveyed more of a sense of nostalgia than heroism when it was performed..." (Thompson, 1937, p. 225).

In June of 1915, Debussy expressed a desire to work again:

...not so much for myself, but to give proof, no matter how small, that if there were thirty million Bockes, they would not be able to destroy French thought, even though they tried to brutalize it before completely destroying it...I am thinking of the youth of France, so crassly mowed down by these dealers in Kultur, through whom we have forever lost the renown they would have brought our heritage. (Norman and Schrifte, 1946, p. 316)

He wrote that he wanted his music to "be a secret homage to them" (Nichols, 1987, p. 298) and that he was working "like a madman" (Lockspeiser, 1965, p. 97).

Debussy wrote three sonatas during this period. The first was for cello, which he dubbed "Pierrot angry with the moon" (Sadie, 1980, p. 306). The second was scored for flute, viola, and harp, of which he said, "I don't know whether it should move us to laughter or tears. Perhaps both?" (Sadie, 1980, p. 306). The sonata for violin was the last work he ever completed, and he wrote: "This sonata will be interesting from a documentary point of view and as an example of what an invalid can write in time of war" (Nichols, 1987, p. 327).

En Blanc et Noir, originally titled Caprices en Blanc et Noir, was published in December, 1915. Andre' Caplet played the work with Debussy the first time it was performed (Nichols, 1987). It is a set of three pieces for two pianos; the first dedicated to A. Kussevitsky; the second to Lieut. Jacques Charlot, a cousin of Debussy's publisher (Durand) and an acquaintance of Debussy who was killed in World War I; and the final one to Igor Stravinsky. It was significant that Debussy included these inscriptions since the composer usually disliked dedications (Hutcheson, 1969). Grout called these pieces, along with the sonatas of Debussy's last period, "far from Impressionistic.." (Sadie, 1988, p. 421).

The first work of the set carried these words from Gounod's Romeo and Juliet:

Qui reste a sa place
Et ne danse pas
De quelque disgrace
Fait l'aveu tout bas

He who remains in his place
And does not dance
Admits disgrace
To himself

According to Henry Fogel, in his program notes for a recording of the work by Walter and Beatriz Klein, many Debussy scholars believe that these lines referred to Debussy's guilt over not being able to serve in the war (Turnabout Vox, New York, TV 34234). Debussy expressed his conflicting emotions exquisitely through this music. A

tumultuous, joyful outburst begins the first piece in the set. The C Major tonality at the beginning of the work, coupled with swirling triplets and the contrary motion of the two pianos causes the music to sparkle and sets one's thoughts to dancing (Example 50). This "waltz" theme will return frequently throughout the work.

Example 50, Debussy, En Blanc et Noir, #1, mm. 1-4

Avec emportement (♩. = 66)

Avec emportement (♩. = 66)

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A biting, chromatic scherzando begins at measure 37, interrupted several times by "sf" rifle shots. Bugles call and the dance returns (Example 51).

At measure 63 a lovely cantabile melodic fragment is introduced, marked "sans rigueur" (without strictness), "dolce," and "lusingando" (caressing) (Example 52).

Example 51, Debussy, En Blanc et Noir, #1, mm. 37-41

Un poco meno mosso. Scherzando

I Un poco meno mosso. Scherzando

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Example 52, Debussy, En Blanc et Noir, #1, mm. 63-66

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A subito piano passage interrupts for a short time, and then the fragment returns in the key of D Major. This statement of the theme is written in a lower register and harmonized with block triadic chords (Example 53).

Example 53, Debussy, En Blanc et Noir, #1, mm. 88-91

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The dotted patterns give way to a more straightforward rhythm, evoking a mood of strong resolve. Although the waltz tries to break in on this serious moment, it is refused. At measure 91 a marching diatonic bass pattern emerges and the passage gradually builds in tempo and dynamics.

In the next section the initial waltz returns, but a restatement of the cantabile melodic strain, the scherzando theme, bugle calls, and a protrusive marching pattern all crowd in. A passionate statement of the predominant melodic pattern, a brief two measure reminder of the dance and a fortissimo C-Major chord close the movement.

The second piece is introduced with a quote from Francois Villon's "Ballade contre les ennemis de la France."

The words are:

Prince, porte' soit des serfs Eolus
 (Prince, do not be carried by the serf Eolus)
 En la forest ou domine Glaucus,
 (In the forest domain of Glaucus)
 Ou prive' soit de paix et d'esperance
 (Deprived of Peace/hope)
 Car digne n'est de posseder vertus
 (Because it is not worthy to possess virtues)
 Qui mal voudroit au royaume de France!
 (If one wishes ill to the Kingdom of France!)

This particular work has:

...a tiny carillon effect which he referred to as 'a pre-Marseillaise.' To his publisher he wrote that he considered this permissible in a time when forests and pavements vibrated to the universal song. He called attention to his use of 'Luther's choral' and how the hymn 'catches it for having strayed into a French caprice'; how, finally, after some troublesome revision of certain bars, he has succeeded in 'cleansing the atmosphere' of 'the poisonous fumes' spread for a moment by the choral; 'or rather by what it represents,' since 'after all, it is a fine thing.' (Thompson, 1937, p. 227)

Debussy mentioned in another letter that before the change "it was too profoundly black..." (Nichols, 1987, p. 297). Frances Edward Dawes wrote that Debussy considered this piece to be the best of the set. Dawes described the work: "In effect it is a war scene, though its prevailingly sombre quality suggests a deserted battlefield strewn with corpses and the carnage of war rather than anything more active" (Dawes, 1971, p. 57). This writer finds it difficult to imagine a more programmatic or expressive piece of music than this work which so vividly paints the sounds and

emotions of two countries' struggle and a Frenchman's desire for victory.

A multiplicity of thoughts and emotions are expressed in the several motifs employed. The work begins with signals of impending trouble. Drums are heard in the distance, interrupted by a loud cannon shot and then a call to arms (Example 54).

Example 54, Debussy, En Blanc et Noir, #2, mm. 1-11

1^{er} PIANO

Lent. Sombre (♩. = 42)

pp *poco* *sff* *f dim.*

2^d PIANO

Lent. Sombre (♩. = 42)

pp *poco* *sff* *f dim.*

1

Poco animato
p librement (un peu en dehors)

Cédez *pp* *mf*

2

Poco animato

pp *pp*

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Piano I emulates a shepherd's pipe playing a simple folk tune. The initial interval of this tune is the same as the first notes of the "Marseillaise." A non-diatonic G-sharp pedal-point in the low registers of the keyboard followed by a diminished seventh chord serves as an omen that trouble is approaching (Example 55).

Example 55, Debussy, En Blanc et Noir, #2, mm. 12-17

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Following a pause, Piano II presents a theme which Piano I answers (Example 56); the two themes together cast a haunting spell over the landscape.

A dark, ill-boding motif of limited range and modal tonality (Example 57) begins to climb higher and higher until the shepherds' theme returns.

A menacing drum cadence commences, the tempo quickens, and the frenzy of battle sets in. Quick 16th notes

Example 56, Debussy, En Blanc et Noir, #2, mm. 18-23

(2) 1^{er} Mouv^t (sans trainer)

1 *p* (*pas en dehors*) *pp* *sostenuto ma leggerissimo* Calme

(2) 1^{er} Mouv^t (sans trainer)

2 *p* *dolce e semplice* *pp* *sostenuto ma leggerissimo* Calme

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Example 57, Debussy, En Blanc et Noir, #2, mm. 34-36

Sostenuto e espress.

pp *p*

Sostenuto e espress.

pp *p*

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signal the approaching armies. The German chorale tune appears, aggressively played in heavily accented octaves.

Beneath the chorale lie two ostinati which are comprised solely of the chromatic pitches F, G-flat, G, A-flat. The total effect creates a caustic and malicious picture of the Germans (Example 58).

Example 58, Debussy, En Blanc et Noir, #2, mm. 79-88

The musical score for Example 58, Debussy's En Blanc et Noir, #2, measures 79-88, is presented in three systems. The first system (measures 79-82) features a treble staff with a melodic line and a bass staff with a chromatic ostinato. The second system (measures 83-86) continues the melodic line and the chromatic ostinato. The third system (measures 87-88) shows the melodic line moving to the bass staff and the chromatic ostinato in the treble staff. Performance markings include *lourd*, *p poco marcato*, *pp*, *p poco marcato*, *plaintif (un peu en dehors)*, *v rude*, and *sempre pp*.

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Nichols cites the unusual rhythmic drive in En Blanc et Noir (Nichols, 1987) and also mentions the use of tone clusters in the second piece of En Blanc et Noir:

...in an evocation of the horrors of war, their evil clatter accompanies the blaring chorale 'Ein feste Burg'. But 'accompanies' is the wrong word. It is a confrontation between the tonal chorale and the atonal 2nds, and the effect of dissociation is all the more terrifying because both effects proceed independently with the utmost confidence. (Nichols, 1987, p. 75)

He explains that when Debussy uses the Luther chorale in En Blanc et Noir it sounds "foreign because of its associations with tonal harmony and its resulting dynamic shape" (Nichols, 1987, p. 78). The melody is fragmented into groups of tones as the work progresses and is splattered across several registers, symbolic of its destruction. This procedure of fragmentation has become an important 20th century technique.

As the music becomes more and more animated, trumpet calls fly, first high, then low in one or the other of the piano parts. Finally, the battle subsides and the German chorale is gone, except for one last intrusion just before the section marked "Joyeux." This new section begins with chains of buoyant staccato seventh chords in Piano I accompanied by staccato octaves and trumpet figures in the other piano (Example 59). A triumphant dotted melody joins in the celebration (Example 60).

Example 59, Debussy, En Blanc et Noir, #2, mm. 129-132

(2) Joyeux (♩ = 76)

1 *mf*

2 *mf en dehors* *p*

3

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Example 60, Debussy, En Blanc et Noir, #2, mm. 137-138

1 *p* *sfz*

2 *p marqué et rythmé*

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The dark modal theme returns, reminding the listener of the tragedy alluded to earlier in the movement. This gives way to an almost literal statement of the opening bars of the "Marseillaise" and then the simple shepherd's tune. The piece ends with bugle calls and cannon shots (Example 61). Somewhat conflicting and ambiguous emotional responses occur with this chain of events.

Example 61, Debussy, En Blanc et Noir, #2, mm. 162-166

The musical score for Example 61, Debussy's En Blanc et Noir, #2, measures 162-166, is presented for two hands (1 and 2). The score is in a dark modal key and features a variety of textures and dynamics. Hand 1 (top) begins with a forte (*f*) triplet of eighth notes, followed by a *più f* section with a triplet of sixteenth notes. The texture then shifts to a *sempre* section with a triplet of sixteenth notes. The final section is marked *Très retenu* and features a *sf* dynamic with a triplet of sixteenth notes, followed by a *sf sec* section with a triplet of sixteenth notes. Hand 2 (bottom) begins with a forte (*f*) triplet of eighth notes, followed by a *più f* section with a triplet of sixteenth notes. The texture then shifts to a *sempre* section with a triplet of sixteenth notes. The final section is marked *Très retenu* and features a *sf* dynamic with a triplet of sixteenth notes, followed by a *sf sec* section with a triplet of sixteenth notes. The score includes various performance markings such as *f*, *più f*, *sempre*, *sf*, and *sf sec*, as well as performance instructions like *Très retenu* and *8-1*.

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Several letters were exchanged during the war between friends Igor Stravinsky and Debussy, in which they voiced differing opinions about WWI. Stravinsky wrote to Debussy in 1915 that he considered the war an event which would "with the help of God...eliminate the weak and preserve the

strong" (Lockspeiser, 1965, p. 185). He also mentioned that his own morale was quite fine. Debussy replied:

There is something higher than brute force...To close the windows on beauty is against reason and destroys the true meaning of life...When the noise of cannon has subsided, one must open one's eyes and ears to other sounds. The world must be rid of this bad seed. We have all to kill the microbes of false grandeur, and organized ugliness, which we did not always realize was simply weakness. You will be needed in the war against those other, and just as mortal, gasses for which there are no masks. (Lockspeiser, 1965, p. 185)

The third piece of En Blanc et Noir is inscribed with a quotation attributed to Charles d'Orleans: "Yver, vous n'[^]estes qu'un vilain..." (Winter, you are nothing but a villain). The work was dedicated to Igor Stravinsky, and Dawes noted the use of Stravinsky neo-classical characteristics in this piece such as motor-rhythms and series of ostinati. He also mentioned the kinship of the melodic patterns to those of Stravinsky. He further wrote:

Mellers's phrase 'mournfully vivacious' seems most apt here. There is a springlike activity certainly, with even some typical spring symbols of figuration, but as Debussy said, it is grey-hued. It seems a spring that, contrary to all the laws of nature, seems destined to recede into winter. Yet there is a hint of consolation in the final tierce de picardie, even though the D Major chord is overlaid with an ambiguous B flat. (Dawes, 1971, p. 57)

The introductory bars, centered around B-flat, begin with swirling 32nd note figures which remind one of snow

flurries, followed by rain-like staccato 16th notes (Example 62).

Example 62, Debussy, En Blanc et Noir, #3, mm. 1-4

Scherzando (♩ = 72) Cédez // Au Mouvt

1^{er} PIANO

p leggierissimo *pp* *p*

Scherzando (♩ = 72) Cédez // Au Mouvt

2^d PIANO

pp *p*

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The warming of spring seems to come with an eighth-note dolce theme comprised of thirds. This theme is repeated, serving as a unifying device in the movement (Example 63).

The figurations begin to ascend chromatically until they are suddenly interrupted by two "forte" crashes (Example 64).

At the "Poco meno mosso," a more mournful theme enters. The placement of accidentals gives a feeling of tonal ambiguity (Example 65). Stated several times in different registers and by both pianos, it is always marked to be played expressively.

Example 63, Debussy, En Blanc et Noir, #3, mm. 7-12

The image shows a musical score for two systems, each consisting of a piano (1) and a harp (2) part. The piano part in the first system has dynamics *pp*, *p*, *dim.*, and *pp*, and includes a *b* marking. The harp part in the first system has dynamics *pp* and *dolce*. The piano part in the second system has dynamics *pp* and *pp/*. The harp part in the second system has dynamics *pp* and *dolce*. Both systems include the instruction "Cédez" and "Au Mouvt".

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Example 64, Debussy, En Blanc et Noir, mm. 19-20

1

sf *p* *pi* cre - - - scen - - - do - - -

2

sf *p* *p* cre - - - scen - - - do - - -

1

f *f* *p*

2

sf *sf* *dimin.*

8a. bassa

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Example 65, Debussy, En Blanc et Noir, #3, mm. 25-28

The musical score is presented in two systems, each with two staves labeled 1 and 2. The first system covers measures 25-28. In measure 25, the first staff has a dynamic marking of *molto dim.* and the second staff has *più p*. At the start of measure 28, the tempo changes to *Poco meno mosso*, and the first staff has a dynamic marking of *pp molto leggerissimo*. A first ending bracket labeled '1' spans measures 29-32. In measure 29, the second staff has a dynamic marking of *p dolce express.* The score includes various musical notations such as slurs, ties, and articulation marks.

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At the "Tempo meno mosso," a subject begins which is similar to one that Debussy used in the second movement (See Example 57 and Example 66). The passage is marked

pianissimo and is written predominately in the high registers of the keyboard. Piano II provides a delicate, but measured accompaniment.

Example 66, Debussy, En Blanc et Noir, #3, mm. 49-52

Tempo meno mosso

Tempo meno mosso

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Horns call and then at the "L'istesso Tempo, ma ritornare poco a poco 'au Mouvt'," a gentle and sustained swaying motion begins, like a soft wind (Example 67).

Rapid pianissimo repeated notes, or groups of notes, often form a quasi tremolo that lasts for several lines or even pages (Example 68).

The last three pages contain statements of the mournful second theme, much trilling, the warm spring-like melody, and the staccato snow or rain motif from the introduction.

Example 67, Debussy, En Blanc et Noir, #3, mm. 78-83

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Example 68, Debussy, En Blanc et Noir, #3, mm. 111-113

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Finally, the rhythmic tempo begins to slow. The beginning four notes of the wind theme return on the last page, and then low d's bring the pace ever slower until nothing else remains.

Debussy wrote in a letter:

The war continues--as you know--but it's impossible to see why...I realize it's not easy to find a solution but there's something irritating in the way they go about it so nonchalantly! Death exacts none the less its blind tribute...When will hate be exhausted? Or is it hate that's the issue in all this? When will the practice cease of entrusting the destiny of nations to people who see humanity as a way of furthering their careers? (Nichols, 1987, p. 314)

To another friend he confided:

The war may not have touched me physically, but spiritually it's destroyed me; I'm lost and I don't have the money to offer a realistic reward for my recovery. (Nichols, 1987, p. 326)

Jarocinski said that Debussy instituted a new kind of symbolism in music and gave the listener's imagination a new, vaster realm in which to roam. He quoted Jankelevitch:

There is no music in the world...that speaks more profoundly to a man of his mystery, which so disturbs his inner being, or which stirs his imagination more profoundly...Jankelevitch (Jarocinski, 1976, p. 158)

Debussy's war-time music was different from the battle pieces which were so popular in the preceding century, even though he still used drum rolls, bugle calls, and national anthems to vivid effect. Previous battle works had been largely entertaining in nature and typically portrayed one

or two very obvious sentiments. Debussy entered a new realm, piling one thought after another onto a vehicle of expression which struggled under its weight. Prior composers had suffused their battle pieces with grief, but never had comparable confusion been conveyed. And Debussy himself had seldom projected such anger or hopelessness in his music, especially in so uninhibited a manner. His art turned a corner, found a new road to travel; it was a path which many bewildered and disillusioned 20th century artists would trace because of the frustration and horror produced by war in this century. No composer has ever been more successful than Debussy at translating the conflicting emotions evoked by war into music.

Maurice Ravel

Maurice Ravel, another French composer, was horrified at the outbreak of World War I and felt compelled to join the French armed forces. Ravel was at first rejected for service because he was underweight. He wrote to Cypa Godebski:

The nightmare is too horrible. I think that at any moment I shall go mad or lose my mind. I have never worked so hard, with such insane, heroic rage. Yes, old man, you cannot imagine how badly I need this kind of heroism in order to combat the other, which is probably the more instinctive feeling. (Stückenschmidt, 1968, p. 158)

His friends tried to dissuade him from enlisting and in one of his letters to a friend he acknowledged the position

they were taking, "I am quite aware, my dear friend, that I am working for my country when I compose" (Goss, 1940, p. 175). However, he could not be satisfied until he was accepted for service. In a letter dated 26 September 1914, he wrote to Igor Stravinsky that he had been turned down but was hoping he would be given another chance (Norman and Schrifte, 1946, p. 429). He was eventually accepted as a convoy driver for the French. Although Ravel admitted to a certain "fascination" with adventure when he entered the armed forces, with time he became more and more "indignant at the stupidity and uselessness of the war" (Goss, 1940, p. 175).

Ravel had several projects going when the war began, including a piano trio, a piano concerto, a solo piano work, two operas, a symphonic poem, and a "French Suite." "Of these, only the last two were eventually to come to anything" (Sadie, 1980, p. 612). The symphonic poem became "La Valse" and the French suite became Le Tombeau de Couperin. Ravel wrote of the effect on his work: "The thought that I would leave made me do the work of 5 months in 5 weeks. My trio is finished. But I was forced to abandon the works I intended completing this winter: the *Sunken Bell!* and a symphonic poem: *Wien!!!*" (Norman and Schrifte, 1945, p. 429). Ravel was often frustrated about not being able to compose during his service, especially when he was bored. A letter written to Roland-Manuel said:

I have never been so full of music; I am overflowing with inspiration, plans of every kind for chamber music, symphonies, ballets. I tell you, there's only one solution--the end of the war, or else my return to the front...An artist, no doubt, may perhaps be fit to fight, but certainly not to live the life one leads in barracks. (Myers, 1960, p. 53)

Ravel entered the hospital in 1916 with dysentery and stayed there from the end of September until sometime in December. While recuperating, he caught up on his correspondence and read a great deal. In fact, Stückenschmidt stated that Ravel was unusually dedicated to writing and communicating with all of his acquaintances during the war (Stückenschmidt, 1968, p. 162). Ravel clearly felt that Saint-Saëns had shirked his responsibility as a French citizen. For example, in a letter to Jean Marnold:

They tell me that Saint-Saëns announces to the fascinated crowd that during the war he has composed theater music, songs, an elegy, and a piece for trumpets. If, instead, he had been servicing howitzers, his music might have profited by it. (Stückenschmidt, 1968, p. 168)

Shortly after he was released from the hospital, Ravel's mother died. Ravel returned to his place of service extremely depressed. Then, he suffered such severe frostbite to his feet that he was hospitalized again and was eventually discharged in the spring of 1917 (Stückenschmidt, 1968).

Stückenschmidt's study of Ravel claimed that the old Ravel, "the elegant one, the master of irony, the twister of paradox," had undergone such tremendous grief and emotional

trauma that both his private life and his music were changed (Stückenschmidt, 1968, p. 170). The Ravel who was discharged "had never been ill before in his life," but now had problems with his heart, his nerves, and possible tuberculosis (Seroff, 1953, p. 205).

As strongly patriotic as Ravel was, he disagreed with the decision of the League for the Protection of French Music to ban the performance of contemporary German and Austrian works. He argued that such actions would cause a stagnation and deterioration of French musical art.

I care little whether Monsieur Schoenberg, for instance, is an Austrian. He is none the less a musician of great value whose extremely interesting researches have had a happy influence on certain Allied composers, and even on us. I am delighted that Monsieur Bartok and Monsieur Kodaly and their disciples are Hungarian and show this in their pieces with so much zest... In Germany, apart from Monsieur Richard Strauss, we see almost nothing but second-rate composers, and it would be easy to find their equal without going beyond our frontiers. But it is possible that there may be some young artists soon whom we should find fairly interesting. (Norman and Schrifte, 1946, p. 348)

His opinion concerning the matter also appeared in La Revue Musicale:

It would really be too bad if, after having fought against the militarism of Germany today, we are to be dictated to by our own people and told what to admire and what not to. What a lot of trenches we shall have to clean out when we come back! (Myers, 1960, p. 223)

The first work Ravel published after he was discharged from the service was Le Tombeau de Couperin, a suite which

included a prelude, fugue, a forlane, a rigaudon, a minuet, and a toccata. He wanted the music to be a tribute to eighteenth century French music. Stückenschmidt called the work "a monumental epitaph, a collection of idealized obituaries" (Stückenschmidt, 1968, p. 171). Seroff described Le Tombeau as a "step backward" in Ravel's "harmonic evolution" and suggested that had Ravel not later orchestrated the pieces for a ballet, it would never have gained popularity (Seroff, 1953, p. 206). A critic of Ravel's day must have agreed, for he wrote, "'Couperin's Tomb' by M. Ravel, that's nice. But how much nicer 'Ravel's Tomb' by Couperin would be!" (Seroff, 1953, p. 207). Madeleine Goss, however, said the work "contains a depth and a poignant sense of humanity not always to be found in Ravel's other compositions...On the surface no shadow is apparent--all is color, light, and even gaiety. But beneath this are undertones of tragedy..." (Goss, 1940, pp. 183-184). Significantly, Ravel dedicated each of the movements to an acquaintance who had died in the war.

The illustration on the title page was drawn by Ravel himself. It shows, standing on a raised pedestal bordered with flowing drapery, an urn-shaped vase of baroque outline, out of which trails a delicate sprig of laurel. Under the words Le Tombeau de Couperin stands Ravel's familiar monogram, in which the block letters M and R are run together. Tombeau, the French word for "tomb," has been used in French literature and music since the seventeenth century to signify "homage to the dead." The musical "tombeaux" were associated, in sense and style, with the laments and plaints that, especially in France and Italy, had been the custom ever since Monteverdi's Plaint

of Ariadne and Froberger's mourning pieces.
(Stückenschmidt, 1968, p. 172)

All of the works are written in the key of E minor except the "Rigaudon." The suite includes a prelude, fugue, forlane, rigaudon, minuet, and toccata.

The "Prelude" is set in a quick 12/16 meter, its swirling, perpetual motion continuing throughout the piece (Example 69).

Example 69, Ravel, Le Tombeau de Couperin, #1, mm. 1-7

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The dynamics begin pianissimo, and except for a fortissimo climactic moment in measures 26 through 29, remain very quiet. There are frequent trills, some two against three rhythms, and a tonal quality which brings to mind what Goss

chooses to identify as bagpipes (Goss, 1940). The "Prelude" is dedicated to Jacques Charlot.

The "Fugue" is written in 4/4 meter and is intended to be played in a more moderate tempo. As is the case in most of these pieces, the texture is light and gravitates toward the middle to high range of the keyboard. The theme is presented by three voices, and except for about eight measures, is notated above middle C (Example 70).

Example 70, Ravel, Le Tombeau de Couperin, #2, mm. 1-8

Allegro moderato ♩=84

PIANO *pp*

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Friskin describes the rhythm as "rather elusive" (Friskin, 1973, p. 236), probably alluding to the constantly changing accents with which Ravel throws the listener off-balance in this work (Example 71).

Example 71, Ravel, Le Tombeau de Couperin, #2, mm. 38-41



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The "Forlane" is dedicated to Gabriel Delue and begins with an alternation between an arresting E minor/major seventh chord and an E augmented seventh chord. A rocking dotted note rhythm seems a strange companion to the disturbing harmonies (Example 72). The dissonance of Ravel's forlane contradicts the gaiety typically associated with the form.

Example 72, Ravel, Le Tombeau de Couperin, #3, mm. 1-4

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The "Rigaudon," dedicated to Pierre and Pascal Gaudin, brothers of one of Ravel's female friends, is the only work in the suite written in a contrasting key. This piece begins in C major, has a middle section in E-flat Major, and then returns to C. It is written in 2/4, begins fortissimo, exhibits a wonderful, crisp energy and has frequent dynamic shifts (Example 73).

Example 73, Ravel, Le Tombeau de Couperin, #4, mm. 1-5



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The middle section introduces a very tender, flowing melody. The preponderance of 16th note patterns in the first section is replaced by eighth notes, which helps to create a more peaceful atmosphere (Example 74).

The A theme then returns, with its driving 16th note rhythms. In the last measures, the dynamic level drops from fortissimo to pianissimo and then grows to fortissimo again, providing a striking ending (Example 75).

Example 74, Ravel, Le Tombeau de Couperin, #4, mm. 37-43

Moins vif

pp

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Example 75, Ravel, Le Tombeau de Couperin, #4, mm. 116-128

pp

f

ff

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Stückenschmidt described the "Minuet" as "inexpressibly mournful." He believed it to be characteristic that Ravel "should clothe in dance form these deepest emotions of his life" (Stückenschmidt, 1968, p. 173). The "Minuet" is dedicated to Jean Dreyfus, the son of Ravel's "wartime godmother," and is more expressive in character than the other works. The spirit and harmonies of this piece harken back to the "Pavane Pour une Infante defunte" which Ravel wrote in 1899. Ravel was of Basque origin and the pavane was an old Spanish dance performed before the "funeral bier of a Spanish princess" (Demuth, 1962, p. 21). The rather small melodic span of the opening theme is ornamented with three-note shakes and alternates between the tonalities of E natural minor and E melodic minor. The texture is delicate, with the bass contributing only one lower pitch per measure to provide support (Example 76).

Example 76, Ravel, Le Tombeau de Couperin, #5, mm. 1-5

Allegro moderato ♩=92

PIANO
(*)

pp

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The "Musette" begins pianissimo, builds to a fortissimo climax, and then the dynamics subside at the close of the

section. As the dynamics increase, the texture also thickens to full blocked chords. After the opening material is restated, the coda provides a reflective ending to the work. Broken chords support the melodic fragments of the opening theme as a gradual slowing of the harmonic rhythm occurs.

The "Toccata" was dedicated to Captain Joseph de Marliave, husband of the famous French pianist Marguerite Long. It was Long who first performed the work in public. This piece is the most brilliant and exciting of the set. The constant 16th note pattern and repeated notes in the opening bars set in motion an unremitting propulsion which is intensified by the hushed dynamics (Example 77).

Example 77, Ravel, Le Tombeau de Couperin, #6, mm. 1-5

PIANO

Vif ♩ = 144

pp staccato

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Measure 57 introduces a vacillating melody of dotted rhythms, which is restated in descending octaves, then gives way to the relentless energy of the beginning (Example 78).

A brief minor passage in the lower registers of the keyboard creates a dark, pessimistic moment (Example 79) and then the music climbs back into the higher range.

Example 78, Ravel, Le Tombeau de Couperin, #6, mm. 57-60

Un peu moins vif

pp

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Example 79, Ravel, Le Tombeau de Couperin, #6, mm. 86-94

pp sempre staccato

86

91

pp

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Another theme enters at measure 191, ascending and increasing in intensity through shifting tonal centers (Example 80).

Example 80, Ravel, Le Tombeau de Couperin, #6, mm. 188-197

188

en dehors

p

193

mf *en augmentant* *peu à peu*

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Example 81, Ravel, Le Tombeau de Couperin, #6, mm. 244-251

fff

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The "fff" ending is forceful, with eight measures of the tonic chord and accented octaves (Example 81).

Evocative harmonies, bittersweet melodies, and charm mixed with a twinge of pain are not unusual for Ravel. Compared to the gripping power and showmanship displayed in such works as Ravel's pre-war "Gaspard de la Nuit," Le Tombeau is an humble, unpretentious effort. It may be that Ravel's most honest attempt to express his true emotions would be to produce a work characterized by simplicity.

The Tombeau is a jewel of classic form and of its expression turned inward on itself, a memorial of sublimated grief, and simply, of sublimation itself. All self-torture, all renunciation of love, all tragedy over the loss of a mother and of fallen friends have here found concealment under a protective arch of artistry. Ravel's heart has been transformed into sheer music.
(Stückenschmidt, 1968, p. 178)

Francesco Malipiero

Francesco Malipiero, a well-known composer and teacher in Italy for much of the 20th century and an oft-published writer, was a leader of renewed interest in early Italian music, editor of the complete works of Monteverdi, and director of several important music schools in Italy. Not surprisingly, Malipiero's music has been described as being imbued with qualities of early Italian style combined with modern 20th century techniques. He was also called an impressionist by some writers who noted the "descriptive or suggestive" quality of his works and the fact that he often

grouped them into cycles (Friskin and Freundlich, 1973, p. 219). In David Ewen's work, The Book of Modern Composers, Arthur Berger wrote, "One of the most striking features of his music is the contrast of the sections... (dynamics, tempo, tessitura, harmonic language, rhythm, etc.)" (Ewen, 1950, p. 326). Berger also cited the "episodic character" (Ewen, 1950, p. 329) of his music and his use of the "familiar" (Ewen, 1950, p. 328) style of early Italian music. The use of secondary seventh chords, polytonal combinations, and passages where a "mood of overt or suppressed excitement invokes syncopated rhythmic ostinati expressed by reiterated dissonant chords" were also described as common (Ewen, 1950, p. 331).

In his article concerning Malipiero, John C. Waterhouse discussed the "turbulently transitional" nature and "toughening" of Malipiero's style during the period between 1913 and 1919:

The question now naturally arises: was this drastic toughening of Malipiero's musical language during these years around the outbreak of World War I nothing more than a musical response to external musical influences? Or were there also identifiable non-musical factors at work? Malipiero's own statements on this matter, although they should naturally be treated with caution, are nevertheless highly interesting. Here now are two characteristic samples.

He quoted Malipiero:

(1) In 1914 the war disrupted my whole life which, until 1920, was a perennial tragedy. The works of those years perhaps reflect my agitation; however I consider that if I have created something new in my art (formally and

stylistically) it happened precisely in that period.

(2) The second (set of Impressions dal vero) reminds me of the harrowing aerial bombardments of Venice which, living at that time on the Brenta canal, I could observe during moonlit nights; I was working on the orchestral score precisely in that horrible summer.

Waterhouse continued:

Still more striking is Malipiero's account of the genesis of the first of the Poemi Asolani for piano, written in 1916. The piece is entitled "La notte dei morti," the reference being to the night of 1 November when it was customary, in the neighborhood of the little Veneto hill town of Asolo where he in due course settled (and which he was already at that time frequently visiting), to illuminate all the graveyards and ring the bells of the churches far into the night. It happened that he first witnessed this custom in the autumn of 1916, at a time when it naturally took on more than usually portentous overtones. From the hills of Asolo, he later wrote,

'I saw all the graveyards of the plain lit up, as far as Monte Grappa, and those lights, accompanied by the tolling of bells, already bore witness to the fact that only the dead could still call themselves alive. We were at the prologue of the tragedy.' (Waterhouse, 1981-82, p. 131-132)

Waterhouse called this period "the beginning of...the most intensely creative period in Malipiero's entire career in which personal suffering and musical boldness are indeed inextricably intertwined" (Waterhouse, 1981-82, p. 132).

"La Notte" is reminiscent of the Renaissance period in several ways. There are no time signatures, and the number of beats per measure fluctuates constantly. There is no key signature, a trait also suggestive of both the Renaissance and 20th century music. The music is constructed in layers much like the music of Debussy, is repetitive in nature, and

brooding in character. Augmented sevenths, diminished triads, and chromatic patterns are common.

The somewhat ominous introduction of "La Notte" depicts a plodding funeral procession and tolling bells through an ostinato pattern set up in the lower staff and a tone cluster sounded against it in the upper staff. A 16-note figure repeats the tones of the cluster an octave higher. Pedal tones begin on C and on A-sharp in the eighth measure of music (Example 82).

Example 82, Malipiero, "La Notte Dei Morti," mm. 1-6

The musical score for Example 82 consists of two staves. The upper staff is in treble clef and contains a series of tone clusters, starting with a piano (*pp*) dynamic and the instruction "come una sorda vibrazione". The lower staff is in bass clef and contains a repeating ostinato pattern, also marked *pp*. The score spans six measures, with the 16-note figure in the upper staff repeating the tones of the cluster an octave higher.

The eerie quietness is interrupted by menacing sforzando repeated notes (Example 83).

Example 83, Malipiero, "La Notte Dei Morti," mm. 10-12

The musical score for Example 83 consists of four staves. The top two staves are in treble clef and feature a 16-note figure, starting with a sforzando (*sf*) dynamic and the instruction "(marcato)". The bottom two staves are in bass clef and feature an ostinato pattern, marked with a piano (*p*) dynamic. The score spans three measures, with the 16-note figure in the upper staves repeating the tones of the cluster an octave higher.

A chant-like melody begins and fragments of this theme are echoed in other voices (Example 84).

Example 84, Malipiero, "La Notte Dei Morti," mm. 13-16

"La Notte" is quite episodic in character. The dynamic levels constantly changing from "ppp" to "ff," Malipiero indicates the precise articulation he wants for almost every note to be played. As different as the effect of each page seems to be, fragments of the ideas first introduced serve to unify the piece as a whole.

At the "Agitato, ma non molto," a different kind of movement seems to occur. The ostinato pattern no longer sways, but now marches. This is broken by alternating ascending arpeggios and descending chords which may symbolize alternating emotions of perseverance and despair. The heaviness of death or perhaps the dragging away of corpses is depicted in the discordant minor and diminished triads of the "Pesante" section (Example 85).

Example 85, Malipiero, "La Notte Dei Morti," mm. 86-87

Pesante

The piece closes with a return of the plodding ostinato bass, the bell tone cluster chords, and the mournful chant-like theme first introduced at the beginning of the work.

Friskin and Freundlich described the "La Notte" as "macabre, sullen, chordal, and atmospheric" (Friskin and Freundlich, 1973, p. 219). This is an accurate characterization. Malipiero presented a picture of war that is devoid of excitement or the thrill of battle.

The fact that Malipiero himself spoke of the devastation and suffering which the war placed on him and his family in the same passages in which he alluded to his music is in itself important. And where Debussy and Ravel both are said to have suffered setbacks in their musical creativity during the war, it is interesting to look at another composer who, despite the horrors which he witnessed, considered this period of time to be a catalyst in his creative process.

Walter W. Stockhoff

Walter W. Stockhoff was so little-known that his name is not included in such notable source books as Groves' New Dictionary of Music and Musicians (Sadie, 1980), the New Oxford Companion to Music (Arnold, 1983), or Ewen's Book of Modern Composers (1950). He was, however, an American composer born in St. Louis, Missouri, in 1887, and he composed a piece for piano during World War I entitled Sonata in Contemplation of the Nations at War. It was published in 1916 by Breitkopf and Härtel.

Brief entries in Baker's Biographical Dictionary of Musicians and Thompson's International Cyclopedia of Music and Musicians (1985) state that Stockhoff had little formal music education, the influential Italian musician Ferruccio Busoni called him "one of America's most original composers" in a 1915 article (Slonimsky, 1984, p. 2214). Stockhoff's output included music for piano, voice, and orchestra, and when he died in 1968, Stockhoff had obtained enough recognition that his obituary appeared in Variety on April 17th of that year.

Stockhoff's sonata begins with prose. Stockhoff wrote the words which appear as introduction to his "Sonata":

O rainbow, harbinger of peace,
 Standing in the east!
 O storm with broken wings,
 Passing thundering!
 O quivering meadows!
 O Suns upon them shining!
 Speak ye, speak ye all,
 Peace, peace.

O children, sleeping on the earth!
 O love of mother! O mothers' tears!
 O bleeding men, enlocked
 in each other's bleeding arms!
 O faint and murmuring
 low-voiced funeral hymn!
 O thou dead, chanting low!
 O echo, stirring among the graves!
 O battle-field's loud roar!
 O thou spectre, Sorrow!
 Speak, all speak,
 Crying out, crying out
 Peace, peace,
 Peace.

O mankind's love!
 O joy of man!
 O hymn of joy!
 Proclaiming, all proclaiming
 Peace, peace, peace,
 Peace.

The sonata is programmatic and is written in three movements; "Tranquillo," "Lento doloroso con molto fantasia," and "Un poco Allegro e vigoroso."

The harmonic language displays late Romantic and 20th century influences in the employment of extended tertian harmonies and augmented and diminished intervals. The work has an unusual mixture of whole-tone scales, rapid diatonic scales, and chromatic scales. Among the technical challenges are widely arpeggiated chords, two-hand tremolos, hand crossing, and quick shifts of register.

Stockhoff utilizes the extreme ranges of the keyboard in notation that is usually widely spaced. Much of the melodic writing is quite rhapsodic in character, full of wide leaps and appoggiaturas, usually notated at the top of

the treble staff, and written in longer notes than its very florid accompaniment.

The rhythm is characterized by constantly changing meter, varying divisions of the beat, cross rhythms, and syncopation. The composer is prolific in his directions for tempi which change as frequently as the meter and lend to the music a quality of turmoil or uncertainty.

Expressive markings are abundant with many abrupt changes in dynamic level. Long "crescendos" and "decrescendos" are common, along with explicit instructions to keep the left hand softer than the right. The mood of the music, specifically marked by Stockhoff, shifts often and varies from atmospheric and peaceful to vigorous and decisive.

The first movement, "Tranquillo," begins in a shimmering, ethereal mood, reflecting the opening lines of Stockhoff's poetry. The tessitura of the melody generally rides above the treble staff, dynamics are soft, and the accompaniment pattern gently rocks in the manner of a lullaby (Example 86).

Example 86, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #1, mm. 1-3

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Arpeggiated passages are broken by brief moments of dry, staccato 16th note chords, possibly symbolic of approaching armies (Example 87).

Example 87, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #1, mm. 61-63

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The second movement begins with a soulful, tender theme. The melody is comprised of many changing tones and "echapees" and phrases usually end with a descending melodic interval (Example 88).

Example 88, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #2, mm. 1-2

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Shocking sforzando chords interrupt this poignant mood with what could be cannon or gun shots and the music becomes agitated (Example 89).

Example 89, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #2, mm. 11-12

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At measure 47, marked "Sostenuto, ma non troppo lento," and "sotto voce," a hymn-like pattern of chords begins which must be the "low-voiced" funeral hymn Stockhoff mentions in his poetry (Example 90).

Example 90, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #2, mm. 48-54

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The beginning of the last movement, "Un poco Allegro e vigoroso," makes prominent use of the lower registers of the keyboard and gives the impression of a grand, heroic funeral march. The minor theme and downward scale passages contribute to the gloom (Example 91).

Example 91, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #3, mm. 1-2

The musical score for Example 91 consists of two staves. The right hand (treble clef) plays a descending scale with a tempo marking of 'Un poco Allegro e vigoroso'. The left hand (bass clef) provides a simple harmonic accompaniment. The piece is marked 'sotto voce'.

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Horn calls from the distance (Example 92) are followed by a new theme (Example 93) with the broad, expansive ring of a national hymn. This has such a familiar sound that the listener begins to search his recollection for its source.

Example 92, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #3, mm. 44-53

The musical score for Example 92 consists of two staves. The right hand (treble clef) plays a broad, expansive theme with a tempo marking of 'Un poco Allegro e vigoroso'. The left hand (bass clef) provides a simple harmonic accompaniment. The piece is marked 'una corda' and 'rit.'.

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Example 93, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #3, mm. 54-57

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The mood is broken, but later the tune recurs, this time combined with drum rolls from the funeral march (Example 94).

Example 94, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #3, m. 98

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The last movement closes with a cyclic restatement of the opening theme of the first movement (Example 95). The

music finally comes to rest on a quiet C-Major chord, a symbolic peace.

Example 95, Stockhoff, Sonata in Contemplation of the Nations at War, Mvt. #3, m. 151



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Leo Ornstein

Leo Ornstein and his family moved to the United States in 1907 because of political unrest in his country and the growing sense of danger that many Russian Jews felt at the time. From 1911 until about 1920 he enjoyed a degree of popularity and notoriety as a concert pianist in the United States and Europe. Although Ornstein's compositions continued to attract attention through the 1920s, he performed less often, reportedly due to the stress of concertizing. Ornstein taught until 1953.

Ornstein's work is sometimes mentioned in discussions of "futuristic" music, part of an Italian art movement which carried this credo:

To present the musical soul of the great
factories, of the railways, of the transatlantic

liners, of the battleships, of the automobiles and airplanes. (Perlis, 1975, p. 735)

Quite aptly, descriptions of his works include mention of bombastic rhythms and wild dissonances.

He was called 'radical,' ultramodern,' demoniacal,' and audiences were appalled but spellbound by his performances. (Perlis, 1975, p. 735)

After Ornstein appeared in London in 1914, the London

Daily Mail reported:

Wild outbreak at Steinway Hall. Pale and frenzied youth. Mr. Ornstein, dressed in velvet, crouched over the instrument in an attitude all his own, and for all the apparent frailty of his form dealt it the most ferocious punishment...One listened with considerable distress. Nothing so horrible as Mr. Ornstein's music has been heard so far-- nothing at all like it save Stravinsky's Sacrifice to Spring. Sufferers from complete deafness should attend the next recital. (Perlis, 1975, p. 739)

When Paul Rosenfeld wrote about one of Ornstein's works, he described Ornstein's "deep intuition of the nature of his instrument" (Rosenfeld, 1923. p. 226). Vivian Perlis mentioned his emphasis on color and rhythm, pointing out that Ornstein most often used diatonic sounds for "soft, gentle color effects" and that his dissonance was made of the use of "close intervals, particularly minor seconds, and tone clusters.." (Perlis, 1975, p. 741). Perlis went further to say that:

Since Ornstein's works are almost all programmatic and expressive, his choice of musical materials and techniques depends on the demands of each composition. In some works the rhythms are straightforward, in others the polyrhythms are complex. (Perlis, 1975, p. 741)

Rosenfeld noted how Ornstein's themes reflected his background:

...the arias and recitatives of synagogue cantors, ...street-songs, part Slavic, part Jewish, of the towns of the Pole; vulgar tunes of the working people... the lurid blue and black of the East side of New York...the might of machinery... noises of the human breast deep down where it is scarcely longer human...etc. (Rosenfeld, 1923, p. 221)

Both Perlis and Rosenfeld felt that Ornstein was much more concerned with the process of creating than the finished product, and Perlis wrote that Ornstein said he often heard whole sections of music which he then dictated to his wife.

Among his close friends were the artist Georgia O'Keefe, the writers Waldo Frank and Paul Rosenfeld (who played chamber music with Ornstein) and Claire Reis, who would become director of the League of Composers (Perlis, 1975, p. 736). Frank, Rosenfeld, and Frederick Martens, author of Ornstein's biography in 1918, all considered Ornstein to be a truly great modern composer.

At least two of Ornstein's piano works are said to have been influenced by World War I. Martens mentioned a work titled Suite Belgium, which he said sprang "out of the deep sympathy evoked by the fate of a small people ground between the upper and nether millstones of modern war" (Martens, 1918, p. 81).

Martens also described the Poems of 1917:

The Poems of 1917 were written in Montreal. A group of ten pieces, each portrays some phase of the suffering resulting from the world war, and reflects the anguish and resentment of the primal savagery which drives man to shed the blood of his fellows. In each the melodic line is very distinct and in the accompanying figure recurs a persistent throb, a kind of rhythmic pulse-beat whose relentless insistence emphasizes the grief which is the soul of their inspiration. (Martens, 1918, p. 79)

Waldo Frank wrote a prose poem to be printed with the music when it was published. Martens spoke of the poem in his book:

Waldo Frank, Associate Editor of The Seven Arts, has written for the Poems of 1917 a prose poem of rare beauty, a "Prelude" which shows that the truth and sincerity of their music has made a direct appeal to his imagination.....they (his words) express the true spirit and inwardness of the music's meaning in a manner which could not be bettered... (Martens, 1918, p. 79)

Waldo Frank's "Prelude" to Poems of 1917 follows:

All the years of my life have been the years of my anguish. I was a child and I wept as the great laughing world spun against my will. And there came upon my little soul swift storms of despair when the world laughed no more but was black, and was a blow against me.

And I grew. I was a boy. My spirit went forth and was hurt. All of me became groping fingers that life crushed, and eager eyes that life blinded. I was a flower, then, bruised back to the hard earth from which I had pushed upward.

But still I grew, until I was a man. And it was my agony that grew, feeding upon all the world. This was my growing. And this was how I learned to speak. My pain yearned to know itself. My pain needed words and a name. All of my language was the song of my pain. And all of what I saw and heard was pasturage for my despair.

O how wide was the world of my pain! and how innumerable were the ways of my sorrow! For sorrow had come. I had spread upward. My knowing was a blossom of warm petals above a wracked black field. I had come to understand. I had come to sorrow.

The world was full of men. The world was a dread pent prison. All about were the walls of Mystery- the gay hard walls that could not be broken down. The walls of the Sky swung and cajoled and laughed. The walls of Birth were a grey distant cloud welling with the laughter of remembrance. The walls of Death were near, and were a dancing maze of many colors. And when I looked at them they drew away and were deep black, and laughed. But all the walls were high beyond my thoughts and beyond my dreams; and within were men and women- all the men and women who had ever been and who should ever be. And I was one of them.

I was one of them; but I knew why the walls laughed. Understanding had come upon me like burgeoning on the bleak wood of a tree in this sad Spring. The years of my life had been years of anguish. Now I was a man and saw, a man and understood. I knew that the years of my life had turned to years of sorrow. The men and women were angry together, and rended one another. They were prisoners. They were thrust in the prison of life. Mystery closed them together, closed them more close than the blood of a mother and her child that lives in her womb. But they were enemies. They hated one another. And the walls laughed at them.

They knew not whence they were, nor whither they were going. They were enthralled and agonized with this vast, close Mystery that held them. One skein of suffering and travail bound them together. Yet they were not friends; they would not be lovers. They maimed and cheated and slew. And the walls of the Heavens and the walls of Birth and the walls of Death laughed long at them.

What did they know but each other? What did they have but each other? What could they have and know, save one thing- love? Yet they poisoned; they wove bonds of pain; they made prisons for their hearts. The Mystery of life was not anguish enough for them; the bonds of Birth and of Death were not helplessness enough for them; the blind ecstasy of the world that circled them and made them quivering flesh of its despair was not despair enough for them. And the walls of their prison laughed.

I stood high upon the agony of the living and looked upon men, upon the pity of men who had love and who cast love away. This year, I was a man and looked about me. And I saw my brothers and my sisters, they who in all the common blackness of their lot had only love, and who hated each other. And the laughter of our Prison was clear to me. So the years of all my life shall be years of my sorrow.

Ornstein may have heard whole sections of music in his head and may have indeed loved the process more than the finished product, but there is a remarkable sense of architecture within the individual pieces and in the set as a whole.

- #1. Andante espressivo-short
- #2. Moderato-long
- #3. Andantino-molto espressivo-short
- #4. Sostenuto-molto appassionato-marcato-
moderately long
- #5. Moderato e misterioso-moderately long
- #6. Lento-molto espressivo-short
- #7. Andante con moto e malinconioso-moderately
short
- #8. Allegro e molto appassionato-longest of the
set
- #9. Allegro, ma non troppo- short
- #10. Vivo (con fuoco)- moderately short

Most of the pieces are in ternary form. Ornstein's melodic patterns tend to be constructed of very few notes

and are often written in longer rhythmic values than those which make up the accompanying material (Example 96).

Example 96, Ornstein, Poems of 1917, #2, m.1

Moderato

The musical score for Example 96 consists of two staves. The top staff is in treble clef, 3/4 time, and is marked 'Moderato'. It contains three measures of music, each featuring a triplet of eighth notes. The notes in the triplet are G4, A4, and B4. Above the first measure, there is a fingering '5' above the note. The dynamic marking 'p' is placed below the first measure. The bottom staff is in bass clef, 3/4 time, and contains three measures. The first measure has a triplet of eighth notes: G3, F3, and E3. The dynamic marking 'p' is placed below the first measure. The second measure has a dynamic marking 'mf' above the first note. The key signature has one flat (Bb).

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Poems of 1917 do not generally represent a stylistic departure for Ornstein. But the ritualistic repetitions, the ornateness, the use of minor modes, the triplet speech rhythms which he often employed, and the frequent notation of these melodies in the rich tenor or alto range of the keyboard seem to create an atmosphere of direct, personal communication, especially for a composer whose work is often characterized as wild and bombastic (Example 97).

Example 97, Ornstein, Poems of 1917, #1, mm. 3-5

cantando

The musical score for Example 97 consists of two staves. The top staff is in treble clef, 3/4 time, and is marked 'cantando'. It contains three measures of music, each featuring a triplet of eighth notes. The notes in the triplet are G4, A4, and B4. The dynamic marking 'p' is placed below the first measure. The bottom staff is in bass clef, 3/4 time, and contains three measures. The first measure has a triplet of eighth notes: G3, F3, and E3. The dynamic marking 'p' is placed below the first measure. The key signature has two flats (Bb, Eb).

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The pervasive ostinato patterns commonly lie above and beneath the melody, sometimes in simple rocking figurations, while in other places they swarm like a menacing cloud.

A quality of urgency and distress permeates much of the work. The extreme registers of the keyboard are employed, especially the lower octaves (Example 98).

Syncopation is common, and division of the beat into anywhere from two to thirteen units is standard. These divisions are often layered so that two to four are in operation at once.

Example 98, Ornstein, Poems of 1917, #8, m. 41

The musical score consists of four staves. The top staff is labeled 'L.H.' and contains a triplet of eighth notes marked 'marcatissimo'. The second staff is labeled 'R.H.' and contains a dense, fast-moving pattern of notes. The third staff is labeled 'L.H.' and contains a few notes marked 'ff' and 'fff'. The bottom staff is labeled 'L.H.' and contains a few notes marked 'p' and a triplet of eighth notes.

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Technically, the pieces provide interesting and, at times, challenging material. Ornstein uses from two to four staves to notate the music. Everything in the harmonic language speaks of tension and grief, with intervals of

augmented fourths, diminished fifths, minor and augmented seconds, and augmented thirds. Dynamics range from "ppp" to "ffff." Nothing about Ornstein's music could be called conservative or demure.

The first piece of the set is especially haunting and mournful in character. It is marked *andante* and expressive. The ostinato is full of bitter discord, and the modal quality of the melody is like a Hebrew lament (See Example 97).

The same heaviness permeates the third piece, where the melody is in a pentatonic mode (Example 99).

Example 99, Ornstein, Poems of 1917, #3, mm. 17-22

Tempo *Imo*

ppp sempre

poco rit.

ppp

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Numbers four and eight are longer, more complex, and particularly dark and powerful. Ornstein begins four with a chain of forte chords comprised of tritones against perfect

fourths. The melody is marcato and the underlying bass chords are also constructed of tritones and perfect intervals (Example 100). The work proceeds with cluster chord ostinati; the juxtaposition of intervals utterly destroys any feeling of tonality.

Number eight is the most bombastic and violent of the set, sounding agitated and brutal much of the time. This is achieved through a very dense texture, extreme dynamics, and constant chromaticism (Example 101).

Example 100, Ornstein, Poems of 1917, #4, mm. 1-2

Sostenuto (molto appassionato)

The musical score is for a piano piece in 4/8 time, consisting of two measures. It is divided into four staves: two for the right hand (R.H.) and two for the left hand (L.H.). The tempo and mood are indicated as *Sostenuto (molto appassionato)*. The right hand part features dense cluster chords with triplets and accents, marked with a forte (*f*) dynamic. The left hand part features a marcato melody with a forte (*f*) dynamic. The piano part is also marked with a forte (*f*) dynamic. The score includes various musical notations such as triplets, accents, and dynamic markings.

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One segment of the work is remarkable for its diatonicism. In fact, the entire seven measure passage contains only the notes of the B-flat harmonic minor scale (Example 102).

Example 101, Ornstein, Poems of 1917, #8, m. 37

Musical score for Example 101, showing a piano piece with a treble and bass staff. The treble staff has a melodic line with a dotted line above it containing the number 8. The bass staff has a bass line with a '3' above it. Dynamics include 'fff' and 'sempre'.

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Example 102, Ornstein, Poems of 1917, #8, mm. 10-12

R. H. Andantino

Musical score for Example 102, showing a piano piece with a treble and bass staff. The treble staff has a melodic line. The bass staff has a bass line. Dynamics include 'p ed espressivo' and 'pp'.

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The closing piece is marked "vivo (con fuoco)," and requires crossed hand execution. It is a macabre kind of march or dance, with its theme hidden at times in tone

clusters (Example 103). The work explodes in wild shrieks at the end (Example 104).

Example 103, Ornstein, Poems of 1917, #10, mm. 5-7

Vivo (*con fuoco*)

f e sempre marcato

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Example 104, Ornstein, Poems of 1917, #10, mm. 48-51

ff *mf* *ff* *ff* *mf*

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Ornstein once wrote:

I hate cleverness. I don't want to be clever.
I hate to be called clever. I am not clever.
I don't like clever people. Art that is merely
clever is not art at all. (Van Vechten, 1916,
p. 239)

Carl Van Vechten must have believed Ornstein was sincere, for although he did not particularly enjoy Ornstein's music, he wrote these words in an article about Leo Ornstein:

His music is a modern expression, untraditional, and full of a strange seething emotion; no cal-

culatation here. And like the best painting and literature of the epoch it vibrates with the unrest of the period which produced the great war. (Van Vechten, 1916, p. 243)

The Poems of 1917 surely were not meant to be clever or entertaining. When Van Vechten spoke of "a strange seething emotion," he identified a quality which does, indeed, seem present in the Poems of 1917.

CHAPTER VI

1920-WORLD WAR II

World War II began after 20 years filled with unrest in Europe. Few pieces of keyboard literature exist which can be definitely linked to the second world war; however, there is evidence that many piano composers were deeply touched by the world situation.

In the late thirties Béla Bartók referred to the Nazis as thieves and murderers and fretted about how long it would be before Hungary would surrender to them. Bartók was convinced that if Hungary joined forces with the Nazis he would feel compelled to leave his country and he worried about the difficulty involved in relocating and finding work at the age of 58. He knew that he would have to teach and was certain that his real work (composing) would be lost. Even the publishing company that handled his music demanded proof of his loyalty to the Nazi philosophy. In 1938 Bartók wrote to Mme. Muller-Widmann:

As regards my own affairs, I must say that things are not very good at the moment because not only my publishing (U.E.) has gone Nazi (the proprietors and directors simply turned out) but also the A.K.M., the Viennese society for performing rights, to which I belong (and Kodály, too), is also being 'nazified'. Only the day before yesterday, I received the notorious questionnaire about grandfathers, etc., then: 'Are you out of German blood, of kindred race, or non-Aryan?' Naturally neither I nor Kodály will fill in the form; our opinion is that such questions are wrong and illegal. (Demeny, 1971, p. 267)

Shortly thereafter, he came to the United States to live and work. In a letter to Wilhelmine Creel in Seattle (1942), Bartók wrote, "I am rather pessimistic, I lost all confidence in people, in countries, in everything..." (Demeny, 1971, p. 320).

Bartók left an unfinished poem which reveals his thoughts concerning the global conflict and what seems to a gifted artist to be a sensible solution to the conflict:

Three different worlds contended with each other
 Three different worlds, three different countries.
 The name of the one was the country of the
 sunrise,
 The name of the second was the country of the
 sunset,
 The name of the third was the country of the
 south,
 Then up spake the country, the first kind of
 country,
 The first kind of country, the country of the
 sunrise,
 'Finer than both of you, better than both of you,
 I am the loved one of the bright sun himself,
 Visits me before you, so dearly he loves me.'
 Then up spake the second, that fine and lovely
 country,
 Fine and lovely country, country of the sunset,
 'Finer than both of you, better than both of you,
 The bright sun stays with me the longest,
 Stays with me the longest, so dearly he loves me.'
 Then up spake the third, that fine and lovely
 country,
 'Finer than both of you, better than both of you,
 I am the loved one of the bright sun himself,
 The bright sun himself smiles on me more warmly,
 Smiles on me more warmly, so dearly he loves me.'
 Thus they contend, the fine and lovely countries,
 The countries of the sunrise, the sunset, and the
 south.
 Their quarrel is heard by the Lord of all the
 countries
 The Lord of all the countries, the Lord Almighty
 God.
 'Why do you contend, fine and lovely countries [is
 of no avail]

Bootless contestation
 [leads to nothing good. Leads to nothing
 good, and is of no advantage.]
 Better that you show me, fine and lovely
 countries,
 Fine and lovely countries, the thing you can
 create.
 Who creates the loveliest, let her be the first.
 Let her be the first and let her be my choice.
 Then the three countries consulted all together,
 Consulted all together, ready for the contest
 (Unfinished)....(Demeny, 1971, pp. 349-350)

Jehan Alain, an award-winning pianist and organist in France in the 1930s, served in the French armed forces during the Second World War and was killed just five days before the French withdrew from the war. One of his Trois Danses (1937-1939), "Mourning," was subtitled "Funeral dance to honor the memory of a hero." In the "Notes" which accompany a recording of his works by Musical Heritage Society, Inc., his sister, Marie-Claire Alain, remarked that this "if not a coincidence, seems to be a curious premonition." According to Ms. Alain, the piece was to be orchestrated and Jehan was working to that end when he died. The papers blew away from his vehicle when he was killed and children from the village played with the sheets of music. Anton Webern also died during the war, accidentally shot by an American soldier in the Occupation forces.

The Italian piano composer Arnold Franchetti was a favorite pupil of Richard Strauss at the Munich Academy of Music. Franchetti, a Catholic, was of Jewish descent and so in 1933 was told by the Nazis that he could no longer study

composition at the Academy. The Nazi policy excluded Jews from the creative arts but considered applied music to be a practical field and acceptable, so Franchetti was allowed to study as a bassoon major, with Richard Strauss secretly teaching him composition. In 1939 Franchetti was called to military service in the Italian army, and because of the war, would not compose for the next nine years. He first served as a liaison officer between the German army and the Italian forces, then deserted to join the resistance movement. Franchetti was an interpreter for the Americans when 8,000 Nazi troops surrendered, and he served as an interpreter and a chief witness for the Allied War Crimes Commission in Naples after the war. Eventually Franchetti came to America and became a faculty member at Hartt College of Music in Hartford, Connecticut (Morrison, 1972).

In 1942 Arnold Schönberg was living and working in Los Angeles, California. The Ode to Napoleon was Schönberg's first musical statement about World War II. In explaining his thoughts while composing the Ode to Napoleon, a work for piano, string quartet, and speaker, Schönberg wrote:

The League of Composers had asked me to write a piece of chamber music for their concert season. It should employ only a limited number of instruments. (Possibly because of war-time demands on manpower and money.) I had...the idea that this piece must not ignore the agitation aroused in mankind against the crimes that provoke this war. I remembered Mozart's Marriage of Figaro,...Goethe's Egmont, Beethoven's Eroica and Wellingtons Victory, and I knew it was the moral duty of intelligentsia to take a stand against tyranny. (Stein, 1977, p. 55)

Schönberg was quite excited at being able to combine the "Marseillaise" and "the motive of the Beethoven Fifth Symphony at the very spot where the reciter proclaims the words 'the earthquake voice of victory'" (Stein, 1977, p. 53).

Another composer for piano, Walter Piston, wrote of how the war affected his own work:

As a composer, I had a slump for the first year of the war, feeling that writing music was about the most futile occupation. What got me out of it chiefly was getting letters from men in the armed forces who said they hoped I was keeping on composing because that was one of the things they were out there for. I have now completely recovered a sense that it is important and that I am meant to do that job (along with other things like teaching and civilian defense). (Norman and Schrifte, 1946, p. 367)

Gail Kubik was an American composer who worked in the pioneer movie industry. Although he produced little keyboard music, he did write a war-related piano character piece which was entitled 4 Planes, 40 Men: an Elegy (1950). In a letter to Max Lyall he explained his dedication:

...for William Wyler and Lester Koenig, Director and Writer respectively of two war films for which I wrote music (The Memphis Belle, Thunderbolt). The piece utilized some elegiac sequences from The Memphis Belle score and of course 'celebrates'-- i.e., mourns the loss of 4 planes (over Germany), 40 men. (Lyall, 1980, p. 223)

The composition is quite slow and mournful. Kubik employs a "series of parallel-and contrary-motion triads...and four so-called 'bell-like' motives," as well as pedal tones and dissonances (Lyall, 1980). After consistently muted

dynamics, the piece concludes with several very bold, fortissimo strokes.

Roger Session's second piano sonata was written in the fall of 1946 and although its relation to war is not clear enough to warrant a full analysis, one writer does suggest that the work was influenced by World War II. He particularly notes the third movement of the sonata, calling it a "sinister toccata," mentioning the "aggressive artillery" of the repeated notes, and saying it had "an analogue in Prokofiev's 'Seventh Sonata'" (Notes for New World Recording, 1984).

Stefan Wolpe wrote a piano work entitled "Battle Piece" which has been recorded, but never published. Wolpe, an activist, composed a great deal of politically motivated music in support of Socialism in Germany. He was a member of the Berlin dadaists and influenced by the artists Klee and Moholy-Nagy. In 1933 Wolpe left Germany. He studied with Webern in Vienna, lived for a while in Palestine, and then came to the United States in 1938 (Sadie, 1980). "Battle Piece" was begun in 1943, and eventually finished in 1947 (Clarkson, "Notes" for Recording, 1988). The work's pointillism reflects Webern's influence.

The composers Paul Hindemith and Sergei Prokofiev were each well-known and loved in their respective countries when World War II began, and each man made a definite choice concerning his loyalty toward his country and the role his

art would play in time of war. Their decisions found expression in works which were composed for piano.

Paul Hindemith

In 1932, Guido Pannain published a book on modern composers and began his chapter about Hindemith with these statements.

War, the physical expression of a long-drawn spiritual struggle, produces an aesthetic tension as severe as the physical tension of the fight...the human consciousness found itself, starved by sorrow, feeding upon its own personality, looking inwards rather than outwards for the elements of endurance and fortitude. The conception of a nation is, indeed, nothing more than the idea of the individual seen in proper perspective with all its myriad reduplications of personality. It is thus that we find some explanation of why, after the war, artistic nationalism burst forth with such savagery and certainty of purpose. It was a nationalism which...transcended the vulgar manifestations of propaganda. It stood for that instinctive movement of the stripped and buffeted soul inwards, towards its own hidden resources, clinging to its inheritance and environment and traditions like a child to its only toy...The end of the European War of 1914-18 found artists everywhere looking towards their national traditions... Especially in Germany did the movement find promising soil...This tendency (classicism), represented better among Germans by Paul Hindemith than any other, stands for a return to the essential and intrinsic values of music...There was a time when musicians stole the thunder of the orator and talked to the mob; today they turn for inspiration to footballers and speed-kings. The work of Hindemith is imbued with a lively spirit that has something in it of mechanics, something of motoring and boxing...Hindemith put against the mechanical objectivism of his musical taste...a vigorous reaction ...to resolve the contrast into a true and profound dramatic expression...There is conflict and despair, formal reflection, and subjective reaction. There is a national

conscience which sees itself individualized, but in a crisis, grasping the traditional scheme as the only support which can provide any assistance...Will he be able...to harmonize the religious and nationalistic conscience of a German of the Reformation period with the chaotic and revolutionary will of a fanatic of the Third International?... (Pannain, 1932, pp. 78-86)

Paul Hindemith's father had been killed in World War I, and the younger Hindemith served in a military band for the last year of that conflict. After the war, he rose to prominence in the musical community of Germany. Although he was occasionally chided for writing somewhat provocative operas, he was accepted as a leader of great importance.

"Hindemith believed that order in a composition is symbolical of a higher order within the moral and spiritual universe, a doctrine taught by Augustine" (Smith and Carlson, 1978, p. 211). Kirby, in describing Hindemith's keyboard music, speaks of the "homogeneity of character, thematic material, types of figuration, and rhythmic patterns," in his music (Kirby, 1966, p. 402). This assessment seems to agree with Hindemith's philosophy. Kirby also discusses Hindemith's interest in Baroque music and his use of "Fortspinnung," in which "a characteristic motive is used in combinations and sequential passages, to produce a long, inherently endless, melodic line," and "essentially linear, contrapuntal" writing (Kirby, 1966, p. 402).

Hindemith was a master teacher, composer, performer, and writer. He was an accomplished violist but could play

almost every instrument. Although his music was difficult for the untrained to understand, one of Hindemith's greatest interests was the idea of writing music which could be performed by amateur musicians. He championed "Gebrauchsmusik" or "Sing und Spielmusik," organizing festivals of such music and attempting to compose works himself which could be played and sung by amateurs.

Hindemith understood that good music came from all countries, not just his own. He enthusiastically listened to and corresponded with composers from all over the world. Hindemith's own words shed some light on the planting of the seed for such a philosophy:

As a soldier in the First World War I was a member of a string quartet which represented for the colonel of our regiment a means of forgetting the hated military service. He was a great friend of music and a connoisseur and admirer of French culture. Small wonder, then, that his most burning desire was to hear Debussy's String Quartet. We practiced the piece and played it for him with great emotion at a private concert. Just as we had finished the slow movement the radio officer entered the room, visibly shaken, and reported that the news of Debussy's death had just come over the radio. We didn't finish the performance. It was as if the breath of life had been taken from our playing. But we realized for the first time that music is more than style, technique and the expression of personal feeling. Here, music transcended political boundaries, national hatred and the horrors of war. At no other moment have I ever comprehended so completely in what direction music must develop. (Strobel, 1961, p. 8)

The restrictions which the Nazi regime placed on its artists during the 1930s resulted in many of them leaving the country. All plays and books were reviewed by the

government Propaganda Ministry before they could be published or produced. Art was to serve the purposes of Nazism. According to William Shirer in The Rise and Fall of the Third Reich (1960), music was the least political of the arts and therefore fared better than other aesthetic genres. Some of the leading German musicians of the time chose to remain loyal to their country, and stayed to work there. Shirer included Wilhelm Furtwängler (conductor), Richard Strauss (composer), and Walter Gieseking (pianist) in those ranks (Shirer, 1960). However, he pointed out that the music of Mendelssohn was banned because of his Jewish heritage. Other Jewish musicians were removed from their positions in German orchestras and opera companies (Shirer, 1960).

Hindemith...made no secret of his anti-Nazi views to his composition class...In early 1934 a campaign was launched against him, based on his membership of an 'international' group of atonal composers, the supposed immorality of his one-act operas, his 'parody' in the finale of the Kammermusic No. 5 (1927) of a Bavarian military march heard at Nazi rallies, and in particular his association with Jews...In January 1935 Hindemith was given a six-month 'leave of absence' from the "Hochschule"... (Sadie, 1980, p. 575)

The real reason for Hindemith's problems was his new opera, Mathis der Maler. Hindemith was labelled a "mere noise-maker," but Ewen wrote:

The very truth, however, is that the libretto, the author's own, is a tragedy in the form of a picture of that first terrible defeat of German democratic aspirations in the Peasants' War. Hindemith, thus, represents the unhappy German Republic... (Ewen, 1950, p. 314)

A discussion of the opera in Grove's Dictionary of Music and Musicians states:

Mathis der Maler is on one level a dramatic allegory about the artist's dilemma in a turbulent society, about Grunewald's decision to renounce his art and commit himself, during the period of the Peasants' Revolt in Germany, to a life of political action, and of his discovery that such action is futile and he must return to his art. It is also a personal testament. In his introduction to the first performance of the opera (Zurich, 1938) Hindemith wrote that Grunewald's experiences had "shattered his very soul"....the opera's scenes of exaltation and despair and its final scene of resignation depict with disarming frankness the turmoil Hindemith himself lived through and his hard-won solution. He could side neither with the political antipodes nor with the compromising middle ground, and was forced therefore to impose a degree of isolation on himself precisely when his influence and creative ability were at their height...(Sadie, 1980, p. 581)

The ban on Hindemith's music and his subsequent removal from his teaching position caused a great outcry. One of his chief supporters was the famous conductor Wilhelm Furtwängler, who resigned his position and wrote a public letter in support of Hindemith:

In certain circles a campaign against Paul Hindemith is being waged, based on the thesis that he is "not acceptable" in the new Germany. Why? Of what does one accuse him? If one were to sketch a portrait of the composer Hindemith on the basis of these early works--to which should be added many later ones, such as the *Marienleben*--one would be obliged to portray him, whose blood is also purely Germanic, as an outspokenly German type. German in the high quality and straightforwardness of his solid craft as in the chastity and restraint of his relatively rare outbreaks of emotion. The latest work of his to appear, the Symphony from the opera "Mathis der Maler", has only confirmed this impression. It was his intellectual honesty that kept him from

joining the Wagner succession. But the kind of text that corresponds to his, Hindemith's, true nature can be seen in the only one which he himself has written--namely, that of his recently-completed opera "Mathis der Maler." Nobody who reads it can overlook--among many other things--the deep ethical quality which inspired its creator. His enemies speak of an about-face, opportunism, etc. Quite apart from the fact that Hindemith is the last person capable of such action, it is quite impossible in the case of this work, which was begun long before the national revolution. (Strobel, 1961, p. 53)

After the censure over what Strobel called "the greatest work of his maturity" (Strobel, 1961, p. 14), Hindemith retreated to comparative solitude in the country. Here he wrote a cycle of sonatas for "various instruments and (reached) the decision, shortly before the outbreak of war, to accept a position...in the United States" (Strobel, 1961, p. 14). In spite of the government's disapproval, there were a few performances of his works, and he was allowed to do some teaching before he left. Hindemith taught at Yale from 1941-1953 and became an American citizen in 1946 (Sadie, 1980). He returned to Europe in 1953, living in Switzerland until his death in 1963.

The Sonata for Trumpet and Piano (B-Flat) was published in 1939. Sidney Finkelstein judged this sonata "the largest in scope and ambitions of these (sonatas for brass and piano) works" (notes for EMS Recording). Harry Halbreich declared it "highly peculiar" (notes for MHS recording).

Halbreich described the first movement as "mighty and brilliant," calling it an arch form (ABCACBA) and noting the

trumpet theme made up of fourths and fifths. In his description of the sonata, Finkelstein commented on the first movement's "sprightly" trumpet theme (Example 105) and the "wistful" piano theme (Example 106) in the second movement.

Example 105, Hindemith, Sonata for Trumpet and Piano (B-Flat), Mvt. #1, mm. 1-3

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Halbreich also discussed the subsequent movements:

In the following scherzo movement (in 3/4 meter with a middle section in "lively" 2/2, which also recurs in form of a coda) the mood becomes capricious, now merry in the trumpet, now dreamy in the piano. But how are we to interpret the touching "Music of Mourning"? As some sort of miniature requiem for the "Gebrauchsmusik" sacrificed on the altar of Nazi "Realpolitik"?The music intensifies implacably until finally the trumpet breaks into the chorale "Alle Menschen müssen sterben" (All men must die). All men, even heroes and rulers (Harry Halbreich, translated and edited by Herman Adler for recording notes, Musical Heritage Society.)

Example 106, Hindemith, Sonata for Trumpet and Piano (B-Flat), Mvt. #2, mm. 25-28

Lebhaft ($\text{♩} = \text{♩}$ vorher)

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Finkelstein identified the third movement as "one of the most intensely sad expressions in Hindemith's music, comparable to the Entombment scene of Mathis der Maler, and the Requiem music" (Finkelstein, notes for EMS Recording).

In an article for the "International Trumpet Guild Newsletter," Toering commented on how Hindemith had "... diverged from the typical fast-slow-fast sonata design to an arrangement in which the slowest movement appears last..." (1978, Vol 4, #2, p. 13). This was particularly interesting since Hindemith usually adhered to a traditional classical format. Toering described the architecture of the sonata:

1. Sonata-Allegro (Moderate tempo); 2. ABAB Form (fast); 3. ABAC (Slow)...basic contrast between movements is supplied by different expressions: 1. Power, forcefulness; 2. Energy, Humor; 3. Funeral Music, Music of Mourning...In the first movement, for example, the expression of power is

created by the chromatic construction of the trumpeter's theme and by the chromatic harmonies of the pianist moving in repetitious rhythmic patterns. These elements cause a more serious, more dramatic expression of power than might be expected. Admittedly, this association is a subjective one; listeners more often associate intervals such as the fifth (fourth) with fanfare playing, especially with brass instruments. While the psychological expectation of strength is realized immediately with the first three notes (span of a fifth), the melody then is more chromatic, contains shorter rhythmic units and displays repeated motives with smaller intervals...Hindemith does not use the open intervals in a traditional fanfare manner but rather in a melodically expressive fashion...tonal relationships lead from one movement to the next and appear within the movements in cyclic form...Expressions associated with "Trauermusik" or "funeral music" are presented in the third movement by two themes and a setting of a chorale tune by J.S. Bach entitled, "Alle Menschen müssen sterben" (All Mankind Must Perish). Aspects of each theme, features of their treatment and the order of these statements in original, imitative, or varied form suggest the approach of a funeral procession, a mournful song, the departure of a funeral procession, and a final commentary on the inevitability of death....A calm acceptance of death is expressed by the funeral hymn in the last section. The melody is taken from a chorale prelude for organ by J.S. Bach. While treatment of this theme is easy to describe, the complexity of thought that can be extracted from this adaptation is not. Admittedly, the use of a well-known tune may simply be another typical feature of Hindemith's neoclassical style. However, it is significant that he places this chorale at the end of the piece. Reading the text to this chorale proves that Hindemith's choice of this particular chorale was not coincidental. A positive attitude about this subject is expressed by clear metrical phrasing, simple rhythmic patterns, wide-range chordal sonorities, gentle free counterpoint and a simple harmonic scheme. (Toering, 1978, pp. 13, 18, 19)

The words to the chorale read...

Hark! A voice saith, All are mortal, Yea all
 flesh must fade as grass;
 Only through Death's gloomy portal to a better
 life ye pass;
 And this body, doomed to languish, Here must stay
 in pain and anguish
 Ere it rise in glorious might, Fit to dwell with
 saints in light.
 O Jerusalem, how clearly Dost thou shine, thou
 city faith!
 Lo! I hear the tones more nearly
 Ever sweetly sounding there!
 There are peace and joy abounding!
 Lo the sun is now arising, and the breaking day I
 see
 That shall never end for me.

The chorale tune is played by the trumpet while the keyboard continues its march-like dotted pattern (Example 107).

In 1952 Hindemith's book A Composer's World was published. In it he declared: "It is not impossible that out of a tremendous movement of amateur community music a peace movement could spread over the world...People who make music together cannot be enemies, at least not while the music lasts" (Hindemith, 1953, p. 218).

Hindemith wrote these words to be read before the Sonata for Alto Horn and Piano:

Is not the sounding of a horn to our busy souls (even as the scent of blossoms wilted long ago, or the discolored folds of musty tapestry, or crumbling leaves of ancient yellowed tomes) like a sonorous visit from those ages, which counted speed by straining horses' gallop, and not by lightning prisoned up in cables; and when to live and learn they ranged the countryside, not just the closely printed pages? The cornucopia's gift calls forth in us a pallid yearning, melancholy longing. The old is good not just because it's

past, nor is the new supreme because we live with it, and never yet a man felt greater joy than he could bear or truly comprehend. Your task it is, amid confusion, rush, and noise to grasp the lasting, calm, and meaningful, and finding it anew, to hold and treasure it.

Example 107, Hindemith, Sonata for Trumpet and Piano (B-Flat), Mvt. #3, mm. 67-73

Sehr ruhig (♩ etwa 40) |

p

p

31

cresc.

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Hindemith lived in a time filled with war, confusion, and noise. Perhaps, as many feel he expressed in the last movement of the trumpet sonata, Hindemith chose--in the

words of the above-quoted passage--to "grasp the lasting, calm, and meaningful (particularly in his creative art of music) and finding it anew, to hold and treasure it." Perhaps he chose the only path which was clear to him, withdrawing into his teaching and composition, and sharing with students and friends his love for music.

Sergei Prokofiev

During World War II Leningrad, Russia, was cut off from the rest of the country for three years. The German forces came within twenty miles of Moscow, and the Russian people suffered terribly at the hands of the Germans. More than twenty million Soviet lives were lost during the war (Robinson, 1987).

"In many countries music has languished or been almost crushed by the forces of war and destruction, but through thick and thin, through war and peace, Russia has continued to pour out the treasures of its spirit to a nation and a world hungry for more than bread" (Hutcheson, 1969, p. 336). This statement begins the discussion of Sergei Prokofiev's work in Hutcheson's The Literature of the Piano. Although Prokofiev had lived and worked in the United States and Paris, he was back in Russia permanently by the time the second world war began.

Prokofiev and his wife were in Kratavo in June of 1941 when the Germans attacked Russia.

On June 22, a warm sunny morning, I was sitting at my desk. Suddenly the watchman's wife appeared and asked me, with an anxious expression, if it was true that 'the Germans have attacked us and they are saying that they're bombing the cities.' The news astonished us..it turned out to be true...Everyone immediately wanted to make his contribution to the struggle. (Robinson, 1987, p. 389)

Along with other composers, Prokofiev wanted to contribute to the war effort, and did so by visiting military hospitals, playing for the soldiers, and writing music which he ardently hoped would bolster the morale of his people. The war period was "a time of exceptional productivity" for Prokofiev (Robinson, 1989, p. 390).

In August of 1941 the Soviet Committee on Artistic Affairs decided to evacuate the leading artists from Moscow to small country towns. Prokofiev and his second wife, Mira, were among that group. "We all shared one thought," Olga Lamm, the daughter of Prokofiev's copyist, said later. "Will we ever again see those we are leaving behind--and when?" (Robinson, 1987, p. 390).

Prokofiev carried with him musical sketches for several works. Included in this material were the libretto of War and Peace and sketches for his seventh and eighth piano sonatas. Late in that same year, he also finished a programmatic symphony, The Year 1941, which musically described a battle, a "night scene disturbed by the tension of impending conflict," and a third movement which was a kind of "victory hymn" (Nestyev, 1960, p. 328).

Prokofiev left a moving eye-witness account of the bombing during the summer of 1941:

Soon afterward, the fascist air raids on Moscow began...We were living about fifty minutes by car from the city. Although that vacation spot was not a target of attack, at night, enemy planes appeared overhead with a roar, illuminating the area with blinding orientational flares. Then Soviet fighters would appear. Occasionally a German bomber would crash, and, still loaded with its undropped bombs, would explode with a huge thundering. The white beams of spotlights filled the sky. The spotlights, the green trails following the fighter planes, the yellow flares launched by the Germans--they all created a picture horrible in its beauty. (Nestyev, 1960, p. 327)

Harold Schönberg called Prokofiev the "age-of-steel composer, the cubist in music" (Schönberg, 1970, p. 497). He also pointed out that, partly due to strict regulations imposed by the Soviet government, Prokofiev and a group of other composers worked with the purpose of producing "vivid realistic music reflecting the life and struggles of the Soviet people..." (Schönberg, 1970, p. 520).

The seventh piano sonata (op. 83) was sketched in 1939, but was not completed until the spring of 1942, when "the work finished itself" in just a few days (Nestyev, 1960, p. 335). Prokofiev was also working on his opera War and Peace at the time. The sonata was premiered by Sviatoslav Richter and in March of 1943 Prokofiev was awarded the Stalin Prize for this work. The critics said it "expressed the Soviet man's wholesome and positive sense of life...the voice of the motherland" (Nestyev, 1960, p. 337).

Richter wrote in his memoirs that after the premiere most of the musicians stayed and asked for a second playing of the piece. They discussed how accurately the work "reflected their innermost feelings and concerns" (Blok, 1978, p. 192). Richter went on to say:

The sonata immediately throws one into the anxious situation of the world losing its equilibrium. Anxiety and uncertainty reign. Man is witnessing the riot of the violent forces of death and destruction. However what he had lived by before did not cease to exist for him. He feels, loves. Now the full range of his emotions bursts forth. Together with everyone and everything he protests and poignantly shares the common grief. The impetuous, advancing race, full of the will for victory, sweeps away everything in its path. It gains its strength in struggle and develops into a gigantic life-affirming force. (Blok, 1987, p. 193)

Although almost any discussion of Prokofiev's music will include his percussive treatment of the piano and the virtuosic technique often needed to perform his music, Lawrence and Elisabeth Hanson, in their biography of Prokofiev, cited "the uncharacteristic earnestness, alternating with deliberate harshness and shrillness" of the seventh sonata (Hanson, 1964, p. 293). Ernest Hutcheson labelled the work "his masterwork as to both his lyrical and technical craftsmanship" (Hutcheson, 1969, p. 337). In the introductory remarks for the Boosey and Hawkes 1985 edition of Prokofiev sonatas, Peter Donohoe called the seventh sonata "the most radical and brutal of all the sonatas." Nestyev termed the sonata "the most radically modern of

Prokofiev's piano sonatas...with its fierce raging and moments of almost mystical aloofness" (Nestyev, 1960, p. 335). According to Prokofiev himself, "the first movement unfolds in fairly rapid tempo (*Allegro inquieto*); the second is a lyrical andante, at one moment tender, at another tense; the finale is in 7/8" (Nestyev, 1960, p. 335). The tonal center of the movement is B-flat (Example 108).

Example 108, Prokofiev, Sonata #7, Op. 83, Mvt. #1, mm. 1-10

Allegro inquieto

The musical score consists of two systems of piano music. The first system is labeled 'Piano' and begins with a dynamic marking of *mp*. It features a melodic line in the right hand with chromatic movement and a bass line with repeated notes. The second system continues the piece, showing a dynamic shift to *mf* and then *p*. The notation includes various note values, rests, and articulation marks such as accents and slurs.

The short 6/8 motifs hovering around the tonic note, the drum-like repeated notes, the biting accents, harsh marching chromatic lines (Example 109), and abrupt dynamic contrasts (Example 110) paint a picture of violence and struggle, of fierce determination and energy.

Example 109, Prokofiev, Sonata #7, Op. 83, Mvt. #1,
mm. 53-56

Example 110, Prokofiev, Sonata #7, Op. 83, Mvt. #1,
mm. 26-36

Claude Samuel wrote that after the "persistent marching rhythms...following on a mood of powerful dynamism and a slight acid piquancy, the atmosphere changes abruptly and a sudden patch of light in the manner of a reverie, precedes the reprise of the vigorous initial outburst" (Samuel, 1971,

p. 141). Prokofiev constructed the serpentine melody using the entire chromatic scale. The theme winds back on itself repeatedly in an evocation of sad longing (Example 111).

Example 111, Prokofiev, Sonata #7, Op. 83, Mvt. #1, mm. 124-127

Andantino

In the Hansons' discussion of the sonata's merits they concluded that Prokofiev had "succeeded...in what he wanted to say" (Hanson, 1964, p. 294), citing the "Allegro inquieto" marking and the triplets and "crotchet-quaver figures" which so effectively helped create a restless atmosphere (Example 112).

Example 112, Prokofiev, Sonata #7, Op. 83, Mvt. #1, mm. 364-369

Allegro inquieto

Nestyev, in discussing the war's effect on Prokofiev's music, talked of the "strident, furious sonorities, images of dark and evil forces," which he likened to parts of Prokofiev's War and Peace and his Second String Quartet

(Nestyev, 1960, p. 334). He spoke of the tools which brought heightened emotion to the work as well: "the restless pattern of the melody, the unrelieved persistence of the ostinato phrases in the bass, the bare rhythmic construction, and...the dissonant harmonic texture..."

(Nestyev, 1960, p. 335).

The middle movement of Prokofiev's Seventh Sonata is quite remarkable in that it is so uncharacteristic of Prokofiev.

Friskin and Freundlich describe the second movement as "unexpectedly romantic in viewpoint" (Friskin and Freundlich, 1973, p. 233). Maurice Hinson mentions its "lush harmonic treatment" (Hinson, 1973, p. 501). F.E. Kirby, in his treatment of the seventh sonata, noted the "sentimental, almost popular" nature of the theme (Kirby, 1966, p. 432) (Example 113).

Example 113, Prokofiev, Sonata #7, Op. 83, Mvt. #2, mm. 1-4

Andante caloroso

The musical score shows the first four measures of the second movement. The right hand has a melodic line with chromaticism, starting on G4 and moving through various intervals. The left hand has a rhythmic pattern of eighth notes. The tempo is marked 'Andante caloroso'. Dynamics include 'p' (piano) and 'mp cantabile' (mezzo-piano cantabile).

The Hansons speak of the highly chromatic melody "of rising and dropping semitones...which can easily become

irritating if the listener is not in the right mood" (Hanson, 1964, p. 294).

In Claude Samuel's biography of Prokofiev, he mentions the "play of tension and relaxation...Andante coloroso, Poco piu animato, Piu largamente, Un poco agitato and Andante coloroso" (Samuel, 1971, p. 141). Nestyev contrasts the nature of the first and second movements:

Here everything is in direct contrast to the high-strung music of the first allegro; the soft outlines of the lyrical theme, the unhurried tempo, bright tonality (E major), and rich harmonic texture...the opening lyrical theme returns, like a bright vision; the most peaceful and serene theme in the entire Sonata, it strikes one as the embodiment of a bright and happy dream. (Nestyev, 1960, p. 336)

Many writers have tried to describe the unusual quality of the melody in this movement. Perhaps the earnest expression of sincerity and warmth fit Prokofiev's personality so uncomfortably that the result was a creation difficult to comprehend by those who best knew his work. Another possible explanation is that there was some kind of irony expressed in the music of the second movement. Prokofiev may have attempted to describe the destruction and devastation which he had witnessed through a caricature of more peaceful times when warmth and beauty were commonplace.

The third movement is written in the perpetual motion vein, which was common to this period of musical history and to Prokofiev's "Composer-of-steel" style (Example 114).

Nestyev wrote of "...the steely pressure of the B-flat major finale, courageously uniting in itself the Russian monumentalism of Borodin with sharp modern 'machine' rhythms" (Nestyev, 1960, p. 165).

Example 114, Prokofiev, Sonata #7, Op. 83, Mvt. #3, mm. 1-4

Precipitato (♩.♩.♩.)

Hinson calls the third movement toccata "one of the finest ever written" (Hinson, 1969, p. 501). Nestyev described the movement in terms much like those of Richter:

It is a dynamic Russian toccata in fanciful 7/8 time, which calls to mind the heroic images of Borodin's music. The massive chords, thumping ostinato basses, and ceaselessly flowing rhythm which seems driven on by the strong accents--all seem chosen to suggest a martial procession of legendary giants...This music evokes an image of tremendous heroic forces aroused to victorious struggle. (Nestyev, 1960, p. 337)

The Hanson biography of Prokofiev labelled this description as a bit overblown, but said that the piece did sound "angular and uncompromising compared with ..." some of his other works (Hanson, 1964, p. 294).

Bugle calls, as explicit as in any traditional battle piece, are present in this sonata. The left hand plays a clear C major bugle figure set against a D-flat Major ninth

dissonance. Subsequent treatment of the figure, however, such as fragmentation and intervallic distortion, is typical of Prokofiev's patented 20th century musical vocabulary (Example 115).

Example 115, Prokofiev, Sonata #7, Op. 83, Mvt. #3, mm. 52-53

In measure 83 a theme enters which bears a resemblance to the opening theme of the first movement (Example 116 and Example 108).

Example 116, Prokofiev, Sonata #7, Op. 83, Mvt. #3, mm. 83-88

The more tension and darkness Prokofiev wanted to express, the more he used strong, incisive rhythms. This predominance of rhythmic energy is especially present in the seventh sonata. Again, Prokofiev uses an ostinato with great effect. His ending is particularly powerful, fortissimo octaves twice plunging downward, then ascending to finish on high B-flats (Example 117).

Words such as "expressionistic," "anxious," "unrestrained," "driven," "turbulent," and "powerful" all serve to characterize this work. Those same words might well explain the circumstances in which Prokofiev found himself during the Second World War.

Example 117, Prokofiev, Sonata #7, Op. 83, Mvt. #3, mm. 171-177

The musical score consists of two systems of piano accompaniment. The first system begins with a dynamic marking of *ff détaché*. The left hand plays a rhythmic ostinato of eighth notes, while the right hand plays a melodic line with grace notes. The second system continues the piece, ending with a powerful fortissimo (*ff*) octave passage in the left hand, first descending and then ascending to high B-flats. The score includes dynamic markings such as *ff* and *8va bassa*.

One author described the effect of the war years on Prokofiev's later works in the same manner that others wrote about Ravel after World War I. Harlow Robinson said:

So intense was the pace of these years that they would leave him--like many Russians of his generation--weakened and spent. These were the last years in which Prokofiev would command the full strength of his talent, energy and health.
(Robinson, 1987, p. 390)

CHAPTER VII

CONCLUSION

Prevailing Spirit Toward War

Certain trends have revealed themselves quite clearly in the course of this study. The earliest group of composers, Schumann, Gottschalk, and La Hache, exhibited--each in a somewhat unique way--a positive enthusiasm for partisan victories. The contrast of this patriotic, romantic zeal with the numb despair and the horror of the World War I era could hardly be more dramatic. The final period studied, World War II, seemed characterized by a deep disturbance of perhaps a more subdued nature.

Another issue which may be traced through this study is that of the direct involvement of piano composers in war efforts. While the first three composers were, in effect, sideline spectators viewing the events of war, the later artists faced momentous decisions concerning personal participation in the defense of their countries. Virtually all of the European composers during World War I actually assumed roles in their country's militia or seemed to suffer acute feelings of self-recrimination over not being able to do so. The composers of the World War II period endured political atrocities and were confronted with complex moral dilemmas, facts which significantly contributed to the number of emigrations during the time.

The role of composers can be looked at in another way—that of commentator on political events. Gottschalk seemed to speak for his generation when he said that, as a composer, "my thoughts matter little." Here again the contrast with World War I is striking. All of the World War I composers studied expressed strong opinions about the war itself (and many also expressed disenchantment with governments in general) without any apparent doubts that they were "qualified" to speak. The World War II composers appear to have been considerably less outspoken during the war years themselves, but for the most part their intellectual engagement with the war issue was intense. The issue of artist as spokesman remained a complex one. The two major World War II figures in this study, Hindemith and Prokofiev, took quite different pathways. Hindemith grappled with the question of his role as an artist in the destiny of his people and came to the decision to withdraw from political matters and commit his allegiance to his art. For Prokofiev the war period was a time for pouring himself into helping his country. He never expressed doubt, choosing instead to invest his music with a spirit of pride for his homeland and its determination to survive despite adversity. In this respect Prokofiev was apparently atypical. For most of his contemporaries, artistic creation became difficult, if not impossible.

Clearly, one of the tragic consequences of war is that much of a generation of creative individuals, representative of every artists genre, is lost. After the first world war, a writer in Literary Digest discussed "What Art Pays for War," noting that in a published list of artists sacrificed to the French cause during World War I, forty-seven painters (mostly young and already of some reputation) alone had given their lives (April 15, 1916, p. 1063). The point is made in the same article that even for years to come the artistic reflection of society would be compromised by this loss. Although no such accounting seems available of the loss of musical artists, one must wonder how many aspiring and talented musicians died in World War I and World War II.

The Evolution in the Use of Battle
Devices and Changing Musical Language
in the Genre

Can musical gestures truly function as "icons" of meaning? This is a question debated by notable musicians over the centuries. Aristotle wrote, "Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance..." (Coker, 1972, p. 145). And in what ways do musical elements have a direct influence on our emotions and thoughts? These tantalizing questions are much in one's mind when looking at the evolution of the battle piece.

The 19th century composers in this study, Schumann, Gottschalk, and La Hache, tended to present a somewhat romantic and idealistic view of war. To that end, dynamic contrast, colorful harmonies, drum rolls, bugle calls, etc., were used to enhance the music and create a spirit of excitement. They also served to add a touch of realism to the musical picture.

World War I made new and terrible demands on our mass consciousness. This is reflected in the piano music of the era.

Ornstein and Stockhoff took battle devices to a new extreme of intensity. The use of dynamic contrast became more exaggerated, ranging from ppp to ffff and often remaining at louder dynamic levels for long periods of time.

The harmony was full of unresolved tensions and increasingly strident. The extreme chromaticism and atonality in much of the World War I music invokes bitterly dark images.

Rhythmically, the pieces grew much more complex, conveying utmost agitation and disorientation. The energy and decisiveness of the earlier battle pieces became furious struggle and confusion in the more recent works.

Extreme and rapid shifts of register on the keyboard were common, especially the use of the lower registers. Such practices seem infinitely greater in the music of

Debussy, Ornstein, Malipiero, and Stockhoff than in the music of Schumann, Gottschalk, and La Hache.

Sharp accents or "shots" were used much more often and randomly, serving to destroy equilibrium and startle the listener.

The march figures were no longer clear diatonic designs or even cleverly altered by one or two non-diatonic pitches for effect. They had become harshly dissonant and threatening.

Bugle figures remained more like the early examples, but were often pitted against material in another tonality. At time, they were presented in one form only to be immediately altered in intervals or rhythm.

While earlier composers incorporated or alluded to national tunes, Debussy brutalized the national anthem of the enemy and literally tore it apart. This, in its way, represented an extreme of intensity even for the refined Debussy.

Interestingly, the composers of the World War II period seemed to show more restraint in their music. Dissonances and rhythmic complexities are obviously used in their compositions, and extremes of range and dynamics are also incorporated, but the overt emotion found in Stockhoff and Ornstein seems more controlled in the music of Hindemith and Prokofiev. Perhaps the shock of the horrific scenes of destruction and outrageous violations against humanity had

lost its original potency. Perhaps that agony had been internalized and now was seen in more subtle ways.

Nevertheless, I feel, along with many of the other writers consulted, that the war-related piano music of the 20th century was in almost every case quite distinctive and striking for the composer in question.

An article written in 1914 entitled "Effects of the World's Present Emotional Strain on Musical Expression" asserted that war "has a tendency to arouse all the emotions latent in human nature"...and "Even those who ordinarily are quite incapable of emotion in any fine or splendid sense find themselves stirred to the very depths" (Current Opinion, 1914, p. 407).

The notable composers comprising the bulk of this document were extraordinarily capable of emotion and of expressing themselves through music. It seems that it in many cases they were literally stirred to the very depths.

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