

ABSTRACT

Title of Dissertation:

FOLKLORISTIC AND ETHNIC
INFLUENCES IN SELECTED VIOLIN
REPERTOIRE: A STUDY OF MUSIC
INSPIRED BY SCOTTISH, JEWISH, AND
LATIN AMERICAN CULTURES

Emmanuel A Borowsky, Doctor of Musical
Arts 2018

Dissertation directed by:

Dr. James Stern, Department of Music

This dissertation examines and discusses folk and ethnic elements in selected violin compositions of the 19th, 20th, and 21st centuries, including works by living composers. In examining compositions from several centuries, the aim is to establish a lineage between the past and the present in regards to the usage of traditional folk and ethnic musical elements. Additionally, the analyses will help to identify any differences in the implementation of folk music idioms in works by composers native to the given culture, as compared with works by composers of another origin who sought to emulate these musical characteristics. The focus is on compositions inspired by Scottish fiddling; Jewish spiritual, folk and klezmer music; and Latin-American dances. To show the link between the original sources of inspiration and the presented works, I have considered such musical elements as melody, harmony, rhythm, texture, timbre, and scales, as well as extra-musical subject matter when applicable.

By expanding my knowledge of the authentic music that inspired these composers, I deepened my understanding of these works and created a more

compelling interpretation. It is my desire to bring to light lesser-known composers who deserve their compositions to be heard.

These works were featured in three recitals at the University of Maryland College Park. The first and third recitals were performed in Smith Lecture Hall and the second in Ulrich Recital Hall. A re-recording of Paul Ben-Haim's Sonata in G, Maurice Ravel's *Kaddish*, and Faustas Latenas' *Jerusalem of Lithuania* from the second recital took place on May 25, 2017. Recordings of all three recital programs can be found in the Digital Repository at the University of Maryland (DRUM).

FOLKLORISTIC AND ETHNIC INFLUENCES IN SELECTED VIOLIN
REPERTOIRE: A STUDY OF MUSIC INSPIRED BY SCOTTISH, JEWISH,
AND LATIN AMERICAN CULTURES

by

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I wish to express my sincere gratitude to all my friends, colleagues, teachers, and family. The time I spent at the University of Maryland created substantial development in my playing, as well as my understanding of music history, theory, and pedagogy.

I am deeply indebted to my violin professor and mentor, Dr. James Stern, who challenged me and provided me with great inspiration. His gift for looking deeper into the structure of music has broadened my horizons and understanding of great masterpieces, both in performance, as well as in research. His own scholarly attitude combined with superb musicianship provided me with an ideal model to emulate.

For my recitals and recordings, I was fortunate to collaborate with dedicated artists of the highest caliber. For this, I am deeply grateful. I would also like to thank my sisters, Elizabeth and Frances Borowsky, and friends, Aurora Wheeland and Katie Hosier, for their contributions in proofreading my paper.

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Recital Programs and Track List

Dissertation Recital CD #1 – Scottish Fiddle Inspired Works

Emmanuel Borowsky, violin

Chris Koelzer, piano

Cecylia Barczyk, cello

May 8, 2016

2:00 PM

Smith Lecture Hall

The Spey in a Spate

Track 1 (Emmanuel Borowsky, violin)

James Scott Skinner
(1843–1927)

Dance Suite for Two (2012)

Edward McGuire
(b. 1948)

Track 2: Courante

Track 3: Air & Slip Jig

Track 4: Hebridean Dolphins

Track 5: Jig: Lassies O’Stevenston

(Emmanuel Borowsky, violin; Cecylia Barczyk, cello)

Scots Suite (1984)

Ronald Stevenson
(1928–2015)

Track 6: Fuaran (Mountain Spring): Prelude. *Allegro molto*

Track 7: Fugue mar Piobraireachd: Pibroch-Fugue. *Andante*

Track 8: Oran agus duan-càraid: Slow Air and Couple-Croon

Track 9: Strathspey. *Allegro moderato*

Track 10: Reel. Trescone. *Allegro*

Track 11: Jig. *Vivace*

(Emmanuel Borowsky, violin)

Scottish Fantasy, Op. 46

Max Bruch
(1838–1920)

Track 12: I. Introduction: Grave. Adagio cantabile

Track 13: II. Scherzo: Allegro

Track 14: III. Andante sostenuto

Track 15: IV. Finale: Allegro guerriero

(Emmanuel Borowsky, violin; Chris Koelzer, piano)

Dissertation Recital CD #2 – Jewish Klezmer and Spiritual Inspired Works

Emmanuel Borowsky, violin
Daniel Weiser, piano
Cecylia Barczyk, cello
October 20, 2016, 8:00 PM
Ulrich Recital Hall

- Eli, Eli** Jacob Kopel Sandler
Track 1 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (1856–1931)
- Es Brennt** Mordechai Gebirtig
Track 2 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (1877–1942)
- Kol Nidrei, Op. 47** Max Bruch
Track 3 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (1838–1920)
- Sonata in G for Violin Solo*** Paul Ben-Haim
(Emmanuel Borowsky, violin) (1897–1984)
Track 4: Allegro energico
Track 5: Lento e sotto voce
Track 6: Molto Allegro
- Baal Shem Suite, Three Pictures from Hassidic Life** Ernest Bloch
(Emmanuel Borowsky, violin; Daniel Weiser, piano) (1880–1959)
Track 7: Vidui (Contrition)
Track 8: Nigun (Improvisation)
Track 9: Simchas Torah (Rejoicing)
- Kaddish*** Maurice Ravel
Track 10 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (1875–1937)
- Yiddish Fantasy** Meira Warshauer
Track 11 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (b.1949)
- Hebrew Dance, Op. 35 No. 1** Joseph Achron
Track 12 (Emmanuel Borowsky, violin; Daniel Weiser, piano) (1886–1943)
- Jerusalem of Lithuania*** Faustas Latenas (b. 1956)
Track 13 arr. Boris. Traubas
- Anto Meliksetian (violin II), Andrew Juola (viola), Frances Borowsky (cello), Daniel Weiser (piano)

* These works were re-recorded on May 25, 2017. Jerusalem of Lithuania was recorded with Radhames Santos (violin II), Cecylia Barczyk (cello), Frances Borowsky (cello), and Daniel Weiser (piano).

Dissertation Recital CD #3 – Latin Dance Inspired Works

Emmanuel Borowsky, violin
Daniel Weiser, piano
Cecylia Barczyk, cello
Frances Borowsky, cello
April 30, 2017, 4:00 PM
Smith Lecture Hall

Bambuco Almirante

Alberto Acosta Ortega

Track 1 (Emmanuel Borowsky, violin; Cecylia Barczyk, cello)

Deux Chôros (bis)

Heitor Villa-Lobos

(Emmanuel Borowsky, violin; Cecylia Barczyk, cello)

(1887–1959)

Track 2: *Moderé*

Track 3: *Lent-Animé*

Zamacueca, Op. 30

Jose White Lafitte

Track 4 (Emmanuel Borowsky, violin; Daniel Weiser, piano)

(1836–1918)

Sones y Danzones

Leo Brouwer

(Emmanuel Borowsky, violin; Cecylia Barczyk, cello; Daniel Weiser, piano)

(b. 1939)

Track 5: *Contradanza sonera*

Track 6: *Son de 'La Niña Bonita'*

Track 7: *Danzón*

Spanish Rhapsody, Op. 9

Jaroslav Vaněček

Track 8 (Emmanuel Borowsky, violin)

(1920–2011)

Pampeana No. 1, Op. 16

Alberto Ginastera

Track 9 (Emmanuel Borowsky, violin; Daniel Weiser, piano)

(1916–1983)

Oblivion

Astor Piazzolla

(Emmanuel Borowsky, violin; Frances Borowsky, cello; Daniel Weiser, piano)

(1921–1992)

Track 10

Cuatro Estaciones Porteñas

(Emmanuel Borowsky, violin; Frances Borowsky, cello; Daniel Weiser, piano)

Track 11: *Invierno Porteño*

Track 12: *Primavera Porteño*

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Introduction

Over the past three years, I have immersed myself in the research and study of violin compositions written in the 19th, 20th, and 21st centuries that contain folk and ethnic elements. Specifically, I have sought out works that were inspired by Scottish fiddling; Jewish spiritual, folk and klezmer music; and Latin-American dances. These works were featured at my three doctoral recitals and form the basis for this dissertation.

The initial process involved surveying a diverse repertoire and selecting representations of the following:

1. Short folk songs or dances, selected as representations of the studied ethnic style.
2. Compositions from standard classical violin repertoire that quote or evoke the atmosphere of traditional folk music.
3. Modern compositions, including those by living composers, that are based on folk and ethnic music.

This was accomplished predominantly by exploring library resources, using internet search engines, and consulting with colleagues around the world. My concert tour of Cuba in January of 2016 significantly enriched my understanding of the Latin style in folk and classical music. While there, I was fortunate to receive a copy of the score of *Sones y Danzones*, an unpublished piano trio by the Cuban composer Leo Brouwer. My concert tour of Lithuania in April 2016 provided me with opportunities to discuss Jewish music of Eastern Europe with local experts and to find several traditional Jewish songs, as well as an exciting new work by Faustas Latenas. Later that spring, I performed the *Scottish Fantasy* by Max Bruch with the Frederick Symphony Orchestra, thus fully

experiencing the original, orchestral setting of this work. As part of my performance preparations, I carefully studied the hallmark characteristics of each style. Resources included recordings and online videos as well as consultations with experts.

After the recitals, I continued to delve into the historical and analytical contexts of the selected compositions, studying the lives of the composers and highlighting factors which determined their interest in folk and ethnic music. I also researched and identified historical events, and ascertained how they may have inspired creation of the works. The specific characteristics that define each style of music were examined and exemplified. To show the link between the original sources of inspiration and the presented works, I compared elements such as scales, melody, rhythm, harmony, texture, and timbre. Additionally, I worked to identify any differences in the compositional approaches of composers who originated from each of the discussed cultures, as compared with those who were of another origin but sought to emulate characteristics of the aforementioned styles. In my conclusions, I show whether there is a consistent way in which the music by native composers differs from that of composers merely imitating the style.

Part I: The Scottish Craze in Europe (mid-17th century through 19th century)

Scottish folk music, as well as Scottish tales and legends, enjoyed unprecedented popularity from the mid-seventeenth century until the third quarter of the nineteenth century. There was not a single composer who was not influenced by either Scottish tunes or literature.¹ As early as the mid-17th century, a collection of traditional songs published in London included a large number of Scottish tunes. Scottish music was described as capricious, rude, sweet, and imperfect.² Typical features of traditional tunes included a shift down by step in the second phrase and frequent “off-key” endings. One explanation might be that the bagpipers were not able to play leading tones; thus, the tunes seem to have a “double tonic.”³ This “strangeness” became an attraction, and by the end of the 17th century a real Scottish craze took hold: Scottish songs were sung in concerts, theaters (between acts), and at balls.

Among the Baroque composers who used Scottish tunes are Henry Purcell (1659–1695), George Frideric Handel (1685–1759) and Francesco Geminiani (1687–1762). In 1749, Geminiani wrote *A Treatise of Good Taste in the Art of Musick*, including three trio sonatas in which he used several of the most popular Scottish tunes of his time.⁴ Johann Christian Bach arranged at least three Scottish tunes and borrowed two for his Op. 13 piano concertos.⁵

¹Roger Fiske, *Scotland in Music: A European Enthusiasm* (Cambridge University Press, 1983), ix.

² Fiske, 13.

³ Fiske, 14.

⁴ [http://imslp.org/wiki/A_Treatise_of_Good_Taste_in_the_Art_of_Musick_\(Geminiani%2C_Francesco\)](http://imslp.org/wiki/A_Treatise_of_Good_Taste_in_the_Art_of_Musick_(Geminiani%2C_Francesco))

⁵ Fiske, 28–29.

The interest in Scottish songs continued into the 18th century; between 1787 and 1803, six volumes of *The Scots Musical Museum* with figured bass were published in Edinburgh by James Johnson (1750–1811). London publisher William Napier also undertook the ambitious project of publishing three volumes of Scottish songs. For the second volume, he asked Joseph Haydn (1732–1809) to provide figured bass arrangements. George Thompson (1757–1851), a noted collector and amateur publisher, published over 300 Scottish songs in six volumes between 1793 and 1841, with arrangements by renowned composers including Haydn, Ignaz Pleyel (1757–1831), Leopold Kozeluch (1747–1818), Carl Maria von Weber (1786–1826), and Johannes Nepomuk Hummel (1778–1837). The arrangers were usually puzzled by the unexpected shift of tonality and often added a coda to return to the home key.⁶ Thompson also sought out collaboration with Beethoven and convinced him to write a set of variations on Scottish tunes that were published in 1819 as Op. 105 and Op. 107.⁷

The interest in literary ballads was a vital proponent of the Romantic movement. Published in 1802 and 1803, the three volumes of ballads by Sir Walter Scott (1771–1832) fired the imagination of Romantic artists and drew tourists to Scotland. Romantic composers used Scottish poetry, tunes, or legends as the subject matter of their compositions, with many of these works based on the acclaimed poems of Ossian,⁸ Robert Burns (1759–1796), and novels by Sir Walter Scott.

⁶ Fiske, 65.

⁷ Fiske, 75.

⁸ *The Works of Ossian*, published in 1765, was a literary fabrication by James Macpherson (1736–1796). The work bears great similarities to the style of Homer, John Milton, the Bible, and original Gaelic legends. Translations were disseminated throughout Europe and became one of the most influential works of literature on artists of the Romantic era.

Figure 1. Musical works based on Scottish tunes, poems, or legends.

Composition	Influencing works	Composer
Various songs	Set to words of Ossian poems	Franz Schubert (1797–1828)
<i>La Donna del Lago</i> (1819)	<i>The Lady of the Lake</i> , Scott (poem)	Gioachino Rossini (1792–1868)
<i>Lucia di Lammermoor</i> (1835)	<i>The Bride of Lammermoor</i> , Scott	Gaetano Donizetti (1797–1848)
<i>Rob Roy Overture</i> (1831)	<i>Rob Roy</i> (1817), Scott Uses <i>Scots Wha Hae</i>	Hector Berlioz (1803–1869)
<i>Harold in Italy</i>	Uses two Scottish tunes, including the theme from <i>Rob Roy</i>	Hector Berlioz (1803–1869)
<i>La Chasse d'Ossian</i> (1861)	Based on Scott's novel	Georges Bizet (1838–1875)
<i>La Jolie Fille de Perth</i> (1868)	Based on Scott's novel <i>The Fair Maid of Perth</i>	Georges Bizet (1838–1875)
<i>Myrthen</i> , Op. 25	Robert Burns' poems	Robert Schumann (1810–1856)
Four Songs, Op.17	Final song is titled <i>Song from Ossian's Fingal</i>	Johannes Brahms (1833–1897)

Unlike his contemporaries, Felix Mendelssohn (1809–1847) did not use quotations of Scottish melodies; rather, his aim was to evoke the atmosphere of the places he visited. In 1829, Mendelssohn undertook his first trip abroad to Scotland. Three compositions were inspired by this visit: *Sonate écossaise* (published in 1833), *Hebrides Overture* (1830–32), and the *Scottish Symphony* (premiered in London in 1842). In letters to his family, he expressed his distaste for national songs in general, writing: “...they’re the most infamous, vulgar, out-of-tune trash... Anyone like me who cannot bear Beethoven’s national songs should try listening to them here, bellowed out by rough

nasal voices and accompanied in the most awkward style, and then try to keep his temper!”⁹

Characteristics of Scottish Music, Instruments, and Dances

i. Music

The idioms of Scottish folk tunes, which so fascinated some composers and puzzled or outraged others, are summarized below:¹⁰

Figure 2. Musical features of Scottish Music

Scale Types	Preferential use of the gapped scale: pentatonic or hexatonic and their inversions. Some suggest that this may be a result of finger pattern preferences
Modes	Filling the gaps in the scales led to the development of the seven stepwise <i>church modes</i>
Key relationships	Tunes may begin in one key and end in another (this is the most unique feature of Scottish airs)
Double Tonic	Frequently, a major or minor triad is followed by a major triad that is a whole step lower; this is referred to as a double tonic. This unusual harmonic relationship was misunderstood by classical arrangers of the time who tried to mold the tunes into the more typical major and minor modes.
Influence of Bagpipe	Fiddle music is influenced by the bagpipe scale and its sequence of triads. A bagpipe scale is the Mixolydian scale beginning on A, with an extra G natural below the bottom A. The intervals are not tempered, making the music seem “out of tune.”
Common Keys	The typical tonics of the reels are D or G.
Ornamentation	Grace notes and ornamentations are essential to Scottish music.
Scotch Snap	The ‘Scotch snap’ is one of the most defining characteristic rhythms. It is a rhythmic figure consisting of an accented 16th followed by a dotted 8th.

⁹ Sebastian Hensel, trans. Carl Klingemann, *The Mendelssohn Family from Letters and Journals, Volume I* (New York, Harper and Brothers, 1882), 213–14. <https://archive.org/details/mendelssohnfamil01hens>

¹⁰ Francis Collinson, *The Traditional and National Music of Scotland* (London, Routledge and Kegan Paul, 1970), 4–31.

Two prominent elements in performance practice are lilt and lift:¹¹

- ‘Lilt’ pertains to the rhythmic flow.
 - Although reels are often notated as continuous runs of equal rhythmic values, in performance they are not equal in duration. Their proportions are often 4:3 or 5:3, and sometimes 2:1.
- ‘Lift’ pertains to tempo and accents.
 - Good lift is expected from the bass line players who should keep the tempo steady and play staccato.

ii. Instruments

Scotland’s native instruments are the harp, pipes, and fiddle. The harp and clarsach are the oldest; images of the harp can be found on stone engravings from the mid- to late-ninth century. The harp used gut strings and the clarsach metal. Bowed string instruments existed in Scotland since medieval times. Fiddle music was notated and many manuscripts of early music still exist. Initially, these were mostly transcriptions of Scottish songs with added variations.¹² The words were often included. The earliest collection was Robert Brenner’s *A Collection of Scots Reels, and Country Dances*, published in Edinburgh in 1757, which contained reels and strathspeys.¹³ The Cremonese model of violin came to Scotland at the end of the 17th century. Local craftsmen quickly learned to imitate the Italian designs and produced their own fiddles. By 1800, the violin won popularity over the bagpipe. Fiddle and classical violin coexisted throughout the eighteenth-hundreds. Literate folk musicians would borrow from classical music and

¹¹ Peter Cooke, *The Fiddle Tradition of the Shetland Isles* (Cambridge: Cambridge University Press, 1986), 98–100.

¹² Variations are the dominant form in all Scottish music.

¹³ Collinson, 207.

classical violinists would readily play folk tunes. Thus, “the fiddle dance music, like the recital pieces, was developed and experimented with in a spirit of conscious artistry, by groups of musicians who were in touch with the classical culture.”¹⁴

iii. Dances

The four most important Scottish country dances are the jig, reel, strathspey and waltz. The reel is notated in 2/4 or 4/4 meter. Each phrase usually starts with a note value that is double the length of the shorter running notes which follow. The form typically consists of two parts that are similar: AABB or ABAB. Additionally, the characteristics of reels include: sharply pointed and strongly accented rhythmic patterns, accents strong enough to make it possible to play on two or three strings simultaneously, and short phrases repeated several times with each phrase based almost entirely on a triad or on two alternating triads. The strathspey is in 4/4 time and of a more stately character than the reel. It is defined by the “Scotch snap,” which consists of an accented short note followed by a longer dotted note. Reels and strathspeys were danced to fiddle music. Some bands included two fiddles and a cello, whose function was to provide a steady beat rather than harmony.¹⁵ Scordatura, a frequently used effect, allows use of an open string as a drone, imitating bagpipe-drones. For example, the G string of a violin might be tuned up to A. In this case, the new open A string could be used as a drone in the keys of D major.¹⁶

¹⁴ David Johnson, *Music and Society in Lowland Scotland in the Eighteenth Century* (London: Oxford University Press, 1972), 125.

¹⁵ Johnson, 121.

¹⁶ Collinson, 207.

The Spey in a Spate is one of the most popular Scottish reels. It was written by James Scott Skinner (1843–1927) who was a well-respected dance master and fiddler. His prolific output includes over 600 printed works. *The Spey in a Spate*, composed between 1880–1900, depicts the River Spey, the fastest flowing river in Scotland which is known for its erratic and sudden spates due to rainfall or snow-melt.¹⁷ The piano accompaniment provides functional harmony in D major. The characteristic whole step sequencing is present in the opening phrase of the reel. (Ex. 1) In performance practice, there are additional ornamentations added, such as turns, slides, and even alternative notes and double stops.

Example 1. Skinner, *The Spey in a Spate* (Stepwise phrase sequencing)

Scottish Fantasy: The Last Romantic Scottish Gem

Towards the last quarter of the 19th century, the popularity of Scotch songs had diminished. Max Bruch (1838–1920) revitalized interest in Scottish music with several of his compositions. In 1863, the twenty-five-year-old Bruch composed *Twelve Scottish Folksongs* for voice and piano. In 1876, he arranged and published seven of these songs for mixed choir. Finally, his *Scottish Fantasy*, written in 1880, became a jewel among all the music inspired by Scotch tunes. Max Bruch’s career as a choir and orchestra

¹⁷ Skinner writes in the music “Hail! noble Spey, what barriers can oppose Thy headlong course, when swollen by Badenoch snows.”

conductor, composer, and teacher led him to hold many posts in Germany and England: Mannheim, Koblenz, Sondershausen, Berlin, Bonn, and Liverpool. Throughout his long career, Bruch composed in the late-Romantic style that was considered conservative among his contemporaries. However, his music has enjoyed great appeal to performers and audiences, boasting an unflinching form, beautiful melodies, and rich harmonies. Bruch explained that he had to write in a manner accessible to the audience out of economic necessity: “I had a wife and children to support and educate. I was compelled to earn money with my composition. Therefore, I had to write works that were pleasing and easily understood.”¹⁸ In addition to the *Scottish Fantasy*, Bruch is best known for his Violin Concerto No. 1 in G Minor (1866) and *Kol Nidrei* (1880).

The full title of the *Scottish Fantasy* is *Fantasie für Violine mit Orchester und Harfe unter freier Benutzung schottischer Volksmelodien* (“Fantasy for Violin with Orchestra and Harp, freely using Scottish folk melodies”). It is a full-blown concerto with linked movements, written between 1879 and 1880, dedicated to Bruch’s friend Pablo de Sarasate (1844–1908). It was premiered by Joseph Joachim (1831–1907) in Liverpool in 1881. Because of its unusual form consisting of an introduction and four movements, the interweaving of folk-inspired melodies, and the atmosphere inspired by Sir Walter Scott’s novels, Bruch chose to call it a fantasy. “There is nothing to compare with the feeling, power, originality and beauty of the folksong,” Bruch wrote in a letter to his publisher in 1884 after composing the *Scottish Fantasy*.¹⁹ The *Introduction* is in the style of a slow fantasy. The opening chords for brass and harp set the stage for the narrative of the violin,

¹⁸ Christopher Fifield, *Max Bruch: His Life and Works* (Woodbridge, Suffolk: Boydell Press, 2005), 330.

¹⁹ Fifield, 48.

in which Bruch pictured “an old bard contemplating a ruined castle and lamenting the glorious times of old.”²⁰ (Ex. 2)

Example 2. Bruch, *Scottish Fantasy*, (Introduction)

INTRODUCTION (A) *Qua i Recit.*
Grave (♩ = 54)

The mood gradually brightens, leading to the first movement: *Adagio cantabile*. The beautiful tune presented by the violin and accompanied by the harp is often attributed as a liberal adaptation of the traditional song *Auld Rob Morris*. However, the correct source of this theme is the traditional tune *Thro’ the Wood Laddie*, which can be found in the third volume of William McGibbon’s 1742 “Collection of Scots Tunes.” (Ex. 3a and 3b)

Example 3a. *Thro’ the Wood Laddie*, from Collection of Scots Tunes by William McGibbon (1742)

Example 3b. Bruch, *Scottish Fantasy* - I. *Adagio cantabile*

Bruch added double stops to the original pentatonic tune, filling the gaps of the scale. The second movement has a scherzo character and is marked *Tanz* (dance). After a brief orchestral introduction, there is an imitation of a bagpipe drone over which the soloist enters. The theme is played in double stops and is based on the hornpipe dance tune *Dusty Miller*. (Ex. 4a and Ex. 4b) The opening rhythmic motive (a dotted quarter

²⁰ Fifield, 179.

followed by an eighth-note) permeates the movement and propels the music forward, giving it a skipping energy.

Example 4a. *Dusty Miller*, from *The Compleat Country Dancing-Master* by John Walsh (1740)

Example 4b. Bruch, *Scottish Fantasy* - II. Allegro (Tanz)

17 **A TANZ.** SOLO. *lusingando*

a tempo *fp* *p* *lusingando* *pun poco rit.* **B** *a tempo* *cresc.*

Secondary material, which separates the recurrences of the theme, is defined by a characteristic bowing pattern (three slurred and one single) that was used in traditional Scottish fiddle tunes seen in publications from the 18th century. (Ex. 5a, 5b.)


Example 5a. Bruch, *Scottish Fantasy* - II. Allegro (Tanz)

D Solo *f con brio* Tutti

Example 5b. *Hei tuti teti* from the *Caledonian Pocket Companion Book 3* by James Oswald (1760)


A brief transitional section, based on *Thro' the Wood Laddie*, links the second movement with the third: *Andante sostenuto*. The violin opens by introducing the air *I'm down for lack of Johnnie*. The theme is later taken over by the orchestra while the violin soars into higher registers playing elaborate counter melodies. (Ex. 6a and 6b)

Example 6a. *I'm down for lack of Johnnie* from *The Songs of Scotland Adapted to Their Appropriate Melodies* (Graham, George)



Example 6b. Bruch, *Scottish Fantasy* - III. *Andante sostenuto* (Theme)

Andante sostenuto (♩ = 66)



The main theme of the *Finale; Allegro guerriero* (brisk; warlike) is drawn from the ancient medieval marching song *Hei tutti teti*. Robert Burns adopted this tune and set words to it, creating the unofficial Scottish anthem *Scots Wha Hae*.²¹ While the anthem is performed in a slower, martial character, the original tune was a boisterous drinking song. The words “tutti-tatti” literally refer to sounding the horn and according to tradition, the army of Robert the Bruce sang this song to bolster their confidence and intimidate the English opposition before the Battle of Bannockburn in 1314. It is this heroic and exuberant song which Bruch chose to include in his collection of *Twelve Scottish Folk*

²¹ “The 'Scots Musical Museum' —'Hey Tutti Taiti!'” *Burns Scotland Collections*, <http://www.burnsscotland.com/items/v/volume-ii,-song-170,-page-178-hey-tutti-taiti.aspx> (accessed February 2, 2018)

Songs, and is used as the main theme of the *Finale*. Technical challenges abound in the *Finale* and include lengthy running scales and arpeggios, and double and triple stops. The tune *Hei tuti teti* and its variation-like treatment can be traced to one of the early violin settings made by James Oswald in his *Caledonian Pocket Companion Book 3* (1760). Bruch utilizes similar fiddling techniques, such as the Scotch snap, fast string crossings, leaps, and triplets interspersed with sixteenth notes. Oswald's variations follow a structure of repeated four-bar phrases. It is striking that Bruch follows the same organization of four bar phrases, even including double bars (however without the use of repetition). (Ex. 7a–c).

Example 7a. *Hei tuti teti* (Opening Theme and Scotch snap rhythm)

- Bruch, *Scottish Fantasy* - IV. Allegro guerriero (Opening)

Example 7b. *Hei tuti teti* (Running triplet sixteenth notes)

- Bruch, *Scottish Fantasy* - IV. Allegro guerriero

Example 7c. *Hei tuti teti* (Characteristic leaps)

- Bruch, *Scottish Fantasy* - IV. Allegro guerriero

The dominating warlike spirit of *Hei tuti teti* is counterbalanced by a lyrical second theme that returns four times in varied forms and undertakes a journey to four different keys: C major, A-flat major, and E major, before finally returning to the home key of E-flat major. (Ex. 8)

Example 8. Bruch, *Scottish Fantasy* - IV. Allegro guerriero (Lyrical second theme)

The story of the bard could not be complete without a nostalgic, *morendo* (dying) return of *Throu the Wood Laddie* in the coda before a final triumphant statement of *Hei tuti teti*.

Contemporary Scottish Folk-Inspired Compositions


i. Scots Suite

Ronald Stevenson was born in 1928 to Scottish and Welsh parents in Blackburn, Lancashire. He studied piano and composition at the Royal Manchester College of Music, graduating with distinction in 1948. Stevenson settled permanently in Scotland in the mid-1950s. A man of strong personality, Stevenson would not compromise his aesthetic, moral, or political views—even if it meant spending two years in jail for refusing to serve in the army. Likewise, upon finding his musical idol in Ferruccio Busoni (1866–1924), Stevenson devoted his life to thorough research on Busoni, eventually adopting his idol’s ideas on transcribing works for piano. Throughout his life, Stevenson divided his time between piano performance, composition, pedagogy, research, and lectures. He was a devout Scotchman who

encouraged young composers to use national idioms in their writing, and set an example in some of his own works. Stevenson’s compositional endeavors number at approximately 500 works. He passed away in 2015.

Scots Suite for solo violin was written in 1984 as an “Homage to the fiddlers who have gone.” The six movements of this work contain elements of Scottish folklore interwoven with contemporary harmony and compositional techniques, such as fugue, rondo, variations, and dodecaphony. The *Suite* opens with a fast-moving *Prelude* that is built on four motivic patterns. (Ex. 9)


Example 9. Stevenson, *Scots Suite - I. Prelude*
Allegro moderato



f détaché

In the analytical notes of the score, Stevenson writes, “These motives are basic to the oldest Scottish music. They are neither major nor minor and they are the nuclei of pentatony.” Rhythmic diminution and permutation gives an illusion of a linear accelerando over the duration of the entire *Prelude*. (Ex. 10a–c) In this way, the *Prelude* starts with a trickle that grows to a stream, and eventually a river of notes, reflecting the complete Gaelic name that Stevenson assigned this *Prelude* “*Fuaran. Mountain spring. Prelude*”.

Example 10a. Stevenson, *Scots Suite - I. Prelude* (Permutation and rhythmic diminution of motives)



Allegro moderato ♩ = 104
f détaché

Example 10b. Stevenson, <i>Scots Suite - I. Prelude</i>	Example 10c. Stevenson, <i>Scots Suite - I. Prelude</i>

The second movement, *Pibroch-Fugue*, combines two musical genres. Pibroch, meaning *piping* in Gaelic, is an elaborate art music form performed by bagpipers in the Scottish Highlands. It consists of a melodic theme and variations. *Pibroch-Fugue* successfully combines elements of variation with free use of fugal techniques. The four-measure subject is accompanied by an open A-string drone, a technique used throughout the movement to imitate bagpipes. (Ex. 11)

Example 11. Stevenson, *Scots Suite - II. Pibroch-Fugue* (Fugue subject)

The middle section proceeds with *stretto* techniques, shortening the distances between statements of the subject so that the fugal answer overlaps. The stretto continues, with further rhythmic diminution. (Ex. 12a, 12b)

Example 12a. Stevenson, *Scots Suite - II. Pibroch-Fugue* (Fugal stretto)

(senza sord.)

Example 12b. Stevenson, *Scots Suite - II. Pibroch-Fugue* (Fugal stretto)

Stevenson dubs the final section of the *Pibroch-Fugue* as a “quasi *cruanluath*– the crowning variation of pibroch.” The *cruanluath* is the climactic final variation of a pibroch and is characterized by complex ripples of fast grace notes. (Ex. 13)

Example 13. Stevenson, *Scots Suite - II. Pibroch-Fugue* (quasi-Cruanluath)

The musical notation for Example 13 is a single staff in treble clef. It begins with a box containing the number 51. The music starts with a dynamic marking of *f*. The melody is characterized by rapid, intricate grace notes (trills) that ripple through the main melodic line. The piece concludes with a final chord marked with a sharp sign.

The third movement, *Slow Air*, follows a ternary song form (ABA). It opens with a monodic song with a disjunct melodic line, representing a lonely soul searching for a companion. (Ex. 14)

Example 14. Stevenson, *Scots Suite - III. Slow Air* (disjunct melody)

The musical notation for Example 14 is a single staff in treble clef. It begins with a tempo marking of 80 sul G per 11 battute and a dynamic marking of *mf sonoro*. The melody is disjunct, with large intervals between notes. The piece includes several fermatas and is marked with a *V* (ritardando) at the end.

The middle section is a love-duet and adds an intertwined layer of undulating thirty-second notes to the melodic line. The relationship of the two voices is varied throughout, sometimes with the melody on top and other times on bottom (Ex. 15). The duet ends and the monody returns, reflecting the departure of the companion and the return of loneliness.²²

Example 15. Stevenson, *Scots Suite - III. Slow Air* (love duet)


The musical notation for Example 15 is a single staff in treble clef. It begins with a box containing the number 34. The music starts with a dynamic marking of *pp*. The piece features a love duet with two voices: a melodic line and a layer of undulating thirty-second notes. The piece concludes with a fermata and a *V* (ritardando) marking.

²² This synopsis of the *Slow Air* is described by Stevenson in the analytical notes of the score.


The three final movements of the suite (*Strathspey*, *Reel*, and *Jig*) are all traditional dances of Scottish folk music. Stevenson calls his *Strathspey* “the longest ever written.” The movement is made up of clearly delineated sections which make up an overall form of ABCBDEFA. It is an homage to important historic Scottish fiddler William Marshall (1748–1833), who is credited with writing over 250 tunes and was particularly known for his strathspeys. In his own strathspey, Stevenson draws inspiration from three tunes, two of which are written by Marshall. Marshall’s *Marquis of Huntley* is quoted in inverted form (Ex. 16) while the reference to *Craigellachie Brig* (inspired by the revolutionary Craigellachie Bridge completed in 1814) is less literal. (Ex. 17)

Example 16. Stevenson, *Scots Suite - IV. Strathspey* (Marquis of Huntley, inverted quote)


Inversion of Marshall's *Marquis of Huntley*.




Marquis of Huntley as used in Grainger's *Scotch Strathspey and Reel*.



Example 17. Stevenson, *Scots Suite - IV. Strathspey* (*Craigellachie Brig*, inverted quote)



William Marshal, *Craigellachie Brig*



The third quoted tune is the *Ancient Irish Clan March*, first published in George Petrie’s 1855 *Collection of Ancient Music of Ireland*. Stevenson indicates that his

source of inspiration was from Percy Grainger's setting of this march in his *Scotch Strathspey and Reel*. Stevenson's *Strathspey* puts a plethora of technical demands on the violinist: left hand *pizzicato*, *sautillé*, *spiccato*, *ricochet*, and *détaché*, in addition to many sudden dynamic contrasts. This movement is rhythmically complex and replete with the distinct Scotch-snap rhythm that defines the strathspey.

The fifth movement of the suite is a reel with prevailing sixteenth-note motion, occasionally enriched with quick flourishes of thirty-second notes. Stevenson points to his exploitation of the Scottish "double tonic" in the opening phrase (Ex. 18) and to his referencing of a Scottish traditional tune, *The Reel of Tulloch*. (Ex. 19) This movement exhibits a vigorous character emphasized by crisp articulation and predominantly forte dynamics. The movement roughly follows a form of ABA¹B¹. Stevenson's use of quoted material begins in the middle of the *Reel* and is interspersed throughout the second half of the movement.

Example 18. Stevenson, *Scots Suite - V. Reel* (Opening, double tonic)

Allegro ♩ = 110 Stepwise relationship: Scottish "double tonic"

The image shows a single staff of music in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 110 beats per minute. The dynamics are marked 'f' (forte). A red box highlights a section of the music, with a label 'Stepwise relationship: Scottish "double tonic"'. The music consists of sixteenth-note patterns with various articulations like accents and slurs.

Example 19. Stevenson, *Scots Suite - V. Reel* (comparison to *The Reel of Tulloch*)

45 *Scots Suite - Reel*

13 *The Reel of Tulloch*

The image shows two staves of music. The top staff is for 'Scots Suite - Reel' starting at measure 45, with a dynamic marking of 'mf' (mezzo-forte). The bottom staff is for 'The Reel of Tulloch' starting at measure 13, with a key signature of two sharps (F# and C#). Both staves show sixteenth-note patterns with slurs and accents.

The final movement is a dodecaphonic jig in rondo form. As in a normal jig, two phrases of four measures each are initially presented. The jig melody is made up of three segments: the first is the old Scottish *urmotiv* of the first movement, the second is a cryptogram of the initials F.G.S.²³, and the third has pentatonic and Lydian elements with a characteristic tritone. In addition, Stevenson still manages to incorporate the Scottish “double tonic” stepwise relationship between the tone row statements (Ex. 20). In Stevenson’s *Jig*, these materials are developed in various permutations, resulting in a much longer and complex work. While the previous movements of *Scots Suite* follow a primarily pentatonic framework, with added chromaticism, the *Jig* adopts the 20th century technique of dodecaphony. Stevenson notes: “The earlier movements pay tribute to the past; the finale salutes the 20th century.”²⁴

Example 20. Stevenson, *Scots Suite - VI. Jig* (Three fundamental segments, 12-tone row, double tonic)

The image shows two staves of musical notation. The top staff is in 12/8 time, marked *p leggiero*, and contains three segments labeled 'a', 'b', and 'c'. Segment 'a' is the Scots Urmotiv, 'b' is a cryptogram of F.G.S., and 'c' has pentatonic and Lydian elements with a tritone. The bottom staff is in 12/8 time, marked *Vivace* and *p leggiero*, with a tempo of quarter note = 116. It shows a 12-tone row and a drop by wholestep (Scotch double tonic). A legend explains the segments: 'a = the Scots Urmotiv.', 'b = F. G. S.*', and 'c = pentatony and the Lydian, Griegian Norse sharpened fourth.'

Under Stevenson’s pen, the jig’s rhythm becomes a unifying element for this light and whimsical movement. The atonality here is unobtrusive. Short phrases with a

²³ Frances George Scott (1880–1950), was a Scottish song-composer who was an important influence on Ronald Stevenson’s music.

²⁴ Ronald Stevenson, liner notes to *Stevenson et al.*, Petr Maceček, Waldmann JW 014, CD, 2001.

sense of direction and subtle dynamics contribute to the transparency and flow of music.

ii. Dance Suite for Two

Edward McGuire was born in Glasgow in 1948. He studied flute and composition at the Royal Scottish Academy of Music, and later at the Royal Academy of Music in London. Upon McGuire's return to Glasgow in 1971, he joined the Whistlebinkies, a popular Scottish folk band. McGuire credits much of his musical development to his decades of flute playing with this traditional group. A major point in McGuire's compositional career came when his *Rant* for solo violin was the winning contemporary work for the 1978 Carl Flesch International Violin Competition. Around the same time, his composition *Calgacus* for orchestra and bagpipe, commissioned by Radio 3, received great accolade and was later recorded and selected for BBC Music Magazine's "Very Best of the BBC Orchestras" CD. McGuire's music has been described as "genre defying...pioneering straddling of contemporary classical and traditional music."²⁵

Dance Suite for Two (2012), for violin and cello, was commissioned by Live Music Now-Scotland, an organization which supports young musicians by offering them performance and composition opportunities. Among the founders of this organization was Yehudi Menuhin. The first movement, *Courante (inspired by the rushing River Clyde at Robert Owen's New Lanark)*, shares the spirit and definition of the Baroque *courante*, which in French means *running*. The violin

²⁵ "Genre defying composer McGuire retains his radical heart" *The Scotsman*, <https://www.pressreader.com/uk/the-scotsman/20180210/283369062483629> (accessed February 15, 2018)

and cello take turns presenting the ‘rushing’ 16th note theme to the accompaniment of pizzicato, glissando effects, Scottish snap rhythms, and at times even the habanera rhythm. Worth noting is the Phrygian mode and the characteristic shift by step of the opening motive. (Ex. 21 and 22)

Example 21. McGuire, *Dance Suite for Two - 1. Courante* (Opening, A Phrygian, whole step rise)

Con moto ♩ = 96

A Phrygian

pizz. arco

Example 22. McGuire, *Dance Suite for Two - 1. Courante* (Theme in B Phrygian, Habanera, Scotch Snap)

8

B Phrygian

Habanera rhythm

Scotch Snap rhythm

tr

The short middle section in A major features the violin’s pizzicatos in a faint rendition of the ‘Twinkle, Twinkle Little Star’ melody, which might be easily washed away by the river of 16th notes in the cello. (Ex. 23)

Example 23. McGuire, *Dance Suite for Two - 1. Courante* (Twinkle, Twinkle in A Major)

22

pizz. Twinkle Little Star in A major

pp

24

The second movement, *Air and Slip Jig* (inspired by Irish traditional music pioneer *Garech Browne*), opens with a monodic violin solo that alludes to the old style of

Scottish tune with double tonic. The theme repeats with the cello adding a straightforward bassline, bringing to light the offbeat rhythms of the violin. (Ex. 24)

Example 24. McGuire, *Dance Suite for Two - 2. Air & Slip Jig* (Theme and counter bass)

The form of the *Air* is A (a a¹), B (b b¹), A (a¹). The middle section (B) displays subtle shifts of tonal center, recalling the “strangeness” of the traditional Scottish tunes which so puzzled the Baroque composers. (Ex. 25)

Example 25. McGuire, *Dance Suite for Two - 2. Air & Slip Jig* (Tonal ambiguity)

The *Slip Jig* (on the name *Garech de Brun* using the initial notes G, D, B) follows a typical three beat metric pattern, as opposed to the duple pattern of a regular jig, and is in ABA form. (Ex. 26) In the middle section the instruments switch roles, with the cello carrying the melody in the dominant key (D Major) and the violin playing the accompanying material.

Example 26. McGuire, *Dance Suite for Two - 2. Air & Slip Jig* (Opening Jig Theme)

The third movement is titled *Hebridean Dolphins* (inspired by sailing in the Western Isles of Scotland). The unique energy and atmosphere of this movement is a product of the 7/8 meter and, consequently, the distinct rhythmic groupings. The cello opens with a quiet tremolo on a low F that quickly crescendos to a rumbling *forte* before establishing the drumming two-measure rhythmic pattern, 2+2+3|3+2+2, which underpins the entire movement. A sparking tune introduced by the violin is made up of an ascending and descending pentatonic scale. (Ex. 27)

Example 27. McGuire, *Dance Suite for Two - 3. Hebridean Dolphins* (Pentatonic and 2+2+3 rhythm)

After a double statement of the tune, a new section remains entirely in a 3+2+2 metric division. This shift of pulse gives the melody a smoother appearance. The cello provides a simple, functional F major harmony for the pentatonic tune of the violin. (Ex. 28)

Permutations of these two sections permeate the movement – for example, the cello becomes the leader by picking up the theme in an imitative section. (Ex. 29)

Example 28. McGuire, *Dance Suite for Two - 3. Hebridean Dolphins* (Functional harmony B section)

Example 29. McGuire, *Dance Suite for Two - 3. Hebridean Dolphins* (Imitation)

The swells of the dynamics and rising and falling motion of the melodic line depict the motion of waves. Finally, at the end, we hear the foghorn (Ex. 30).

Example 30. McGuire, *Dance Suite for Two - 3. Hebridean Dolphins* (Waves and Foghorn)

The closing movement is *Jig: Lassies O' Stevenston* (inspired by finding the 'Lads O' Saltcoats' reel in the Saltcoats Museum). The melody is introduced by violin and later joined by the cello, which provides harmonic and rhythmic reinforcement. Pulse and rhythm remain stable throughout, with the dancing energy of the jig reeling forward in leaps and bounds. The rhythm is spiced up with the inclusion of the Scottish snap rhythm (Ex. 31).

Example 31. McGuire, *Dance Suite for Two - 4. Jig: Lassies O' Stevenston* (Theme)

Stevenson's *Scots Suite* and McGuire's *Dance Suite for Two* are great additions to the classical violin repertoire. Both are full of challenging rhythms, surprising accents, angular phrases, and unexpected harmonic turns. They are a true treasure for expanding one's musical vocabulary.

Part II: The Rise of Jewish Ethnography in the Pale of Settlement (early 20th century)

Defining the Characteristics of Jewish Music

Following the destruction of Jerusalem in 70 A.D., the Romans exiled the Jewish population. The Diaspora²⁶ spread the Jewish people to all corners of the world and large communities outside of the historic Jewish homeland came into existence in Western Europe. Persecution and expulsion continued to plague them. A decree issued in 1791 by Empress Catherine II of Russia permitted Jews who were expelled from Germany to settle in the western territories of Russia. These territories were called the Pale of Settlement.²⁷ The Jewish settlement in the Pale became an ethnically cohesive area with a unique culture of folk art and music, thus becoming an ideal location for the undertaking of ethnographic studies.

In the beginning of the 20th century, Russo-Jewish historians made an effort to record Jewish folk music²⁸ and define a style of national Jewish art music. The rise of the intelligentsia, the beginning of Zionism, and the example of the Russian Five brought this movement to reality. Two Russian historians of Jewish descent—Saul Ginsburg (1866–1940) and Pesach Marek (1862–1920)—teamed up to promote ethnography in Russia. In 1908, the *Society for Jewish Folk Song* was formed and legalized in Russia with the goal to collect Jewish folk songs, harmonize them, and to support the work of Jewish

²⁶ When capitalized, “*Diaspora*” refers to the historical movements and resulting dispersion of the ethnic population of Israel.

²⁷ Albert Weisser, *The Modern Renaissance of Jewish Music* (New York, NY: Bloch Publishing Company, 1954), 17.

²⁸ Jewish folk music had, up to this point, been transmitted through oral tradition.

composers. The Society published eighty-one works between 1909 and 1917.²⁹ Most of these were arrangements of traditional tunes with added accompaniment. However, in 1934, the pioneering work of the Society was criticized by historian and ethnographer Moshe Beregovski. He called Ginsburg and Marek “bourgeois folklorists, composers, and musicians,” who are motivated by “reactionary, hollow, and sentimental banalities.”³⁰ In his publication, *Jewish Folk Music* (1934), Beregovski makes observations regarding the function and style of traditional Jewish folk melodies. He notes that Jewish workers before the 20th century were not involved in collective labor but rather held individual jobs. Therefore, Jewish songs were always sung by individuals and were not suited for collective performance.³¹ This allowed for freedom and variation in interpretation, which would not have taken place in choral settings. In a similar way, Jewish communities did not have the orchestras that were popular in Western Europe. Instead, small instrumental klezmer ensembles allowed for tempo flexibility and improvisation, which had a lasting influence on the performance practice of Jewish art music.

Beregovski researched and recorded over six hundred songs. He was able to isolate certain characteristics pertaining to form, structure, scales, and performance practices of Jewish folk music.³² These traits include:

- Elongated or shortened duration of notes in performance practice (rubato)
- Frequent glissandi

²⁹ Weisser, 66–68.

³⁰ Moshe Beregovski and Mark Slobin, *Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski. Judaic Traditions in Literature, Music, and Art* (Syracuse, NY: Syracuse University Press, 2000), 58.

³¹ Beregovski, 32.

³² Beregovski, 42.

- The final note occasionally descending to an indefinite pitch
- A shrill, sharp, sometimes nasal timbre
- Sigh or sob effects
- Pitches that may be slightly higher or lower than the corresponding tempered pitch

Beregovski concluded that the most frequently used scale is the natural minor. Other frequently used scales are the altered Dorian (Ex. 32a), and altered Phrygian (Ex. 32b). The altered Dorian scale is often used to express lamentation and complaint.³³

Example 32a. Altered Dorian Scale

Example 32b. Altered Phrygian Scale

Most Jewish songs and instrumental pieces are symmetrical and divided into periods, each consisting of two phrases. The predominant structure is ABCB. Songs are monophonic and are not accompanied by instruments. Interpretation is free depending on the performer. Many songs use the rhythm of the *šer*, a wedding dance with a march-like character similar to the European country dance. Another popular dance is the *freilach*, a circle dance with greater energy. The instrumental ensembles which originally appeared almost exclusively at weddings were known as *klezmer* or *klezmorin*.³⁴ All cities with a Jewish population had at least one klezmer band consisting of two first and two second violins, cello or bass, flute, clarinet, horn, and a Turkish drum. These bands frequently

³³ Beregovski, 549.

³⁴ Beregovski, 530.

performed at both Jewish and non-Jewish weddings. It was thus only natural for them to incorporate a variety of non-Jewish songs and their variations into these performances. Beregovski observed that there was much mutual borrowing between Jewish and Ukrainian musicians.³⁵

Works Inspired by Jewish Folk and Klezmer Music

Five compositions in my recital program draw heavily from Jewish folk and traditional music and, in various degrees, include the idioms characteristic of Jewish music as summarized by Beregovski. These works are:

- *Eli, Eli* by Jacob Sandler
- *Es Brennt* by Mordkhe Gebertig
- *Hebrew Dance* by Joseph Achron
- *Yiddish Fantasy* by Meira Warshauer
- *Jerusalem of Lithuania* by Faustas Latenas

Eli, Eli, composed by **Jacob Kopel Sandler** (1860–1931) for the operetta “The Jewish King of Poland for a Night” (1896), is one of the best-known prayer-like Jewish songs. The music rises and falls in short phrases, emphasizing the meaning of the text, “*Eili, Eili, lomo asavtoni?*” (*My God, my God, why have you forsaken me?*), which is taken from Psalm 22 of David. *Es Brennt* was composed in 1938 by **Mordkhe Gebirtig** (1877–1943) as a premonition of the upcoming tragic events of World War II. The lyrics, and later the tune, became very popular as an “ironic outcry to the outside world.”³⁶

³⁵ Beregovski, 526.

³⁶ Irene Heskes, *Passport to Jewish Music: Its History, Traditions and Culture* (Connecticut: Westport, 1994), 164.

“Our little town is on fire; it is burning and you helplessly stand by,

watching as the flames grow wilder and higher.


Who will quench the blaze, my brothers?

All our world is on fire!”

Eli, Eli is in the altered-Phrygian mode and *Es Brennt* is in harmonic minor. The first tune is lyrical and smooth, with conjunct intervallic motion. (Ex. 33) The second, with larger intervals and a wider melodic range, is recitative in character. It evolves from a short phrase that conveys pain and resignation. (Ex. 34)


Example 33. Sandler, *Eli Eli* (Opening theme)

Andante



p Ei - li, Ei - li lo - mo a - sav - to - ni?*

Example 34. Gebirtig, *Es Brent* (Opening theme)



Gm *D9* 3 *Gm* 4 *Gm* *Cm* 5 *Gm*

S' brent Bri-der-lekh s' brent! Oy un-dzer o-rem shte-tl ne-bekh brent!

Both songs, although very short, are masterful music settings to very meaningful words.

They portray in a nutshell the most characteristic quality of Jewish music: an expression of suffering and anguish.

Joseph Achron (1886–1943) was promoted by the *Society for Jewish Folk Song* as, “one of the most genuinely gifted composers in the entire Jewish nationalist

movement.”³⁷ He faithfully used Jewish music as his inspiration, first by using folk melodies and later Biblical cantillations.³⁸ However, he understood that the lasting value of a composition is determined by “the skill, the taste, the imagination and the intense impulse of the individual composer.”³⁹ As a pupil of famous pedagogue Leopold Auer, Achron became known as a “wunderkind” and enjoyed a brilliant career as a violin virtuoso. In 1925, Achron arrived in the United States and found a well-established Jewish community.⁴⁰ In the eighteen years that he lived in the US, Achron never achieved fame as a virtuoso or as a serious composer and had to support himself by teaching and writing music for plays and movies. Achron’s compositions from this time combine Jewish characteristics with Western influences such as Impressionism and atonality. Unfortunately, they were viewed as overly sophisticated for the Jewish public and too Jewish for the general public. His good friend Arnold Schoenberg (1874–1951) said: “Joseph Achron is one of the most underestimated of modern composers.”⁴¹ The catalogue of Achron’s works lists seventy-eight compositions.⁴² Among his best-known works is the early “**Hebrew Dance**”, **Op. 35 No. 1** (1912), based on a traditional Jewish folk tune. The original tune is in three parts and in the altered Phrygian mode. (Ex. 35)

³⁷ Weisser, 81.

³⁸ Readings from the Hebrew Bible in synagogue services involve a ritual chanting called cantillation. The chants are written and notated using special signs and marks.

³⁹ Weisser, 82

⁴⁰ At the end of the 19th and beginning of the 20th-century, the anti-Jewish pogroms in Russia initiated a large Jewish migration. Between the years 1881 and 1910, over one million Jews emigrated from Russia to the United States. At the height of Jewish persecution in the first decade of the twentieth century, President Roosevelt proclaimed that America would open its doors to Jews. A huge arrival of immigrants followed. see Ruth Rubin, *Jewish Folk Songs* (New York: Oak Publications, 1965), 4.

⁴¹ Weisser, 89

⁴² Weisser, 89.

Example 35. *Traditional Jewish folk song*

Theme 1 Allegretto. (♩ : 92-96)

Theme 2

Theme 3

Hebrew Dance opens with the piano playing Theme 2. The violin follows, presenting Theme 3 with an octave pedal note on D. (Ex. 36) After a virtuosic cadenza, the violin presents Theme 1. (Ex. 37)

Example 36. Achron, *Hebrew Dance* (Beginning: Theme 2 and 3)

Nicht schnell. (♩ : 60-69)

Example 37. Achron, *Hebrew Dance* (Theme 1)

Munter und streng im Rhythmus (♩ : 100-112)

The three themes recur throughout the composition. Achron uses proven techniques such as progressive shifting of key centers, and includes cadenza-like passages of improvisatory character to create an attractive solo work which successfully introduced classical music audiences to Jewish folk music.

Meira Warshauer (b. 1949), in her own words, has devoted most of her works to “Jewish themes and their universal message.” *Yiddish Fantasy* (2001) was written for violinist Daniel Heifetz and the Classical Band Orchestra. In addition to the first version, which was scored for string quintet and piano, Warshauer also wrote a version for violin and piano. The work presents a medley of popular Jewish songs and klezmer tunes that were played at weddings and other celebrations, providing a glimpse into the culture of the Jews of Eastern Europe at the turn of the 20th century. The titles of the songs are marked in the score in Yiddish—the vernacular language of East-European Jews. The preface to the work reads:

“Yiddish Fantasy is an arrangement of several Yiddish songs and klezmer tunes which were popular among the Jews of Eastern Europe at the turn of the century. It opens with *Vu is das Gessele* (Where is the little street?), author unknown, to take us on a journey into the time and place of the shtetl, a little village where Jews lived in Eastern Europe. With *Oyfn Pripetshok* (On the Little Hearth), composed by Mark Warshavsky around 1900, we imagine peering through a window where children are gathered to learn the Hebrew alphabet. *Roshinkes mit Mandlen* (Raisins and Almonds), written by Abe Goldfaden in 1880, was a popular lullaby these children likely heard at bedtime. Three lively dance tunes follow: a *Russian Sher* (Russian song) and two *Frailachs* (Joyful dances).”⁴³

The music is predominantly in harmonic minor, though occasional changes of mode occur and accentuate the unique character of each Yiddish tune. Transparent and

⁴³ Meira Warshauer, “Yiddish Fantasy for Violin and Piano” (2001), <https://www.meirawarshauer.com/works/yiddish-fantasy-2> (accessed November 29, 2017)

uncomplicated rhythmical accompaniment gives the soloist ample room for rubato. Frequent use of glissandi, accents, mordents, pitch bending, and turns throughout the work exemplify the typical style of klezmer music (Ex. 38). The last section, *Freilach II*, seems to begin in G harmonic minor but makes a clear statement in the altered Phrygian mode (Ex. 39).

Example 38. Warshauer, *Yiddish Fantasy* (Russian Sher), (mordents, glissandi, accents)

Example 39. Warshauer, *Yiddish Fantasy*, *Freilach II* (altered Phrygian)

Warshauer's implementation of the two most popular Jewish dance forms (*šer* and *freilach*), as well as popular songs, make the *Yiddish Fantasy* a fine example of a klezmer-style concert piece.

Faustas Latenas (b. 1956) is a Lithuanian composer known primarily for his musicals, dramas, and movies. *Jerusalem of Lithuania*⁴⁴ is an adaptation of his music from the play, “Smile at Us, Oh Lord,” which traces a journey taken by three Jewish friends across Lithuania at the start of the 20th century. After the Boston production of the play in 2015, the *Boston Globe* wrote: “a huge additional asset is Faustas Latenas’ music, which ranges from lyrical underscoring to suddenly crashing chords that reverberate through the theater like the soundtrack to the end of the world.”⁴⁵ A good friend and collaborator of the composer, violinist Borisas Traubas, made an adaptation of the score for chamber ensemble. *Jerusalem of Lithuania* opens with a melancholic violin solo in altered Phrygian, later joined by the cello and tremolo accompaniment provided by the other strings. (Ex. 40)

Example 40. Latenas, *Jerusalem of Lithuania* (Opening, Altered Phrygian)

Moderato

Faustas LATĒNAS - Borisas TRAUBAS

The musical score is presented in two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 22. The instrumentation includes Violin 1 (V1), Violin 2 (V2), Violoncello 1 (Vc1), Violoncello 2 (Vc2), and Piano/Forte (P/f). The tempo is marked 'Moderato'. The score shows a melancholic violin solo in altered Phrygian mode, later joined by the cello and tremolo accompaniment provided by the other strings.

⁴⁴ Vilnius, the capital of Lithuania, earned the nickname, “Jerusalem of Lithuania,” due to the large number of Jews in the city.

⁴⁵ Don Aucoin, “A Journey Freighted with Meaning in *Smile at Us, Oh Lord*,” *The Boston Globe*. (June 15, 2015), <https://www.bostonglobe.com/arts/theater-art/2015/06/13/journey-freighted-with-meaning-artsemerson-smile-lord/V2DwsFN90bSK8me2MTuE1K/story.html> (accessed November 29, 2017)

After the improvisatory opening, the piano enters with a steady, continuous pulse (Ex. 41), while the strings gradually become more independent and polyphonic (Ex. 42).

Example 41. Latenas, *Jerusalem of Lithuania* (A-Altered Phrygian, piano pulse)

The score for Example 41 is in 4/4 time and marked *Allegretto*. It features three staves: Violin I, Violin II, and Piano. The Violin I staff is labeled "A-Altered Phrygian" and contains a melodic line with a red box highlighting the first four measures. The Violin II staff also contains a melodic line with a red box highlighting the first four measures. The Piano staff is labeled "Continuous piano pulse" and contains a steady, rhythmic accompaniment with a red box highlighting the first four measures. The strings are marked "col legno" in the first four measures.

Example 42. Latenas, *Jerusalem of Lithuania* (Polyphony and A-Altered Phrygian)

The score for Example 42 is in 4/4 time and marked *Allegretto*. It features three staves: Violin I, Violin II, and Piano. The Violin I staff is labeled "Polyphony" and contains a complex, multi-voiced melodic line with a red box highlighting the first four measures. The Violin II staff is labeled "A-Altered Phrygian" and contains a melodic line with a red box highlighting the first four measures. The Piano staff contains a steady, rhythmic accompaniment with a red box highlighting the first four measures. The score begins at measure 145.

The polyphonic texture becomes more and more entangled, culminating with a massive glissando into a brief cadenza made up of a strikingly disjunct arpeggio in all instruments. The opening theme returns briefly in unison and the texture soon becomes even more complex and dissonant than before. An interesting effect indicated as *Moo cow* is given to the cello (Ex. 43).

Example 43. Latenas, *Jerusalem of Lithuania* (Cadenza and Moo Cow)

Polyphonic stratification, paired with glissando effects, mordents, and trills, increases the tension and leads to a suspenseful fermata. Another brief return of the opening theme in unison, with minimalist piano accompaniment, brings the piece to a fading conclusion, reaffirmed by three *col legno* taps of the bows.

According to the arranger, Borisas Traubas, klezmer musicians are very relaxed regarding the instrumental make-up of their ensemble. I have performed this work with piano and strings, and sometimes with added voice and percussion. Occasionally, the first violin part is taken up by the iconic klezmer instrument, clarinet. This short composition is a show-stopper and demonstrates how, in the hands of a skillful composer, the klezmer style can be successfully fused with the polyphonic techniques of classical music. The independent polyphonic strands create the impression of improvisation, yet the

composition boasts a cohesive form thanks to the ostinato piano part that provides the “glue” for this rich mosaic.

Works Inspired by Jewish Spiritual Experience and Liturgical Music

The second group of compositions from this recital program consists of works inspired by the Jewish spiritual experience and Jewish traditional liturgy: *Kol Nidrei* by Max Bruch, *Kaddish* by Maurice Ravel, and the *Baal Shem Suite* by Ernst Bloch.

Max Bruch began composition of his *Kol Nidrei*, Op. 47 in 1880, during his appointment as choir conductor of the Gesangverein (Choral Society) in Berlin where he met many “children of Israel.”⁴⁶ *Kol Nidrei* was dedicated to cellist Robert Hausmann (1852–1909), who had for a long time been asking Bruch to write a cello concerto. Bruch wrote to his publisher Simrock: “I have written a cello work with orchestra for Hausmann, on the finest Hebrew melody, ‘*Kol Nidrei*’ (Adagio).”⁴⁷ The original version for cello and orchestra was followed by arrangements made by Bruch for violin or viola with piano, piano and harmonium, solo piano, cello and organ, and solo organ.⁴⁸

The main theme of *Kol Nidrei* is a Jewish liturgical melody that is sung in synagogue on the evening preceding Yom Kippur, during the service of Atonement. It is traditionally the role of the cantor to present this old sacred melody in an inspiring and uplifting manner. Adaptations vary from austere monody to full choral arrangements. The fervor and talent of the cantor can result in inspired originality and richly improvised ornamentations. The entire first section of the work is dominated by a dramatic recitative

⁴⁶ Christopher Fifield, *Max Bruch: His Life and Works* (London: Victor Gollancz, 1988), 169.

⁴⁷ Fifield, 170.

⁴⁸ Fifield, 170. The version I performed and discussed here is for violin and piano.

which spins out the liturgical *Kol Nidrei* theme. Bruch wrote the piano part in a style imitating recitative accompaniment, thus giving the soloist freedom to play in a quasi-improvisatory style. The three-note motifs, separated by an eighth-note rest, convey “remorse, resolve and triumph, corresponding to the three stages of repentance.”⁴⁹ (Ex. 44a) After the D harmonic minor of the first theme, a meandering between G minor and F major follows. (Ex. 44b) It leads to a dramatic, march-like theme in C Major. (Ex. 44c)

Example 44a. Bruch, *Kol Nidrei* (Theme 1 motivic construction)

Example 44b. Bruch, *Kol Nidrei* (meandering between g minor and F Major)

Example 44c. Bruch, *Kol Nidrei* (March-like theme)

⁴⁹ Fifield, 169.

The second section, *Un poco più animato*, presents a blissful theme in D Major that creates a feeling of redemption. This theme was borrowed by Bruch from Isaac Nathan (1790–1864) who used it in the song *O weep for those*. (Ex. 45a-b) The same theme recurs in the first of the *Three Hebrew Melodies* for choir, which Bruch was composing simultaneously with *Kol Nidrei*.⁵⁰ The flowing arpeggiated chords of the harp-like accompaniment provide a celestial background for this beautiful melody. After a soaring recitative, the theme is repeated and the work concludes peacefully.

Example 45a. Bruch, *Kol Nidrei* (Un poco più animato)

Melody from "O weep for those"

Harp-like Piano accompaniment

p con grand'espressione.

pp

21855

Example 45b. Nathan, *O weep for those*

dwell! And where shall Israel lave her bleeding feet And

⁵⁰ Fifield, 196.

Kol Nidrei stemmed not only from Bruch's genuine interest in ethnic music, but also from the need to compose a sellable piece that would bring in a good income. He confided to a friend: "The success of *Kol Nidrei* is assured, because all the Jews in the world are for it *eo ipso*."⁵¹ Indeed, success followed, and his composition became beloved by both Jews and Gentiles. This work led many to believe that Bruch was Jewish, insofar that he was listed in three books on Jewish composers.⁵² However, in 1929 a prominent musicologist Abraham Idelsohn wrote this critical evaluation of Bruch's work:

"[Bruch's] melody was an interesting theme for a brilliant secular concerto. In his presentation, the melody entirely lost its original character. Bruch displayed a fine art, masterly technique and fantasy, but not Jewish sentiments. It is not a Jewish *Kol nidré* which Bruch composed."⁵³

To this, one may argue that Bruch himself did not consider his *Kol Nidrei* to be a Jewish composition, but rather one of his many artistic arrangements of folk or ethnic tunes. The continued popularity of *Kol Nidrei* testifies to his successful adaptation of Jewish music in a classical composition.

Maurice Ravel (1875–1937) was mistaken several times for a Jewish composer, which he vehemently denied. This was not because of any antipathy he felt toward Jews, but rather because he was a proud Basque. His mother made sure that he was born in her hometown, Ciboure, in Basque Pyrénées and sang Basque lullabies to put him to sleep.

⁵¹ Fifield, 169.

⁵² Fifield, 16.

⁵³ Abraham Idelsohn, *Jewish Music: Its Historical Development* (New York: Dover Publications, 1992), 466.

She also instilled in Ravel a genuine love for folk music, which contributed to his interest in “musical ‘otherness’ and a consistently modal musical approach.”⁵⁴ Ravel possessed a large collection of folk songs from various nations. He chose to harmonize and orchestrate popular Greek, Spanish, French, Italian, Belgian, Russian, Scottish, and Hebrew songs.

In 1914, soprano Alvina Alvi commissioned a set of two songs: *Deux mélodies hébraïques* (*Kaddish* and *L'enigme éternelle*), which she first performed in June 1914 with Ravel at the piano. An orchestral version of the songs was written in 1919, and an arrangement of *Kaddish* was made for violin and piano by Lucien Garban in 1924. The songs do not exhibit Ravel’s typical style but rather evoke the character of the Jewish style as perceived by Ravel, and are tailored to the text. Ravel set each song in two different languages: Aramaic and French in the case of the first song; Yiddish and French in the case of the second. Both of the *Deux mélodies hébraïques* texts have biblical origins. The first song, *Kaddish*, is a liturgical chant. The essence of the Kaddish prayer is a glorification of God’s magnitude. The Kaddish can vary depending on the occasion, and Ravel’s *Kaddish* has a somber, wailing character which suggests a mournful funeral. The solo line is melismatic and florid, which informs us that Ravel was well acquainted with the singing style of cantors. In the first half, the scarce accompaniment is centered upon G. In the orchestral version, sustained pianissimo harmonics provide an eerie background for the violin melody, which fluctuates between altered Phrygian and G minor. (Ex. 46)

⁵⁴ Robert Orledge, “Evocations of Exoticism,” in *The Cambridge Companion to Ravel*, ed. Deborah-Mawer (Cambridge: Cambridge University Press, 2000), 30.

Example 46. Ravel, *Kaddish*, Opening (Altered phrygian)

In the second half, the accompaniment changes to arpeggiated chords (played by the harp in the orchestral version), and displays a more complex texture and harmony typical of Ravel. (Ex. 47) The gradually rising solo line creates a climax, from where it descends through an ornamental melisma. Although the prevailing tonal center is G, both sections cadence in C minor.

Example 47. Ravel, *Kaddish* (Harp-like piano accompaniment)

Ravel said of himself that he is “artificial by nature” and that he is only sincere in his insincerity.⁵⁵ Even if the composer distanced himself from the profound meaning of the *Kaddish*, the performer cannot. This composition requires great personal engagement and improvisatory skills that combine rhythmic fluidity with poetry. *Kaddish* is an excellent example of a composition that implements Jewish liturgical music into the concert setting.

⁵⁵ Orledge, 36.

Ernest Bloch (1880–1959) was born in Lengnau, a small Jewish community in Switzerland. His grandfather was a cantor and his father preserved the Orthodox Jewish customs, frequently humming Jewish tunes at home. However, Bloch remained indifferent to embracing his family’s tradition. It was only in 1903 in Paris, when Bloch met French Jewish poet and historian Edmond Fleg (1874–1962), that a significant change took place in his life. He started reading the Bible, and its words resonated deeply within him. In a 1906 letter to Fleg, Bloch wrote “I have read fragments from Moses, and an immense sense of pride surged in me. My entire being vibrated, it is a revelation.”⁵⁶ Further on, he continued: “This music is in us. It is important that we express, show the greatness and destiny of this race....”⁵⁷ Bloch waited in silence until 1912 for a spur of ideas to come. He foretold to his friend Fleg: “All my musical Bible shall come, and I would let sing in me these secular chants where will vibrate all the Jewish soul in what it has profoundly national and profoundly human.”⁵⁸ Indeed, from 1912–1916 the music of his “Jewish Cycle” poured out: *Psalm 114*, *Psalm 137*, *Israel-Fêtes Juives*, *Shelomo*, *Poems*, and *String Quartet No. 1*. These works established the trademarks of his style: *Shofar*-like calls,⁵⁹ rich orchestration, Hebraic themes with repeated-note patterns, natural minor tonality, irregular rhythmic construction, and intervals of perfect fourths and fifths. The grandiose style brings to mind biblical antiquity. The emotional content of the music is explicitly communicated in his letter to Swiss violinist Alfred Pochon in reference to

⁵⁶ David Kushner, *The Ernest Bloch Companion* (Westport, CT: Greenwood Press, 2002), 29.

⁵⁷ Kushner, 29.

⁵⁸ Kushner, 31.

⁵⁹ A shofar is an ancient musical horn made from the horn of a goat or sheep. It is used for Jewish religious purposes and sounded on *Rosh Hashanah* at the beginning of the New Year and signifying a call for awakening and repentance.

the *Lamento* from *String Quartet No 1*: “Decidedly of Jewish inspiration-mixture of bitterness, violence, and of pain. Don’t fear an ‘excess’ of expression. This old bruised race whose sufferings throughout the centuries cannot be measured!”⁶⁰

It was Alfred Pochon who convinced Bloch to try his luck in America. Thanks to the violinist’s influential friends on the other side of the ocean, fame preceded Bloch. He was cordially received in the Jewish circles of New York, and within a year his compositions were performed to great acclaim in New York and by the Boston Symphony. A monographic concert in New York established his name as a leading composer in America. Bloch garnered first prizes in all major composition competitions in America, thus further strengthening his foothold in his new homeland. Two important works add to his Jewish Cycle: *Baal Shem Suite* for violin and piano (1923) and *Voice in the Wilderness*, a symphonic poem for cello and orchestra (1936). In these works, Bloch strived to achieve “... a universality of speech that goes beyond racial limits.... [in which] the Hebrew spirit is only one of the elements that has gone into the mixture.”⁶¹ Thus, Bloch set an example of how Jewish music could evolve from nationalistic to universal.

Baal Shem: Three Pictures of Hasidic Life is comprised of three movements, each depicting a part of the Hasidic life: *Vidui* (Contrition), *Nigun* (Improvisation), and *Simchas Torah* (Rejoicing in the Holy Scriptures). The work was named after the founder of the Hasidic movement: Rabbi Israel ben Eliezer (1700–1760), also known as Baal Shem Tov. Hasidic Jews have been known to cultivate a mystical approach to religion,

⁶⁰ Kushner, 37.

⁶¹ Weisser, 152.

including singing and dancing to a point of frenzy.⁶² *Vidui* evokes the atmosphere of Yom Kippur: confession, remorse, and submission. Late-Romantic chromatic harmony paints an emotional picture of inconsolable sorrow, until a glimmer of hope appears in the last measure. The violin perfectly expresses the emotions of human outcry to God for forgiveness. (Ex. 48a) *Kol Nidrei* comes to mind as we listen to the short phrases of the violin's utterances. The last few measures are suggestive of the elaborate improvisations of a cantor. (Ex. 48b)

Example 48a. Bloch, *Baal Shem - Vidui*, (Opening theme)
Un poco lento (♩ = circa 76)
dolente dolce
p

Example 48b. Bloch, *Baal Shem - Vidui* (closing cadenza-like figure)
ff a piacere
rall. - accel. - rall. molto

The best known of the three movements is *Nigun*. The name simply means “melody,” and in the Hasidic tradition it is associated with a wordless prayer song. It has been believed that music has a special emotional and mystical power in communication with God. The dramatic content of this piece is best described by Michael Jameson:

Here, Bloch attempts to recreate the feeling of ecstatic religious chanting through a highly charged and ornate melodic line that rises to a fever pitch of spiritual intensity before dying away to a gentle close.⁶³

Two themes balance the intensity of rhetoric with the soulfulness of speechless chanting. The first theme is bold and dramatic, in G minor; the second has a dance-like melody in

⁶² Hasidism is a mystical Jewish movement that was founded in Poland in the 18th century.

⁶³ Chris Woodstra, *All Music Guide to Classical Music* (San Francisco, CA: Backbeat Books, 2005), 168.

altered Phrygian mode. Sections of free rhythm, supported by a pedal point in the piano, suggest religious fervor and elevation into another realm. (Ex. 49a, 49b)

Example 49a. Bloch, *Baal Shem - Nigun* (Opening Theme)

Example 49b. Bloch, *Baal Shem - Nigun*, Poco meno lento (Second theme)

Simchas Torah celebrates the festivities that mark the end and beginning of a new annual cycle of Torah readings. Adults and children dance joyfully in the streets while carrying Torah scrolls. The opening thus appropriately depicts an ecstatic dance. (Ex. 50)

Example 50. Bloch, *Baal Shem - Simchas Torah* (Opening theme)

An uplifting, triumphant theme follows with grandiose octave double stops (Ex. 51).

Example 51. Bloch, *Baal Shem - Simchas Torah* (Sostenuto, Second theme)

The third theme reveals Yiddish origin through its quotations from the wedding song *Di Mezinke Oysgegeben* (The Youngest Daughter Married Off) by Mark Warshawsky (1848–1907). (Ex. 52)

Example 52. Bloch, *Baal Shem* (Theme from *Di Mezinke Oysgegeben*)

Unlike the other movements, *Simchas Torah* remains joyous and rhythmical throughout. The prevailing tonalities of E and D major give the suite an optimistic end.

Bloch's *Baal Shem* is brimming with Jewish zeal. We find here all the characteristics of Jewish music that were listed by Moshe Beregovski, now enriched by superior harmony and orchestration. The form, although magnificently evoking ecstatic improvisation, is well thought over and balanced. A sense of unrestrained freedom and spontaneity is created by cadenzas, phrases imitating reciting, frequent glissandos, expressive markings, and flexibility and frequent change of tempo.

Bloch's cohesive personal expression has become a model of Jewish musical style. His works encapsulate the voice of humanity and have universal appeal, as the spiritual values they convey are relevant to all peoples.

Art Music with Jewish Flavor

The **Sonata for Solo Violin in G** (1951) by **Paul Ben-Haim** (1897–1984) represents a unique category in this program by blending folk and ethnic elements with the composer's own musical vocabulary, thus creating a new flavor of Art Music in the western European tradition. With degrees in piano, violin, composition, and conducting from the Munich Academy, Ben-Haim's first professional steps led to the conducting posts of the German opera houses in Munich and Augsburg. In his early compositions, Ben-Haim was very much influenced by Paul Hindemith (1895–1963). His compositional style took a turn in the 1920s under the influence of a Zionist pianist and composer Heinrich Schalit (1886–1976), who convinced Ben-Haim that he must become aware of his Jewishness and incorporate it into his music. This prompted Ben-Haim to study the *Hebraeischer-Orientalischer Melodienschatz* by Abraham Zvi Idelsohn (1882–1938)—his first encounter with Jewish melodies from the Middle East.

Ben-Haim emigrated to Palestine in 1933 and adopted it as his new homeland. There, in 1939, he met and began close collaboration with a well-known Jewish singer, Bracha Zefira (1910–1990), who was from a Yemenite family in Jerusalem. Ben-Haim was not only Zefira's accompanist, but also arranged songs for her that drew direct influence and inspiration from Yemenite, Sephardic, and Persian-Jewish traditions. Thus, Ben-Haim was introduced to authentic Oriental-Mediterranean melodies, with their characteristic idioms such as unmeasured meters and rhythms, and non-tempered

intervals. In the nine years that he worked with Zefira, Ben-Haim wrote over 60 songs for her that were based on Oriental folk melodies. His new compositional style, which developed during this collaboration, is characterized by the combination of Oriental-Mediterranean spirit with 20th-century compositional technique. This style, adopted by other composers as well, came to be known as, the Eastern-Mediterranean school of Israeli composers.⁶⁴ Ben-Haim's **Sonata** is one of the works that incorporates this style. It was composed in Tel-Aviv in the Fall of 1951, was dedicated to and premiered by Yehudi Menuhin in 1952, and is described as one of Ben-Haim's "most personal and forceful works."⁶⁵

The first movement, *Allegro energico*, opens with a recurring motif that serves as the structural pillar to unify the movement. The opening G octave establishes the home key. However, Ben-Haim plays with the perception of the listener almost immediately by introducing F-natural as a suitable neighbor to G, in addition to the expected F-sharp (Ex. 53). This is reminiscent of the pitch bending so often present in klezmer, Arabic, and Middle Eastern music.

Example 53. Ben-Haim, *Sonata - Allegro energico* (Opening: 4 note motive and F# vs Fⁿ)

The image shows a musical score for the opening of Paul Ben-Haim's Sonata - Allegro energico. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro energico'. A red box highlights a 4-note motive in the first measure. Another red box highlights a comparison between F# and F-natural notes in the second measure. The score includes various musical notations such as notes, rests, and dynamic markings.

The flexibility of tempo and frequent meter changes create a sense of unpredictability.

⁶⁴ Hadassah Guttman, *The Music of Paul Ben-Haim: A Performance Guide* (Metuchen, NJ: Scarecrow Press, 1992), 16.

⁶⁵ Guttman, 157.

The overall form is not unfamiliar: it is ABA, with the B section having a more disjunctive contour and lighter flowing character with generally softer dynamics. (Ex. 54)

Example 54. Ben-Haim, *Sonata - Allegro energico* (B section, constant meter changes)

The second movement, *Lento e sotto voce*, played *con sordino*, evokes a musical fantasy that is a prime example of the Eastern-Mediterranean School. Ben-Haim indicates that the interpretation should be *e senza colore* (without color). Curiously enough, following this instruction leads to a unique timbre and beautiful tonal palette that is reinforced by the muted instrument, assortment of articulation, use of grace note, trills, echo effects, and flourishes of embellishments. (Ex. 55a–b)

Example 55a. Ben-Haim, *Sonata - Lento e sotto voce* (Embellishments: turns, flourishes, echo)

Example 55b. Ben-Haim, *Sonata - Lento e sotto voce* (Various embellishments continued)

The movement contains a plethora of rhythmic variety and meter changes which further contribute to the Mediterranean flavor. Frequent rests at the beginnings or ends of phrases create the sense of taking a breath, and use of the F-Aeolian mode lends a sense of

mystery. Harmonic ambiguity remains until the end of the movement; only in the final measure, with a fifth played in harmonics, does one get a sense of repose.

The last movement, *Molto allegro*, brings back the energy of the first movement. It starts softly with the very distinct rhythm of *hora*, the national dance of Israel: ♪♪♪♪♪. The first three notes of this motive immediately recall the pillar rhythmic motive of the first movement and the dominating pitch of G. (Ex. 56)

Example 56. Ben-Haim, *Sonata - Molto Allegro* (Opening motive: hora rhythm, tritone)

The characteristic tritone and frequent use of augmented seconds defines the East Mediterranean style. (Ex. 57)

Example 57. Ben-Haim, *Sonata - Molto Allegro* (Augmented 2nd)

The conjunct contour of this section contrasts starkly with the disjunct, raucous, and unruly character of the second theme. (Ex. 58)

Example 58. Ben-Haim, *Sonata - Molto Allegro* (Disjunct Second theme)

In the center of the movement, a third theme that is based on a syncopated rhythmic pattern derived from the first theme brings in more sophistication: an accompanying

voice is added with left-hand pizzicato. A short ornamental motive, also taken from the first theme, is used as well. (Ex. 59)

Example 59. Ben-Haim, *Sonata - Molto Allegro* (Third theme, left hand pizzicato, ornamental motive)

The image shows a musical score for a third theme. It features a treble clef and a key signature of one flat. The score includes various performance instructions such as 'pizz' (pizzicato), 'arco' (arco), and 'p sub.' (pianissimo). A red box highlights a specific ornamental motive, labeled 'Opening motive'.

The structure of the movement is based on the juxtaposition of thematic ideas rather than any interaction between them. Abrupt and extreme dynamic changes at the occurrence of new themes contribute to this effect. Although tonality is difficult to pinpoint, the movement gravitates toward G. Ben-Haim makes this more obvious by using G as a pedal point at the end of the work. (Ex. 60)

Example 60. Ben-Haim, *Sonata - Molto Allegro* (Ending, Pedal point on G)

The image shows the ending of a musical piece. It features a treble clef and a key signature of one flat. The tempo is marked 'Pesante e grave (♩=40)'. A red box highlights a pedal point on the G note, labeled 'Pedal on G'.

Today, Ben-Haim is among Israel’s foremost composers. Bracha Zephira said of him: “Ben-Haim is... the bridge between starting a tradition of Israeli music, from a time when there was nothing, to the future of music in Israel.”⁶⁶ Like Bela Bartók and Jean Sibelius, Ben-Haim did not merely arrange folk melodies, but rather took the prime elements of traditional Jewish folk music and fused them with his own musical vocabulary, thus creating a style that combines the best of European contemporary musical language with indigenous elements.

⁶⁶ Guttman, 16.

Part III: Colonization of the Americas and the Resulting Transculturation and Syncretism in Music

Following Christopher Columbus's 1492 arrival to what he believed to be the West Indies, the colonization of Central, South, and later North America forever changed the Western Hemisphere. The Spanish established their dominance in the South, only to be challenged shortly thereafter by the Portuguese. The dominance of Iberian culture led to the name Latin America. Under the pretext of Christianization, ruthless exploitation of the land and natives ensued. The natives, generally called "the Indians," provided the labor force up until their near extinction. When a shortage of working hands became imminent, slaves were brought over from Africa.

Colonists brought European music with them to enhance religious and civic celebrations. As the status and occupation of a musician was only slightly above that of manual laborers, indigenous people were trained to fulfill this function as well. They were very skillful at this task; there are records of the superior quality of their vocal and instrumental performance skills, as well as their work in composition, instrument building, and other tasks associated with professional music making. During this time, missionaries were careful to keep church music pure of any pagan influences. Yet, there are documents showing occasional use of native instruments in informal settings, such as in processions.⁶⁷ The natives were allowed to cultivate their traditional music and dances under the close supervision of missionaries. Native aboriginal music was based on modal, pentatonic, or hexatonic scales without semitones. The music of the Incas, who occupied

⁶⁷ Daniel Mendoza De Arce, *Music in Ibero-America to 1850: A Historical Survey* (Lanham, MD: Scarecrow, 2001), 82.

most of Spanish South America, employed five modes, created by using each step of the pentatonic scale as the pseudo-tonic.⁶⁸ Rhythms were primarily binary, with the occasional use of syncopation. Frequent use of intervals smaller than semitones led the early colonists to think that the natives played out of tune. In contrast with Aztec music, which was heterophonic with superimposed melodies and polyrhythms, the Incas often employed sequences of musical patterns. A variety of wind and percussive instruments were used; string instruments were unknown except for a musical bow.⁶⁹ Later, with the shortage of natives, black slaves were trained as musicians. Already in the Baroque era, African rhythmic elements were occasionally inserted into church choir music.⁷⁰ However, it was in secular music that African slaves were able to exhibit their fullest expression. The degree to which African heritage was preserved and integrated into European music varied and depended on whether African traditions were suppressed or tolerated in a particular country. The slaves came from many regions and from many cultural backgrounds. The largest ethnic group was the Yoruba, from Nigeria. In Cuba, this group was able to preserve much of their culture thanks to *cabildos* (mutual-aid societies) and greater societal tolerance.⁷¹ Musical features traceable to African origin are defined in the chart below.⁷²

⁶⁸ De Arce, 33.

⁶⁹ The musical bow was present in most archaic cultures. It is a flexible stick with a cord stretched between each end that is plucked or tapped.

⁷⁰ De Arce, 92.

⁷¹ Peter Manuel, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, (Philadelphia, PA: Temple University Press, 2006), 11.

⁷² Manuel, 7–8.

Figure 3. Musical features of African-origin

Collective Participation	<ul style="list-style-type: none"> • No division between performers and consumers. There are no bystanders; everyone is part of the music making.
Emphasis on Rhythm	<ul style="list-style-type: none"> • Interaction between regular pulses and off-beat accents • Frequent polyrhythm, which is the combination of two or more regular pulse rhythms. • Often a “time line,” played e.g. by an iron bell, provides a point of reference.
Call and Response	<ul style="list-style-type: none"> • Soloist and a choir
Repetition	<ul style="list-style-type: none"> • Repetition of a short cell or ostinato

Early colonial secular music emerged as a fusion of European, African, and Amerindian⁷³ traditions. The process of blending European culture (Spanish, British, and French) with other cultures is referred to as “syncretism.” In the case of Caribbean culture, it is more often called “creolization” or “transculturation,” a term coined by Cuban anthropologist Fernando Ortiz.⁷⁴ In towns, secular music began to acquire syncretic characteristics as early as the 16th century.⁷⁵ The cultural synthesis caused many popular European dances to acquire new characteristics and names. The two most popular salon dances brought by colonists were the contredanse and quadrille.⁷⁶ In the 19th century, a mingling of these dances and local rhythms, especially the incorporation of syncopated African rhythms, led to the emergence of the *bambuco* in Columbia, the *contradanza habanera* and *danzon* in Cuba,⁷⁷ and the *son* and *bolero* in Cuba and Mexico.

⁷³ Amerindian refers to the Indigenous people of the Americas.

⁷⁴ Manuel, 22.

⁷⁵ De Arce, 88

⁷⁶ The contredanse, an 18th-century French development of the English country dance, was a dance for several couples to participate in. The quadrille consisted of several dances with prescribed figures, as opposed to a focus on footwork, and was always danced by four couples.

⁷⁷ The *contradanza habanera* is also referred to as *contradanza* or *danza*. By the 1830s, the *contradanza habanera* became popular in Europe and was known simply as a *habanera*. Georges Bizet used a contemporary *habanera* melody in his 1875 opera, *Carmen*.

The composers presented in my third dissertation recital—Heitor Villa-Lobos, Leo Brouwer, José White Lafitte, Jaroslav Vaněček, Alberto Ginastera, and Astor Piazzolla—were strongly influenced by the ever-evolving syncretic forms. Some were also influenced by the indigenous music of South America and incorporated idioms of Western art music contemporary to their time. Taking this into consideration, the works are grouped into three categories.

1. Works with a strong influence of folk dances: *Bambuco* (Ortega), *Zapateado* (White), and *Spanish Rhapsody* (Vaněček)
2. Works borrowing from past composers with implementation of modern idioms: *Sones y Danzones* (Brouwer)
3. Art music with influence of folk or popular idioms: *Pampeana No. 1* (Ginastera), *2 Chôros bis* (Villa-Lobos), *Cuatro Estaciones Porteñas* and *Oblivion* (Piazzolla)

From Dancehall to Concert Hall: Stylized Dances in Compositions of Ortega, White and Vaněček

Bambuco Almirante was written by **Alberto Acosta Ortega** for the Colombian folk group, Los Hermanos Martínez, made up of brothers Jaime (1935–2010) and Mario Martínez (1936–2016). Although both were practicing physicians, the Martínez brothers dedicated their life to spreading traditional Colombian-Andean instrumental and vocal music. They made their radio debut in 1957 and released more than 30 albums on the Sonolux label over their 52-year career. *Almirante* was one of their best known and most performed songs. Despite the fame, there is no available score. Thus, I made my own transcription for violin and cello from their 1964 recording. The guitar chords are played

by cello and both violin parts of the original ensemble are played on one violin in double stops.⁷⁸

A popular dance in rural areas of central Colombia, *bambuco* shows influences of European, African, and Andean styles. It is a fast, courtship dance for couples in 3/4 or 6/8 meter. The steps are reminiscent of the *zapateado*.⁷⁹ Instrumental groups for bambuco usually involved flute, drums, rasps, and later guitars. In urban orchestras, strings were used as well. By the 1920s, bambuco had become the most popular dance in Colombia and was adopted by other countries in Latin America and the Caribbean. Colombians still consider bambuco as their national dance.⁸⁰

Bambuco Almirante is in A-B-A form with a tonal scheme of major–parallel minor–major. Its smooth consonant harmonies, double stops, short phrases with symmetric structure, and use of accompanying guitar are all the result of European influence. The varied divisions of the meter, specifically the 3:2 rhythmic ratio which is commonly referred to as hemiola, show influence of African polyrhythms. A quirky syncopation appears in the last measure of every phrase (Ex. 61).

Example 61. Ortega, *Bambuco Almirante* (Opening)

♩ = 136

pizz.

2 3 4

Syncopation

⁷⁸ Los Hermanos Martínez, *De Mi Colombia*, Sonolux LP12-149, 1964.

⁷⁹ Zapateado is among the most important creole dances derived from Spain. It is a couples dance that was popular among the Goucho (white Cuban farmers), accompanied by guitar or tiple. It is characterized by footwork that is also found in flamenco, and involves percussive elements that are matched by the guitar. The name is derived from “zapato,” which means, “shoe.” Zapateado is full of hemiola syncopations.

⁸⁰ Mark Brill, *Music of Latin America and the Caribbean* (Upper Saddle River, NJ: Prentice Hall, 2011), 260.

Section B is in the parallel key of D minor and has a metric division of 6/8. Each phrase contains a hemiola in the second measure and ends with syncopation (Ex. 62).

Example 62. Ortega, *Bambuco Almirante* (Hemiola)

The image shows a musical score for Example 62, titled "Ortega, *Bambuco Almirante* (Hemiola)". It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is D minor (one flat) and the time signature is 6/8. The score is numbered 17, 18, 19, and 20. A red box highlights measure 18, labeled "Hemiola", where the bass line has a 3/4 rhythm (two dotted quarter notes) over a 6/8 treble line. Another red box highlights measure 20, labeled "Syncopation", where the bass line has a 3/4 rhythm (two dotted quarter notes) over a 6/8 treble line. The treble line in measure 20 has a syncopated melody with a dotted quarter note followed by an eighth note, then a quarter note, and finally a dotted quarter note.

Bambuco Almirante shows in a nutshell the two most important rhythmic features of the music under discussion: syncopation and varying subdivisions. We will see how these characteristics can become much more complex in the compositions to follow.

Violinist and composer **José Silvestre White Lafitte** (1836–1918), was born in Cuba to a Spanish father and Afro-Cuban mother. At his debut performance in 1854, White was accompanied by the visiting American pianist and composer, Louis Moreau Gottschalk (1829–1869). Gottschalk urged White to pursue studies in Paris and even raised money to make White’s travel possible. After White completed his music education at the Paris Conservatoire, he settled in Rio de Janeiro, Brazil, and was the director of the Imperial Conservatory there from 1877 to 1889. White then returned to France and spent the rest of his days in Paris. He owned the famous 1737 “Swansong” Stradivari, and his most famous work is a habanera titled *La Bella Cubana*.

Zamacueca - Danse Chilienne was dedicated to White’s Cuban violin teacher Thomas de la Rosa. It combines elements of national Chilean dance and songful Iberian tunes with virtuoso effects, such as left-hand pizzicato, harmonics, ricochet, and double stops. A zamacueca (also called *cueca* and *marinera*) is a folk courtship dance in northern Argentina, Bolivia, Chile, and Peru that was popular since the time of Spanish

colonization. The name is derived from the African words *zamba*, meaning “dance,” and *clueca*, which refers to the strutting of a proud chicken. The dancing couple flirt and retreat, pass and circle about each other, twirling handkerchiefs as they dance to the rapid rhythmic accompaniment of guitars. Zamacueca typically combines 6/8 and 3/4 meters and exhibits a happy character.

Zamacueca opens with a piano introduction that invokes the Spanish bolero through imitation of the characteristic rhythmic strumming of a guitar and clicking of castanets.⁸¹ The violin continues this character through ricochet bowings and rhythmically strummed left-hand pizzicatos. The ricochet bowing adds sparkling allure and is evocative of the traditional castanets that would have been used by the gypsy women originally associated with the performance of the bolero (Ex. 63).

Example 63. White Lafitte, *Zamacueca* (Introduction in bolero style)
 Tempo di Boléro

The image shows a musical score for the introduction of *Zamacueca*. It features two staves: Violon (Violin) and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Boléro'. The score includes several annotations: 'Spanish bolero rhythm' is written above a red box highlighting a specific rhythmic pattern in the Violon part; 'bolero rhythm' is written above another red box highlighting a similar pattern in the Piano part. The Piano part also includes the instruction 'De la pointe en faisant sauter l'archet' (From the tip of the bow, making the bow bounce) above a section of the score. The score is written in standard musical notation with treble and bass clefs.

⁸¹ Two types of bolero have developed independently: the Spanish bolero, and the Cuban bolero. The Spanish dance is in a moderate triple meter and is performed with elaborate footsteps accompanied by castanets marking the distinctive rhythm. The Cuban bolero is in a slower duple meter and more closely resembles the habanera in style. See Willi Kahl and Israel J. Katz, "Bolero," *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/03444> (accessed September 7, 2017).

The next section introduces an expressive melody in parallel thirds, typical of Iberian style. The piano accompaniment remains unchanged (Ex. 64).

Example 64. White, *Zamacueca* (Opening theme in thirds)



26 arco. *f* *arco*

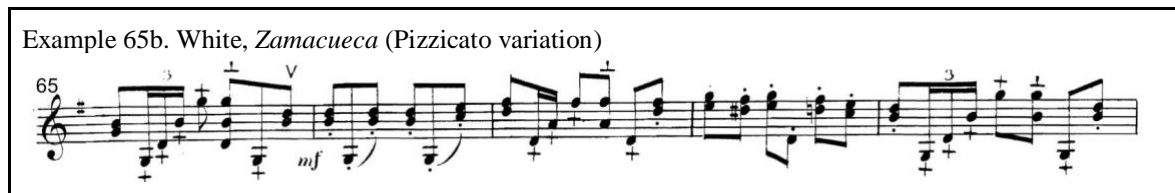
In a variation of this melody, the violin combines it with the playful castanet rhythms, first played with ricochet bowing and later a mix of left and right hand pizzicato (Ex. 65a–b).

Example 65a. White, *Zamacueca* (Ricochet variation)



49 *mf*

Example 65b. White, *Zamacueca* (Pizzicato variation)



65 *mf*

Another expressive melodic section, this time in B-flat major, juxtaposes 6/8 and 3/4 meters, even using both simultaneously, resulting in a hemiola effect. (Ex. 66) A second statement of the melody, in G major, brings us back to the home key.

Example 66. White, *Zamacueca* (Simultaneous use of 3/4 and 6/8 meter)

Zamacueca ends with humorous harmonics imitating the chirping of birds (Ex. 67).

Example 67. White, *Zamacueca* (Harmonics imitating birds)

In Lafitte’s *Zamacueca*, the dance rhythms of the bolero and zamacueca permeate the entire composition. The colorful ricochet and pizzicato effects evoke the character of a folk dance with guitar and castanet accompaniment. Smoothly flowing melodies and uneventful tonal harmonies make the rhythmic elements stand out as focal points of the piece. This composition, first published in 1897, fits well into the category of stylized dances that were popular in the 19th-century.

Jaroslav Vaněček (1920–2011) was a virtuoso violinist who represented the best of the Czech violin school. His famous compatriot, Jan Kubelik, spoke of Vaněček as “a rare talent that is found but once in a lifetime.”⁸² As a student at the conservatory, Vaněček already performed concerts as a soloist and was acclaimed for his technical virtuosity and artistry. His recitals often included his own arrangements and original works. In 1948, following his outstanding concert at the Royal Dublin Society on

⁸² Irish Times, *Obituary*, (December 10, 2011) www.irishtimes.com/news/acclaimed-violin-soloist-and-teacher-of-czech-method-1.10286

December 7th, Vaněček accepted the post of senior professor of violin and viola at the Royal Irish Academy of Music where he established an excellent reputation for his teaching.

Spanish Rhapsody, Op. 9 (1946), was written in memory of the brilliant Spanish violin virtuoso, Pablo de Sarasate (1844–1908). It combines the exciting dance rhythms of the habanera, paso doble, and rumba with brilliant virtuoso technique. The soloist must present both the melody and accompaniment simultaneously.

The piece opens with a single-measure motive consisting of three, trumpet-like descending double-stops (fourths) which announce the start of the habanera. The upper voice carries a song-like melody, as historically, the habanera was performed as both a dance and song. The lower voice uses the signature habanera ostinato rhythm derived from an African rhythmic motive, the *tresillo*. (Ex. 68)

Example 68. Vaněček, *Spanish Rhapsody* (Opening Motive and Habanera)

Tempo di Habanera



JAROSLAV VANĚČEK, op. 9

Tresillo rhythm

Habanera developed from the Cuban contradanza (contradanza habanera). It was the first Cuban dance form that became popular all over the world.⁸³ In the *Spanish Rhapsody*, the habanera alternates with two other dances: paso doble, and rumba. Paso doble, meaning “double step” in Spanish, originated in France and is most commonly

⁸³ Among the best-known habaneras are the popular song “La Paloma” and “El Arreglito” written by Spanish composer Sebastián Iradier (1809-1865) after his visit to Cuba in 1860. “El Arreglito” was later borrowed by Georges Bizet (1838-1875) for his famous aria “L’amour est un oiseau rebelle” in the opera *Carmen* (1875).

associated with bullfights in Spain.⁸⁴ It was also adopted by Spanish infantry as a march and later became a popular ballroom dance. In the *Spanish Rhapsody*, the paso doble section first appears in triple meter. (Ex. 69a) Although unusual, it retains all the characteristics of paso doble: the march-like character, the rhythmic formula, and the rise and fall of the melody by half step. In its second appearance, it is in duple meter. (Ex. 69b)

<p>Example 69a. Vaněček, <i>Spanish Rhapsody</i> (Paso doble in 3/4)</p> <p>Tempo di Passo doble</p> 
<p>Example 69b. Vaněček, <i>Spanish Rhapsody</i> (second Paso doble in 2/4)</p> 

The third dance used in *Spanish Rhapsody* is the rumba. Rumba is the most famous dance genre of Cuban creation. It first appeared in the late 1800s in lower-class urban neighborhoods. Traditionally, two dancers were accompanied by congas, clave, and a lead singer with chorus. The Europeans considered rumba vulgar due to the provocative hip movements of the male dancer. The music has an ostinato rhythm, often with an added improvised line. Call and response between the soloist and choir are typical. Rumba became widespread in American music and adopted elements of jazz and popular

⁸⁴ The most famous example of a paso doble is *España cañí* (1923) by Pascual Marquina Narro (1873–1948).

music. The rhythmic ostinato in *Tempo di Rumba* is among the many rhythmic patterns used in rumba and uses the same tresillo foundation as the habanera (Ex. 70).

Example 70. Vaněček, *Spanish Rhapsody* (Rumba)
Tempo di Rumba

Tresillo rhythm:

In the final section, rumba culminates with simultaneous arco and left-hand pizzicato. (Ex. 71) A *sempre accelerando* brings the piece to a brilliant close (Ex. 72).

Example 71. Vaněček, *Spanish Rhapsody* (Rumba with left hand pizzicato)
Poco più mosso *simile*

Example 72. Vaněček, *Spanish Rhapsody* (Rumba accelerando ending)
181 *sempre accelerando* **Presto** *ff* *détaché* *simile*

Vaněček achieves variety of coloristic and dynamic effects with diversity of bow strokes: staccato, spiccato, and *col legno*. The pyrotechnical use of alternating right- and left-hand pizzicato chords creates a flamenco-style mandolin sound, and the two ad-libitum cadenzas reinforce the virtuosic character. The *Spanish Rhapsody* gives the impression of being written by a native Spanish or Latin American composer. It certainly stands on equal footing with the virtuoso pieces of such composers such as Pablo de Sarasate.

Borrowing from the Past, Looking to the Future: Brouwer

Cuba was the first European outpost in the Americas, with Havana established as its capital in 1607. By 1800, Havana was the third largest city in the Western Hemisphere, after Mexico City and Lima, and was the most important cultural center in the Caribbean. The richness and diversity of Cuban folklore, which combines both Spanish and African influences, made its mark on almost all classical Cuban composers.⁸⁵ In the 20th-century, they often combined Afro-Cuban rhythms with bold new sonorities. Among them is prominent composer, guitarist, and conductor Leo Brouwer.

Leo Brouwer was born in 1939 in Havana, Cuba. In 1959, Brouwer received a grant to further his musical studies and attended both University of Hartford and the Juilliard School of Music.⁸⁶ After returning to Cuba, he quickly established himself as a composer and performer, and in 1960, he was appointed as head of the music department and as director of the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC). He has written over sixty film scores, making it one of his most prolific genres. In addition to serving as conductor of the Cuban National Symphony, he has appeared as guest conductor for international orchestras including the BBC Concert Orchestra, the Berlin Philharmonic, and the Cordoba Symphony in Spain.

Brouwer's compositional style can be grouped into three distinct periods. His early compositions were inspired by Cuban folk music and used traditional classical

⁸⁵ Glenda del Monte Escalante, "Cuban Piano Music: Contradanza," (Master's thesis, York University, Toronto 2009), 19.

⁸⁶ Victoria Eli Rodríguez, "Brouwer, Leo." *Oxford Music Online*, <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/04092>> (Accessed September 13, 2017)

forms. Works from his second period are heavily marked by the influence of avant-garde European composers. In the late 1980s, Brouwer reached his third period, which he described as, “national hyper-romanticism, a return to Afro-Cuban roots coupled with elements of traditional technique and of minimalism.”⁸⁷

Sones y Danzones, composed in 1992 for piano trio, is from Brouwer’s third compositional period and utilizes the most important and popular Cuban dances: *contradanza habanera*, *danzon*, and *son cubano*. All three dances were products of European and African culture cross-pollination. The first movement, *Contradanza Sonera*, highlights the Cuban *contradanza habanera*. In Haiti and Cuba, the steady eighth-note rhythms of the European country dance gradually adopted the uneven 3+3+2 groupings of the African rhythmic pattern, *tresillo*, thus creating the *contradanza habanera*. *Contradanza habanera* became an integral part of Cuban culture, and by the end of the 19th century it was frequently danced in dance salons and heard in concert halls. The *habanera* and *tresillo* rhythm are the basis for many dances and defining rhythms that followed (see Figure 3).

Figure 4. Rhythms based on the Tresillo

⁸⁷ https://www.naxos.com/person/Leo_Brouwer_27105/27105.htm

Contradanza Sonera begins with two measures of whimsical harmonics (Ex. 73a). This opening idea is followed by a motive later identified in the score by Brower as a quote from *Los ojos de Pepa*, a contradanza for piano by 19th century Cuban composer Manuel Saumell.⁸⁸ (Ex. 73b–c.)

Example 73a. Brower, *Sones y Danzones - I. Contradanza Sonera*

Example 73b. Saumell, *Los ojos de Pepa*
Allegro con brio 100

⁸⁸ Manuel Saumell Robredo (1817–1870) refined the contradanza and was one of the first to introduce Cuban folk styles into classical settings. For this reason, he is called the father of contradanza.

Example 73c. Brouwer, *Sones y Danzones* - I. Contradanza Sonera (Quoted from *Los ojos de Pepa*)

33 **B** Los ojos de Pepa (M. Saumell)

Vln. *f* acompañante *p* gracioso

Vc. *f* acompañante *p* gracioso *f*

Pno. *f* *mp* gracioso *f*

Habanera rhythms persist through much of this movement, first as a simple rhythmic motive (Ex. 74) and later woven into the second theme of the movement, which is also borrowed from *Los Ojos de Pepa* (Ex. 75a–b).

Example 74. Brouwer, *Sones y Danzones* - I. Contradanza Sonera (Habanera rhythm)

25 **A** CONTRADANZA

pizz. pizz.

f *n* *p*

Example 75a. Saumell, *Los Ojos de Pepa* (Second theme)

12 *p* *risoluto*

Example 75b. Brouwer, *Sones y Danzones* - I. Contradanza Sonera (2nd theme, from *Los Ojos de Pepa*)

The harmony of the movement is predominantly tonal, with the contradanza theme in D major and the lyrical second theme in B major. However, toward the middle, a sudden harmonic shift occurs that momentarily transports the listener to a polytonal dimension. This is a reflection of Brouwer’s own musical identity, and he goes so far as to indicate in the score “*Brouwer visto por el mismo*” (“Brouwer seen by himself”). (Ex. 76)

Example 76. Brouwer, *Sones y Danzones* - I. Contradanza Sonera (Polytonality)

In the section that follows, Brouwer quotes a theme from Dmitri Shostakovich’s Symphony No. 5, indicated in the score as “*Saumell visita a Shostakovich*” (Ex. 77).

Curiously, Shostakovich himself found the theme elsewhere; it was originally in the aria *L'amour est un oiseau rebelle*, popularly known as the Habanera, from Georges Bizet's opera *Carmen*.

Example 77. Brouwer, *Sones y Danzones* - I. Contradanza Sonera (*Saumell visita a Shostakovich*)

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is in 3/4 time and has a key signature of three sharps (F#, C#, G#). The Violin part starts with a first ending bracket (111) and a dynamic marking of *poco meno*. The Viola part has a dynamic marking of *p*. The Piano part has a dynamic marking of *p* and includes the tempo marking *(habanera lenta)*. The score includes several measures of music with various notes and rests, and a section labeled *(Saumell visita a Shostakovich)*.

The habanera material expands, eventually leading to a recurrence of the introductory harmonics and a reprise of the contradanza habanera.

The second movement, *Son de La Niña Bonita*, features the most popular Cuban dance of the 20th century: *son cubano*, or *son*. An evolution of the *danzon* that emerged in the early 1910s, *son* is characterized by an “anticipated bass”—a continuous syncopation that results in a constant forward feel.⁸⁹ Typically, a *son* would be performed by a septet.⁹⁰ *Son de La Niña Bonita* begins with an Impressionistic-style introduction in which the strings foreshadow the main theme (Ex. 78a). Brouwer borrowed this lyrical theme from one of the best known contradanzas by Manuel Saumell which bears the same name. (Ex. 78b–c). The theme in the piano part is accompanied by lyrical counterpoint in the strings.

⁸⁹ *Son* became internationally popular in the 1930s when it was adapted as a ballroom dance (American rumba). In the 1960s, the *son* was combined with other Latin American styles, and developed into salsa.

⁹⁰ The contemporary instrumentation for the *son* consists of tres or piano (dependant on the setting being rural or urban), marímbula or double bass (rural/urban), bongos, trumpet, and two singers who also play claves and maracas.

Example 78a. Brouwer, *Sones y Danzones - II. Son de La Niña Bonita* (Foreshadow of theme)

Violín 1 *Tranquilo* ($\text{♩} = 60$) *sord.* *pp* **Foreshadow of Los ojos de Pepa theme**

Violoncello *Tranquilo* *pp* *sord.*

Piano *p*

Example 78b. Saumell, *Son de La Niña Bonita*
Andante molto tranquillo

Example 78c. Brouwer, *Sones y Danzones - II. Son de La Niña Bonita*
NOSTALGIA HABANERA

Vln. *p* **A** ¹⁴ ($\text{♩} = 56-60$)

Vc. *p*

Pno. *mp legato*

A transitional section marked “*Se prepara la fiesta*” (“preparation for a fiesta”), leads to an energetic *Vivace* middle section, marked as a *zapateado cubano* (see footnote 10). The driving dance pattern alternates between 12/8 and 6/4 groupings. The simultaneous use of duple and triple metric divisions result in hemiolas (Ex. 79 and 80).

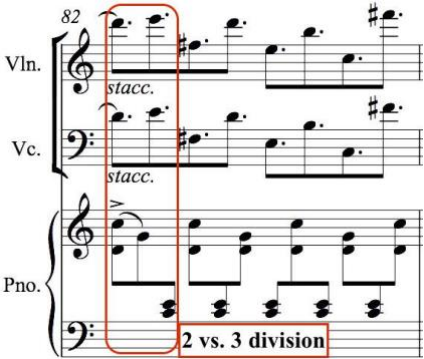

Example 79. Brouwer, *Sones y Danzones - II. Son de La Niña Bonita* (*Zapateado cubano*)

Vln. *sfz.* *Tpo. de zapateo (zapateado cubano)* **Vivace** ($\text{♩} = 104 - 108$)

Vc. *sfz.*

Pno. **Vivace** ($\text{♩} = 104 - 108$)

(*non acent*)

<p>Example 80. Brouwer, <i>Sones y Danzones</i> - II. Son de La Niña Bonita (Zapateado, 2 against 3)</p> 	<p>Example 81. Brouwer, <i>Sones y Danzones</i> - II. Son de La Niña Bonita (Zapateado – bitonality)</p> 
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Brouwer’s own compositional mark on the zapateado is clear when bitonality takes over; C major in the strings is pitted against F-sharp major in the piano (Ex. 81). The return of the tranquil opening section, in nearly identical form, brings the movement to a close.

The final movement, *Danzón*, is as its title suggests—a danzón. This dance developed from the habanera and incorporates complex cross-rhythms of African origin.⁹¹ Danzón is a sophisticated salon dance that requires training in European art music to be composed and performed well. It continues to be a popular couples dance in Cuba, Mexico, and Puerto Rico.⁹² The danzón is typically in rondo form and implements the cinquillo rhythmic pattern. Brouwer borrows the refrain in this movement from “*Almendra*,” a danzón by Abelardo Valdes (1911–1958). (Ex. 82a–b.)

⁹¹ Cross-rhythm is the simultaneous use of two or more rhythms. Some patterns are often associated with a specific instrument, e.g. the son clave pattern.

⁹² The earliest written danzón was “*Las Alturas de Simpson Danzon*” (1879) by Miguel Faílde Pérez (1852–1951). See William Gradante, “Danzón.” Grove Music Online. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007204>> (Accessed April 16, 2018)

Example 82a. Valdés, *Almendra*
 Danzón $\text{♩} = 132$ Cinquillo

Example 82b. Brouwer, *Sones y Danzones - III. Danzón* (Quote of *Almendra* & cinquillo rhythm)

The episodes are polytonal and polyrhythmic. Example 83 contains four different keys which occur simultaneously. Several episodes exhibit the influences of jazz and Igor Stravinsky by combining polytonality, polyrhythm, stratification, and juxtaposition.⁹³

(Ex. 84a–c)

Example 83. Brouwer, *Sones y Danzones - III. Danzón* (Polytonality)

⁹³ Stratification refers to the simultaneous use of themes. Juxtaposition refers to the interruption of one theme by another.

Example 84a–c. Brouwer, *Sones y Danzones* - III. Danzón (Polytonality, polyrhythm, stratification, and juxtaposition)

<p>Example 84a.</p>	<p>Example 84b.</p>
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Example 84c.

After a coda-like segment, the entire opening section returns, giving this movement an overarching ABA form and leading to a fade-away conclusion.

Brouwer's *Sones y Danzones* is a journey through the musical landscape of Cuba. His musical quotations pay homage to Cuban traditions. In a brilliant way, Brouwer creates a musical pastiche by combining the traditional genres of contradanza habanera, son, and danzón with contemporary idioms such as polytonality and polyrhythm.

National Pride Through Music: Villa-Lobos, Ginastera, and Piazzolla – The Nationalist Composers of their Homelands

Heitor Villa-Lobos was born in Rio de Janeiro in 1887. Under the strict supervision of his father, he acquired an early musical education that included instruction in both cello and clarinet. Refusing formal training at a school, Villa-Lobos turned his energy toward learning street-style, popular, and folk music. His interest in indigenous and African music drove him to explore and collect the folk music of Northern and North-Eastern Amazonia in 1905–1912. His goal was to eventually stylize Brazilian folk music and use it in art music, much like Bartók, Stravinsky, and Leoš Janáček had been doing in Europe. In 1915, following public concerts of his new compositions, the press called Villa-Lobos *l'enfant terrible*. The controversial press brought him instant acclaim and Villa-Lobos quickly established himself as a champion of a new movement that promoted national identity in Brazilian music. His temporary involvement as a guitarist street musician, and later as cellist in an opera house with frequent exposure to popular music celebrities, stimulated his interest in alternative musical styles. The support of his friends and a stipend from the government afforded Villa-Lobos the possibility of travel to Paris in 1923, "...not to learn, but to show what I know."⁹⁴ There, he became acquainted with avant-garde composers. The 1927 Paris performance of his *Chôros* stunned the French audience⁹⁵; Villa-Lobos' fusion of traditional, popular, and improvised Brazilian style, combined with current European aesthetics, was unlike

⁹⁴ Gerard Béhague, "Villa-Lobos, Heitor." *Oxford Music Online*, <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029373>> (Accessed January 6, 2018)

⁹⁵ *Ibid.*

anything they had heard before. After his return to Brazil in 1930, Villa-Lobos was recognized as a guru of modern music. In 1930, his proposals for the reform of music and art education for children gained for him the position of Director of Music Education in the district of Rio de Janeiro. By the time of his death in 1959, Villa-Lobos left almost 2,000 compositions in virtually all genres. He successfully fused traditional Brazilian and urban culture with contemporary styles such as impressionism, expressionism, and neoclassicism, thus creating a national style for contemporary Brazilian art music.

Villa-Lobos' best known compositions are the nine *Bachianas Brasileiras* for various instrumental ensembles, however, his most original are the fourteen *Chôros* written between 1920 and 1929. *Chôro* was a general name for a group of street musicians who frequently improvised in a free and contrapuntal way. Villa-Lobos applied this name to a group of instrumental works, in which "...the various aspects of Brazilian music, Indian and popular, achieve their synthesis."⁹⁶ The fourteen *Chôros* have various scorings; some are for orchestra, choir, and even native percussion instruments. To this collection, Villa-Lobos added *Deux Chôros bis* for violin and cello, which was intended as an encore after the three-hour performance of all fourteen *Chôros*.⁹⁷

Deux Chôros (bis), written in Paris in 1928, has the spontaneity and unconventional characteristics of the traditional *chôros* that street musicians might play. In the first *Chôro*, marked *Moderé*, the violin and cello lead independent lines: the cello provides a minimalistic accompaniment based on a short rhythmic motif, while the violin, in a quasi-improvisatory and rhapsodic manner, repeats a short melodic motive. (Ex. 85)

⁹⁶ Nicolas Slonimsky, *Music of Latin America* (New York: Da Capo Press, 1972), 145.

⁹⁷ Simon Wright, *Villa-Lobos* (Oxford: Oxford University Press, 1992), 62.

Example 85. Villa-Lobos, *Deux Chôros (bis)*: I. *Moderé*
Moderé (69 = ♩)

In the second half of the movement, the rigidity of the cello's driving rhythm yields to improvisatory chordal strumming with glissando slides, while the violin spins down to explore the lyrical lower register (Ex. 86).

Example 86. Villa-Lobos, *Deux Chôros (bis)*: I. *Moderé*

The roles then reverse: the cello picks up the violin's melody while the violin provides a chordal pizzicato accompaniment (Ex. 87a–b). The simultaneous combination of duple and triple rhythms lends a sense of fluidity and spontaneity to the music.

Example 87a. Villa-Lobos, *Deux Chôros (bis)*: I. *Moderé* (trading melody)

Example 87b. *Deux Chôros (bis)*: I. *Moderé*

The movement is repeated in its entirety before closing with a short coda that is based on the opening motive.

In the second *Chôro*, *Lent – Animé*, Villa-Lobos seems to care very little about cohesiveness. The movement is eclectic and improvisatory in style and form. The first

twelve measures surprise listeners with dissonant sonorities, frequent meter changes, and an expressionistic range of dynamics. (Ex. 88)

Example 88. Villa-Lobos, *Deux Chôros (bis)*: II. *Lent-Animé*

The score for Example 88 is for Violon (Violin) and Violoncelle (Cello). It is marked "Lent (56 = ♩)". The piece features complex rhythmic patterns, including 3/4 and 4/4 time signatures, and dynamic markings such as *p*, *f*, *mf*, and *f*. The score includes various musical notations, including slurs, accents, and dynamic hairpins.

The *Animé* opens with a jazzy romp in the cello part, with frequent syncopation and offbeat accents. It is echoed by the violin. (Ex. 89)

Example 89. Villa-Lobos, *Deux Chôros (bis)*: II. *Lent-Animé*

The score for Example 89 is for Violon (Violin) and Violoncelle (Cello). It is marked "Animé". The piece features complex rhythmic patterns, including 3/4 and 4/4 time signatures, and dynamic markings such as *f*, *ff*, and *mf*. The score includes various musical notations, including slurs, accents, and dynamic hairpins.

Various effects follow, including chordal violin pizzicatos with displaced accents (in the style of Stravinsky's *The Rite of Spring*), walking bass pizzicato studded with offbeat accents in the cello part, and a chain of pizzicato chords leading to a fermata that create the effect of a pedal note. A brief nature interlude that imitates the chirping of birds,

achieved by way of trills and harmonics, shows influence of impressionist composers (Ex. 90).

Example 90. Villa-Lobos, *Deux Chôros (bis)*: II. *Lent-Animé*

The musical score for Example 90 is presented in two systems. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The top staff is marked 'Moins' and 'Harm.(doublés)'. The bottom staff is marked 'Harmoniques'. The music features complex textures with many notes, including trills and harmonics. Dynamics include *p*, *pp*, and *mf*. Performance markings include '8' (octaves) and 'rall.'. The second system continues the piece, ending with a final chord.

The *Lent*, with its brooding harmonies, returns, only to be interrupted by an unexpected joking, humorous conclusion to the piece. (Ex. 91)

Example 91. Villa-Lobos, *Deux Chôros (bis)*: II. *Lent-Animé*

The musical score for Example 91 is presented in two systems. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The top staff is marked '8' and 'gliss. O'. The bottom staff is marked '8' and 'gliss. O'. The music features complex textures with many notes, including trills and harmonics. Dynamics include *ff* and *fff*. Performance markings include 'rit.', 'Très Lent', and 'tr.' (trill). The second system continues the piece, ending with a final chord.

Deux Chôros (bis) poses many challenges to performers. Unorthodox pizzicatos that imitate the sound of guitar, large intervallic jumps, disjunct melodies, displaced accents, and complex rhythmic stratifications are far from the everyday vocabulary of a classically

trained musician. Aside from being very difficult technically, this composition requires the performers to shed all conservatory-trained performance routines and embrace the creative and not-too-serious approach of street musicians.

Alberto Ginastera (1916–1983) is the most important representative of the national movement in Argentina. Born in Buenos Aires, he underwent solid musical training and became an important pedagogue who helped establish music schools in his country.⁹⁸ A grant from the Guggenheim Foundation allowed Ginastera to spend two years (1945–47) in the United States. Aaron Copland, whom he met at Tanglewood, became an important mentor and great influence. After his return to Buenos Aires in 1947, Ginastera founded the Argentinian section in the International Society of Contemporary Music. He served for seven years (1962–1969) as director of the Center for Advanced Studies in Music at Torcuato Di Tella University in Buenos Aires, which was established by the Rockefeller Foundation to promote Latin-American Music. In 1971, Ginastera settled in Geneva, Switzerland, where he lived until his death in 1983.

Ginastera was very prolific and wrote in almost every genre of music. He divided his output into three stylistic periods.⁹⁹ Until 1947, he described his style as portraying “objective nationalism,” which was heavily influenced by the folk music and landscape of the Argentine plains, or Pampas. Music from this period is predominantly tonal. The second period, 1947–1957, is in the category of “subjective nationalism” and contains

⁹⁸ In 1948, Ginastera founded the Conservatory of Music and Art in La Plata; in 1958-63, he organized and directed the Music Department of the Catholic University of Argentina; and in 1962, he became the founding director of the Center for Advanced Studies in Music at Torcuato Di Tella University in Buenos Aires. See Deborah Schwartz-Kates, "Ginastera, Alberto." *Oxford Music Online*, <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/11159>> (Accessed October 19, 2017)

⁹⁹ Schwartz-Kates, "Ginastera, Alberto." *Oxford Music Online*

further exploration of folk idioms in both tonal and polytonal settings. During the third period (1958–1983), which he called “neo-expressionist,” Ginastera adopted experimental aesthetics, integrating dodecaphony and serialism, with limited nationalism. He also incorporated modern compositional techniques such as aleatorism, tone clusters, various types of temporal organization (metric tempo, aleatoric tempo, and poetic tempo), various forms of voice production, and innovative approaches to form. After 1976, Ginastera returned full circle to vernacular sources, integrating tradition and innovation.

Pampeana No. 1, Op. 16 (Rhapsody for Violin and Piano), composed in 1947, is an excellent representation of the nationalistic style from Ginastera’s second period of creativity and stems from the Argentine folk tradition.¹⁰⁰ The piece begins with a slow improvisatory section (*Lento e liberamente ritmato*) in which the piano emulates the sound of the open strings strummed on a guitar (E-A-D-G-B-E) while the violin unfolds a descending plaintive melody (Ex. 92). This chord performs a symbolic function in many works of Ginastera, as guitar was associated with the gauchesco tradition.¹⁰¹

Example 92. Ginastera, *Pampeana No. 1, Op. 16* (Opening, guitar chords and Phrygian scale)

The image shows a musical score for the opening of Ginastera's *Pampeana No. 1, Op. 16*. The score is in 4/4 time and marked "Lento e liberamente ritmato" with a tempo of 50. The piano part (bottom staff) features guitar chords (E-A-D-G-B-E) and a Phrygian scale. The violin part (top staff) features a descending plaintive melody. The score is annotated with "Guitar chords" and "Phrygian Scale" in red boxes.

¹⁰⁰ It is also from the same period as *Pampeana No. 2, Op. 21*, for cello and piano (1950), and *Pampeana No. 3, Op. 24* for orchestra (1954).

¹⁰¹ A gaucho is a horseman or cowhand of the Argentine Pampas (plains region) and have a similar folk status as the American cowboy. See Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide* (New York: Routledge Publishers, 2010), 31.

The violin line is lyrical and vocal in character, with the piano providing recitative-style accompaniment. The phrase begins slowly, following with faster rhythmic values toward the middle and broadening at the end, implementing the practice used in the Argentine song genres of *milonga*, *vidala*, and *triste*.¹⁰² The harmony is modal: the opening violin melody clearly outlines the Phrygian mode. Additionally, we find examples of the major pentatonic mode, which was commonly used in the Andes and northwestern Argentina.¹⁰³(Ex. 93)

Example 93. Ginastera, *Pampeana No. 1* (Pentatonic scale)

Pentatonic
(G, A, B, D, E)
sul tasto

PP

Frequent use of hexatonic chords that implement intervals of fourths and fifths create a sense of openness and perfectly portray the plains of the Pampas. (Ex. 94)

Example 94. Ginastera, *Pampeana No. 1* (Hexatonic chords containing 4ths and 5ths)

15

sempre f Hexatonic chords with 4ths and 5ths

p f p f

¹⁰² Schwartz-Kates, *A Research and Information Guide*, 25.

¹⁰³ Schwartz-Kates, *A Research and Information Guide*, 26.

A violin cadenza delivers a broad range of expression, from declamatory utterances to lyrical *cantando*, and culminates in *forte intenso* around the central pitch of “E.” The expressivity is intensified through added embellishments and the return of the recitative accompaniment in the piano (Ex. 95).

Example 95. Ginastera, *Pampeana No. 1* (Embellishments around E)

The image shows a musical score for Example 95. The top staff is a violin part, and the bottom two staves are a piano accompaniment. The violin part starts at measure 46 with a treble clef and a 3/4 time signature. It features a central pitch of E, which is circled in red and marked with a 'V' above it. The piano part provides a recitative accompaniment. The score is marked 'f intenso' and 'molto'.

The *Allegro* that follows is in the style of the folk dance *malambo*. Malambo is a competitive dance in which two *gauchos* compete through the execution of complex footwork, also called *zapateo* (from Spanish “zapato,” meaning shoe). The piano establishes the driving rhythmic pattern in a meter marked as $6/8=3/4$. The malambo theme introduced by the violin combines staccato bowing with left-hand pizzicato for a playful and vigorous character. (Ex. 96) The dance is in 6/8 and has continuous eighth-note motion. It is a perfect example of “strong and obsessive rhythms that recall [national] masculine dances”—a comment Ginastera made on the presence of persistent dance rhythms in his music.¹⁰⁴ Following Iberian-based folk practices, Ginastera doubles the melody in thirds.¹⁰⁵ Noteworthy is the unusual mixture of two modes in the double stops: C minor with a raised 4th (F#) and A minor with raised 6th (same F#). Bimodality

¹⁰⁴ Schwartz-Kates, *A Research and Information Guide*, 25.

¹⁰⁵ Schwartz-Kates, *A Research and Information Guide*, 30.

can be found in such Argentine genres as *vidala*, *zamba*, and *triste* and typically involves parallel modes with a raised 4th in the major scale or raised 6th in the minor scale.¹⁰⁶ (Ex. 96) Ginastera uses bimodality several times throughout the Rhapsody.

Example 96. Ginastera, *Pampeana No. 1* (Allegro, Malambo theme)

The image shows a musical score for Example 96, titled "Ginastera, *Pampeana No. 1* (Allegro, Malambo theme)". It features two staves: a piano part and a guitar part. The piano part begins at measure 69 with a pizzicato (*pizz.*) and piano (*p*) dynamic, marked *cantando*. The guitar part also begins at measure 69 with an arco (*arco*) and pizzicato (*pizz.*) marking. A red box highlights a key signature change to A minor with a raised 6th (F#) at measure 69. The score includes various musical notations such as accents, slurs, and dynamic markings.

A new, contrasting theme marked *forte marcato* and in the Dorian mode clearly delineates the 3/4 and 6/8 meter divisions. The mood is intensified through syncopation in the piano (Ex. 97).

Example 97. Ginastera, *Pampeana No. 1* (Syncopation in piano)

The image shows a musical score for Example 97, titled "Ginastera, *Pampeana No. 1* (Syncopation in piano)". It features two staves: a piano part and a guitar part. The piano part begins at measure 86 with a forte (*f*) and *marcato* dynamic. The guitar part also begins at measure 86 with a forte (*f*) dynamic. A red box highlights a key signature change to A major at measure 86. The score includes various musical notations such as accents, slurs, and dynamic markings.

The prevailing harmony of *Pampeana No. 1* is modal. Only twice in the entire composition does the music arrive briefly at an A major triad (m. 85 and m. 141). The second arrival into A major is immediately interrupted by the succeeding pentatonic

¹⁰⁶ Schwartz-Kates, *A Research and Information Guide*, 27.

chord in the piano (G-Bb-C-Eb-F) and a new Bartókian theme in the violin that is based on five notes (G-A-B-C-D). (Ex. 98) Modal juxtaposition in the violin part and overall stratification with the piano part lead to a brief area in D-Lydian mode, which further enriches the already complex harmonic vocabulary. Tone clusters that sound like drums exemplify Ginastera's innovative approach to timbre.¹⁰⁷ (Ex. 98 and 99)

Example 98. Ginastera, *Pampeana No. 1* (Pentatonic cluster)

Example 99. Ginastera, *Pampeana No. 1* (Modal stratification and juxtaposition and D-Lydian)

The music continues its ascent, reaching an intense section of arpeggiated hexatonic chords in the piano, coupled with high trills in the violin that lead to a powerful cadenza. The prevailing intervals of fourths, fifths, and octaves, combined with *sempre ff* dynamics, create a savage character.¹⁰⁸ (Ex. 100)

¹⁰⁷ In his second piano sonata, Ginastera requested that the low chromatic clusters would be played “like an Indian drum.” (See Schwartz-Kates, *A Research and Information Guide*, 32.)

¹⁰⁸ Frequent juxtaposition of fourths and fifths was a practice adopted by Ginastera under the influence of Copland and Hindemith in the 1940s. (See Schwartz-Kates, *A Research and Information Guide*, 31.)

Example 100. Ginastera, *Pampeana No. 1* (hexatonic arpeggios leading to second cadenza)

The image displays a musical score for Example 100 from Ginastera's *Pampeana No. 1*. The score is divided into two main sections. The left section, starting at measure 171, features a treble clef staff with a *ff* dynamic marking. A red box highlights a passage labeled "Hexatonic" with a slur over it. The right section begins at measure 172, marked "Poco meno mosso, come cadenza". It includes a piano part with a *ff* dynamic and a violin part with a *sempraff* marking. A red box also highlights a "Hexatonic" passage in the piano part. The score concludes with a *ff* dynamic and a *ff* marking in the violin part.

Following the cadenza, the *Allegro* (*Tempo primo*) serves as a recapitulation of the two main themes with an ever-growing surge of energy. The frenzy reaches a high plateau in the closing *Presto* (*tutte la forza*). A brief wrestle between the “guitar chord” and the dissonant chord in the violin (D#-G#-A-E) finally gives way to the hollow sound of the intervals of fourths, fifths, and octaves in the three closing chords. (Ex. 101)

Example 101. Ginastera, *Pampeana No. 1* (Coda)

The image shows a musical score for the Coda of Ginastera's *Pampeana No. 1*. The score is in 2/4 time, marked *Presto* with a tempo of quarter note = 80. It consists of two systems of staves. The first system includes a violin part and a piano part. The piano part is marked *tutto la forza* and *sempre ff*. The second system includes a violin part and a piano part. The piano part is marked *sim.* and *fff*. Two sections of the piano part are highlighted with red boxes: one labeled "Guitar chord" and another labeled "3-note and 2-note chords".

Ginastera proved himself right by saying, “There is one thing I have always been proud of and that is my sense of the musical form.”¹⁰⁹ Within binary form, *Pampeana* masterfully balances the free tempo of the introduction and the motoric *malambo*. Liberal use of modal harmonies and sparing use of tonal triads (occurring only twice in the entire composition) create a unique sound world which evokes the ancient world of Incas. Ginastera’s imaginative use of hexachords and tone clusters, combined with *sforzatos*, imitates indigenous drums. *Pampeana* demands a great arsenal of bow articulation and left-hand techniques which place high technical demands on the performer. The virtuosity, harmony, and rhythm combine to create an impactful experience for the listener.

¹⁰⁹ Schwartz-Kates, 34.

Although Ginastera has been recognized as the greatest Argentinian composer, **Astor Piazzolla** (1921–1992) is, without doubt, the most popular. Piazzolla’s misfortune to be born partially lame formed his unyielding character. His father constantly challenged him to be confident and to succeed in everything that he undertook. Some of Astor’s astonishing achievements included skating and boxing, holding leadership positions in New York youth gangs, and playing bandoneon, which he initially abhorred. Astor’s family resettled twice in New York to escape the depression in Argentina. Their second return to Argentina was difficult for a sixteen-year-old who already felt at home in New York.

Upon return, Astor learned the greatest tango hits on his bandoneon and gradually worked his way up playing with the best-known groups. However, his dream was to pursue serious musical studies. Finally, at the age of 21, he began composition studies under Alberto Ginastera, who was just a few years his senior. A pivotal moment in Astor Piazzolla’s compositional career occurred in September of 1954, when, as the winner of a competition, he went to Paris for studies with Nadia Boulanger. She sharply critiqued Piazzolla’s formal compositions for not showing any personality and persuaded him to play one of his original tangos for her. Her verdict was just as strong—“This is Piazzolla! Don’t ever leave it!”—and helped Piazzolla to embrace and solidify his own style.¹¹⁰ After returning from Paris in the spring of 1955, Piazzolla handpicked seven disciples for the Octeto Buenos Aires (1955–58) and set out on his mission to make the tango a legitimate classical genre. Over the course of the next twenty-nine years (1958–1987), the

¹¹⁰ María Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (New York: Oxford University Press, 2000), 51.

ever re-inventing Piazzolla created five groups while constantly adjusting to the availability of players and resources.

Although Piazzolla's fame abroad was rapidly rising, he was despised for a long time in his own country of Argentina because of his innovations in tango. His implementation of many modern ideas and inclusion of amplified and electronic instruments, polyrhythm, and polytonality caused a lot of polemic and even aggression toward him. "This was like a war," he admitted in an interview for British press.¹¹¹ Piazzolla's unique combination of careers as a touring virtuoso, composer, and arranger came to an end in 1990 when he suffered a stroke. After two years of bed confinement due to complete paralysis that greatly hindered his ability to communicate, he died in 1992. By this time, Piazzolla was an internationally recognized star and was finally acknowledged in his own country as a major force who transformed Argentinian music. He had composed over 1,000 works.

Piazzolla's music revolves around one dance genre that permeates all his compositions: tango. A drum-based Afro-Argentine dance was the prototype of the urban tango we know today, and developed from the rural milonga.¹¹² It came to the cities and became a dance of marginalized populations in the 1870s. The Argentine tango continued to develop through the early 1900s and was recognized as the national dance of Argentina in 1920. The typical rhythmic organization of the tango, in 4/4 meter, is 3-3-2 (*tresillo!*) with accents on the first, fourth, and seventh beats.¹¹³ Tangos frequently convey a

¹¹¹ Azzi, 60.

¹¹² Milonga was a nostalgic song type popular in Uruguay and Argentina.

¹¹³ Piazzolla also heard this rhythm in klezmer music in New York and in Bartok's music, which he greatly admired.


nostalgic melancholy—even desperation—but can also be very dramatic and full of violent energy. Under Piazzolla's pen, tango underwent extensive transformations and started to include elements of jazz, rock, and avant-garde classical music, as well as traditional classical forms such as Baroque fugue and counterpoint. Groundbreaking instrumentation and complexities of texture, rhythm, and color rejuvenated the tango and contributed to the enrichment of contemporary classical music at the same time. To Argentinian contemporaries who accused Piazzolla of killing the tango, he retorted, “I performed plastic surgery on it.”¹¹⁴

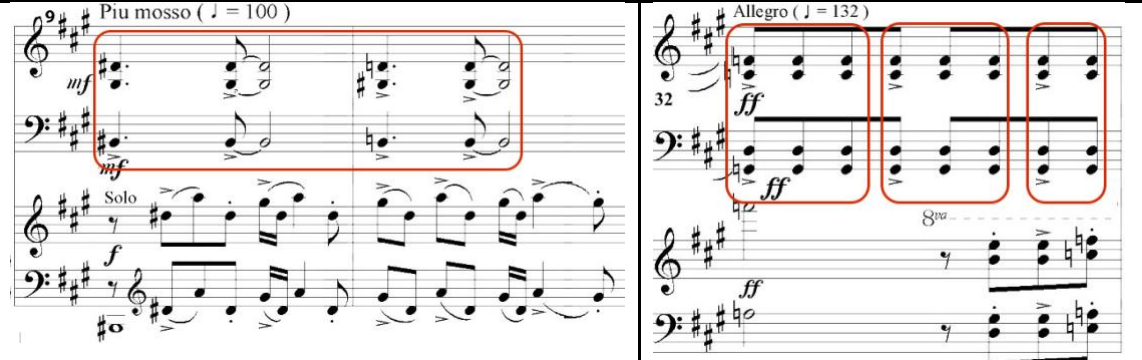
The *Cuatro Estaciones Porteñas*, also known as the *Estaciones Porteñas* or *The Four Seasons of Buenos Aires*, are four tangos written between 1965 and 1970 with scoring tailored for Piazzolla's quintet: violin (or viola), piano, electric guitar, double bass, and bandoneon.¹¹⁵ The *Cuatro Estaciones Porteñas* was arranged for piano trio by José Bragato (1915–2017), who was a cellist in several of Piazzolla's ensembles. These tangos carry all the defining characteristics of this genre—nostalgia, sensuality, defiance, love, and passion—but are used in a much more sublime way than in other compositions by Piazzolla. The writing is transparent, with an opportunity for every trio member to shine as a soloist in beautiful *bel canto* style melodies and in quasi-improvisatory jazz-style passages.

¹¹⁴ Piazzolla Astor, Natalio Gorin, and Fernando Gonzalez, *Astor Piazzolla: A Memoir* (Portland, OR: Amadeus Press, 2001), 44.

¹¹⁵ *Porteñas* means native of Buenos Aires. The English name was applied in 1996–1998, when the Russian composer Leonid Desyatnikov was commissioned by violinist Gidon Kremer to make a new arrangement of the four pieces for violin solo and string orchestra and include more quotations from Vivaldi's Four Seasons.

Invierno Porteño is marked by a predominantly lyrical style, opening with a melancholic theme in the strings that is featured in each of the instruments throughout the piece. (Ex. 102) Piazzolla contrasts this theme with shorter, rhythmically driven sections interspersed throughout the work. The rhythms are distinctly tresillo derived and are varied at each return, accentuating the typical 3-3-2 metric divisions. (Ex. 103) An extensive cadenza for solo piano in an improvisatory jazz style captures the authentic spirit of Piazzolla's original performing ensemble. (Ex. 104) *Invierno Porteño* closes in a truly celestial mood, switching to the major mode in a style reminiscent of Vivaldi's *Summer* from the *Four Seasons*. (Ex. 105)

Example 102. Piazzolla, *Invierno Porteño* (Opening theme)
 Lento (♩ = 76)


Example 103. Piazzolla, *Invierno Porteño* (Instances of tresillo based rhythmic section)
 Più mosso (♩ = 100) Allegro (♩ = 132)


Example 104. Piazzolla, *Invierno Porteño* (Piano cadenza)

Example 105. Piazzolla, *Invierno Porteño* (Coda)

Primavera Porteña is more aggressive and temperamental, full of offbeat accents and cross-rhythms that combine the tresillo, habanera, and cinquillo rhythms with lyrical melodies.¹¹⁶ (Ex. 106– 108) Both tangos, *Invierno Porteño* and *Primavera Porteña*, juxtapose several contrasting sections.

¹¹⁶ The *cinquillo* is based on the *tresillo* but subdivides each of the longer values further into 2:1 rhythmic ratios resulting in an overall rhythmic pattern of 2-1-2-1-2.

<p>Example 106. <i>Primavera Porteña</i> (Cinquillo in violin, walking bass in cello)</p> <p>Allegro p Cinquillo Rhythm</p> <p>pizz. Walking bass mp</p>	<p>Example 107. <i>Primavera Porteña</i> (Cross rhythm: Avoidance of downbeat in strings, typical of <i>son</i>. Tresillo in piano)</p> <p>40</p> <p>Son rhythm: Downbeat avoidance</p> <p>Cross-Rhythms</p> <p>Tresillo</p>
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Example 108. Piazzolla, *Primavera Porteña* (Lyrical bel canto theme in cello, syncopation in piano)

59

pizz. Lento

Solo arco espress.

mf Lyrical cello melody

p Syncopation

Piazzolla composed *Oblivion* in 1982 for a film score.¹¹⁷ It is in the style of a slow milonga.¹¹⁸ As is typical for tango, a nostalgic mood permeates this short composition. The milonga rhythm in the left hand of the piano is coupled with the tresillo rhythm in the strings, which is supported by the piano's right hand. (Ex. 109) As the violin and

¹¹⁷ Mario Bellochio's film *Enrico IV* (1984), adapted from a play by Luigi Piradello.

¹¹⁸ *Milonga* is typically characterized by rhythmic pattern of a dotted eighth-note followed by a sixteenth-note and two eighth-notes.

cello reveal a beautiful cantilena theme, we are reminded of Piazzolla's Italian roots and his love of the Italian bel canto style.

Example 109. Piazzolla, *Oblivion* (Tresillo and Milonga rhythms)
Milonga lenta (♩ = 92 - 96) ASTOR PIAZZOLLA

The musical score shows three staves: VI (Violin I), Vc (Violoncello), and Pno (Piano). The VI and Vc parts are marked with *p* and *pp* respectively, and both feature a 'Tresillo' rhythm. The Pno part is marked with *mp* and features a 'Milonga rhythm'. Red boxes highlight the Tresillo and Milonga rhythms in the VI, Vc, and Pno parts.

Like the *Cuatro Estaciones Porteñas*, *Oblivion* was also arranged for piano trio by José Bragato. While Piazzolla's original version for his quintet sounds like urban folk music, Bragato's arrangements for piano trio elevate these tangos to the rank of high class chamber music.

Piazzolla's dream to popularize tango all over the world became a reality thanks to his music's unprecedented appeal.¹¹⁹ Contemporary audiences, hungry for sensual, exuberant stimulants—both aural and visual—continue to respond enthusiastically to his compositions. Piazzolla was for Argentine tango what Gershwin was for American jazz, and took it from dancing rooms to the concert halls. He modernized tango and changed the way people thought of it to such degree that the distinguished novelist and longtime friend of Piazzolla, Ernesto Sabato, said that one could speak of music in Buenos Aires as before and after Piazzolla.¹²⁰

¹¹⁹ Azzi, 167.

¹²⁰ Azzi, 164.

Conclusion

Thorough analysis of the ways in which the discussed composers used folk and ethnic elements in their works has led me to several conclusions. It is evident that in the case of short virtuoso concert pieces, there is hardly any difference in the approach of “native” and “non-native” composers. If we compare Achron’s *Hebrew Dance* and White’s *Zamacueca* with Vaněček’s *Spanish Rhapsody*, we find similar approaches in highlighting the virtuosity of the violin and coupling it with an attractive melody which is either borrowed (as in the case of *Hebrew Dance*) or original (as in *Zamacueca* and *Spanish Rhapsody*). The accompaniment often imitates the style and sound of traditional instruments, such as guitar and mandolin, and harmonies remain within Romantic-era traditions. Additionally, comparisons of *Spanish Rhapsody*, written by the non-Latino composer Vaněček, with well-established violin virtuoso works by Pablo de Sarasate, come out favorably for Vaněček. Similar success can be recognized in Latenas’ *Jerusalem of Lithuania*, which brims with the *geist* of klezmer music, even though Latenas is not Jewish.

In compositions which use quotations as an essential part of their thematic material, we see some differences in approach. For example, in the *Yiddish Fantasy*, Warshauer makes a point of faithfully reproducing folk song melodies and recreating the klezmer style in the accompaniment. Brouwer, on the other hand, chooses to quote and arrange dances of the Cuban composer Saumell, but juxtaposes them with his own radically modern themes and harmony. Given the fact that the compositions of Saumell are unknown outside of Cuba, Brouwer’s musical pastiche is not only successful but also helpful in promulgating the Cuban musical tradition. In a similar way, Stevenson’s

skillful inclusion of folk tunes and virtuoso fiddle technique, combined with his contemporary harmonic language and a well thought-over form, make his Scots Suite a welcome addition to the standard repertoire for unaccompanied violin..

A question comes to mind—are *Kol Nidrei* and *Kaddish*, two compositions written by non-Jewish composers, equally successful in their adaptation of Jewish idioms and expression of spirituality as *Vidui* and *Nigun*, written by Jewish composer Bloch? In my opinion, the answer is yes. There is no doubt that a poor adaptation of the liturgical Kol Nidrei tune would have stirred harsh criticism amongst Jewish people. Instead, Bruch's work has been embraced as a perfect expression of profound remorse and forgiveness. It has retained its popularity for over one hundred years with non-Jewish and Jewish audiences alike. *Kol Nidrei* has proven to stir many of the same heightened emotions that listeners experience through Bach's cantatas. Ravel too, was not a Jewish composer. However, he successfully evokes the character of the mournful Kaddish and the singing style of a cantor. Bloch's sincere and unique language stems from his profound experience of reevaluating his Jewish roots and finding his faith. The urge to allow his Jewish spirit to speak was magnified by the desire to make his voice a universal expression of humanity. Listeners cannot miss or ignore the personal tone that reaches from within; its power is overwhelming.

Bruch was a great enthusiast of folk music and traveled to a library in Berlin in search of attractive Scottish tunes before undertaking the task of writing the epic *Scottish Fantasy*. The themes of this work are faithful to the notation of the original melodies. His harmonies and thematic development are conceived masterfully in the great Romantic style. Although not often performed, *Scottish Fantasy* retains a strong place in the violin

concerto repertoire, testifying to Bruch's successful implementation of Scottish folk tunes.

Five composers—McGuire, Ben-Haim, Villa-Lobos, Ginastera, and Piazzolla—share an approach to composition; they do not quote any existing folk tunes of their nation, but rather evoke the *character* of native or indigenous music. Thorough research and a familiarity with the traditional music of their countries enabled these composers to be very successful in writing folk-inspired art music. All of them can boast a successful fusion of nationalistic elements with twentieth-century compositional techniques. Within this group, Piazzolla has a special place; singularly committed to the promotion of the tango, the “face-lift” he applied to this dance can be compared to the jazz-inspired concert pieces of George Gershwin.

The astonishing diversity of means by which these various composers achieve their effectiveness makes comparison difficult and comparative evaluation beside the point. What I am left with is a sense of each composer's unique and irreplaceable voice. I feel privileged indeed, to be able to share their wonderful music with audiences and to promote the idea of folk-inspired music.

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This book covers the life and music of Astor Piazzolla, from his upbringing and early career years to the pivotal moment with Nadia Boulanger and how he conquered the world with tango.

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This book is a comprehensive record of the Jewish folk music of Eastern Europe, through the eyes of ethnomusicologist, Moshe Beregovski. It includes his own responses to Jewish folk music, notes and lyrics of 300 folk songs, and essays on topics including klezmer music, "altered Dorian" scale, and the interaction between Ukrainian and Jewish musical influences.

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This is a comprehensive anthology of Ashkenazic folk songs. It includes background and analysis of each text and melody.

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This book gives a complete history of the Caribbean region's music, ranging from classical and classical-influenced styles to folk, traditional, and popular. This book was especially helpful in learning about the influence of non-Western cultures on Western musical heritage and the musical similarities between all of Latin America and the Caribbean due to the shared common history.

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The author provides an ethnographic and historic background of fiddle playing in the Shetland Isles. He examines the phrase structure, the rhythm, the lilt, tonality, performance style, and regional variation.

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Written in the form of a report of the author's travels to Cuba, and incorporating many conversations with Cuban musicians, this book gives an insight into the life of a musician in Cuba. It also gives a good overview of history of Cuba.

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This book offers the only full-length study of Max Bruch. The author gives a detailed account of Bruch's career as music director and composer. He also gives a musical analysis of his published works.

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This book discusses the influence that traditional Scottish legends, myth, and music had on Western-European composers. The author gives examples of Romantic composers such as Brahms, Bruch, Chopin, Mendelssohn, Schuman, all of whom have been influenced by Scotland and the Scottish traditions and music.

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Guttman, Hadassah. *The Music of Paul Ben-Haim; a performance guide*. Metuchen, NJ: Scarecrow Press, 1992.

This book offers biographical information on Paul Ben-Haim in addition to detailed descriptions and analysis of selected compositions.

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<https://archive.org/details/mendelssohnfamil01hens>

This is a collection of Mendelssohn family letters and diary entries, compiled and organized by Felix Mendelssohn's nephew Sebastian Hensel (1830–98). This collection gives an authentic insight into the lives of Felix Mendelssohn.

Heskes, Irene. *Passport to Jewish Music: Its History, Traditions and Culture*. Connecticut: Westport, 1994.

Music historian Irene Heskes takes a topical and chronological approach to present an exhaustive examination of the history, form and meaning of Jewish musical traditions. The chapter on the Holocaust Era examines popular songs of that time, among them *Es Brennt*.

Johnson, David. *Music and Society in Lowland Scotland in the Eighteenth Century*. London: Oxford University Press, 1972.

Johnson's book describes the musical scene of 18th century Scotland where the violin gained popularity surpassing the bagpipe. Both folk and classical music thrived together and each was influenced by the other. Of interest is a chapter on fiddle music, national songs, the harmonization of fiddle songs, and church music.

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<http://www.burnsscotland.com/items/v/volume-ii,-song-170,-page-178-hey-tutti-taiti.aspx> (Accessed February 2, 2018)

This is one of the earliest and most important collections of Scottish songs. The project was begun by James Johnson with Robert Burns providing significant assistance. This is an excellent source of original tunes.

Manuel, Peter. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia, PA: Temple University Press, 2006.

This book gives an overview of the music, dances and history of the Caribbean. This was a good primer for understanding how the culture developed, especially in Cuban cabildos.

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This book deals with the development of art music in South and Central America in the period from 1492 through the middle of the 19th century. Of particular interest is how the various resources (indigenous music, music from Africa, and music brought by the colonists from Europe) mingled together to create a new Latin American musical language.

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Piazzolla Astor, Natalio Gorin, and Fernando Gonzalez. *Astor Piazzolla: A Memoir*. Portland, OR: Amadeus Press, 2001.

In 1990, journalist Natalio Gorin interviewed Astor Piazzolla over a span of three days. The resulting publication is perhaps the most authentic and personal account of Piazzolla's life experiences.

Rubin, Ruth. *Jewish-Folk-Songs in Yiddish and English: Compiled and Ed., with English Adaptations by Ruth Rubin*. New York: Oak Publishing, 1965.

This is a collection of Jewish songs in Yiddish with English translation, including all manner of topics: lullabies, children's songs, riddle songs, poverty and work songs, dancing and drinking songs, humorous and nonsense songs, wedding songs, ballads, laments, love songs, courting and conversation songs, soldier songs,

struggle songs. The introduction describes the origins of the Yiddish language and the songs.

Kushner, David. *The Ernest Bloch Companion*. Westport, CT: Greenwood Press, 2002.

This book provides a complete biographical picture of Ernest Bloch's life and his music. The author discusses the Jewish elements in detail and provides musical examples.

Idelsohn, Abraham Zevi. *Jewish Music: Its Historical Development*. New York: Dover Publications, 1992.

Idelsohn describes and analyzes the elements and characteristics of Jewish music from the earliest Semitic songs until the early 20th century. He examines how music is a tonal expression of Judaism and Jewish life and how various elements and features reflect the spiritual aspects of Jewish culture.

Mazor, Yaakov. *The Klezmer Tradition in the Land of Israel*. Jerusalem: Hebrew University of Jerusalem, 2000. Print.

This book is an anthology of klezmer songs and tunes. It describes the characteristics that define each musical genre including the scales, rhythms, tempo, and explains the history and origins of klezmer music in detail.

Neil, J. Murray. *The Scots Fiddle: Tunes, Tales & Traditions of the North-east & Central Highlands*. Glasgow: Neil Wilson, 1999.

This book is an anthology of Scottish tunes with a description of the origins of the tunes and the text when applicable. It presents details regarding the area where the tunes originated from and various customs or traditions related to the topic or texts of the songs. The tunes are arranged by genre.

Rodríguez, Victoria Eli. "Brouwer (Mezquida), Leo." *Grove Music Online*.
<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004092> (Accessed March 22, 2018)

Sandler, Jacob Koppel. *Eili, Eili*. New York, NY, Maurice Richmond Music Co. 1919.

This is original music score for *Eili, Eili*.

Schwartz-Kates, Deborah. *Alberto Ginastera: A Research and Information Guide*. New York: Routledge Publishers, 2010.

This reference book is the most comprehensive available on Ginastera. It

offers not only a fantastic account of his life as teacher and composer, but goes into much analytical detail for individual pieces. This book helped me familiarize myself with the tonal language, rhythms, and timbres that define Ginastera's style.

Schechter, John Mendell. *Music in Latin American Culture: Regional Traditions*. New York: Schirmer, 1999.

Region by region, country by country, the author gives a detailed overview of vocal and instrumental ethnic, popular, and spiritual music of South America. He draws a vivid picture of the communities from which the music emerged. Schechter believes that "...Music then can be emotional representation of our ties with the community."

Slonimsky, Nicolas. *Music of Latin America*. New York: Da Capo Press, 1972.

In the introduction, Slonimsky reflects on the changes in the music of South America in the years which passed between the first edition of his book in 1949 and the current edition of 1972. This is an excellent resource on the history and characteristics of folk and art music in the twenty republics of South America.

Stevenson, Ronald. *Petr Maceček – violin/Slavický—Stevenson—Fišer—Hanušet*, Waldmann JW 014, 2001. CD

The liner notes of this CD include descriptive materials written by the composer.

Stevenson, Ronald. *Scots Suite*. Edinburgh, Scotland: Ronald Stevenson Society, 1984.

This is the only published edition of *Scots Suite*. It offers analytical notes and descriptions for each movement by the composer.

Weisser, Albert. *The Modern Renaissance of Jewish Music: Events and Figures, Eastern Europe and America*. New York: Bloch Publishing Company, 1954.

Weisser's book covers the development of Jewish music in Eastern Europe during the 19th century, covering 1800–1940, and its influence on the Jewish music of America. This source was important in giving me insight into the historical and social conditions of the Russian Jewish Pale settlement and the early cultivation of musical folklore through the founding of the Society for Jewish Folk Music. It continues with the transition of this movement to America.

Warshauer, Meira. "Yiddish Fantasy for Violin and Piano" (2001). Accessed March 26, 2018. <https://www.meirawarshauer.com/works/yiddish-fantasy-2>.

This is composer's own description of *Yiddish Fantasy* which provides insight into the tunes used.

Woodstra, Chris. *All Music Guide to Classical Music*. San Francisco, CA: Backbeat Books, 2005.

Michael Jameson's description of Ernest Bloch's *Nigun* could not be better put.

White, Harry, and Michael Murphy. *Musical Constructions of Nationalism: Essays on the History and Ideology of European Musical Culture 1800-1945*. Cork, Ireland: Cork UP, 2001.

This book consists of essays by various authors. Of interest is how nationalistic ideology was reflected in music of various European countries.

Wright, Simon. *Villa-Lobos*. Oxford: Oxford University Press, 1992.

This book offers a complete view into the life and music of Villa-Lobos. All aspects are covered, especially his unique use of folk material.