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THE LYRIC, ELEGIAC, AND EUPHONIC QUALITIES OF ERNST KRENEK'S
COMPOSITIONAL STYLE AS EXEMPLIFIED IN THE EARLY
TOCCATA UND CHACONNE ÜBER DEN CHORALE, "JA, ICH
GLAUB AN JESUM CHRISTUM," OP. 13, TOGETHER
WITH THREE RECITALS OF SELECTED WORKS OF
W. A. MOZART, F. SCHUBERT, C. NIELSEN.
L. V. BEETHOVEN, J. BRAHMS, F. LISZT,
A. BERG AND F. MARTIN

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

BY

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Denton, Texas

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Ernst Krenek is noted and often criticized for the diversity of his overall output. However, one finds that his entire output is held together by a unique temperament regardless of stylistic changes. It is significant to compare the piano works to one another as the piano was the instrument he repeatedly turned to while testing new stylistic ideas. In writing about Krenek's music, Glenn Gould states eloquently and concisely that three qualities prevail in all of Krenek's mature output: the lyric, elegiac, and euphonic. These qualities are present in the early Toccata und Chaconne Über den Chorale, "Ja, ich glaub an Jesum Christum," Op. 13. It is lyrical in that melody is of utmost importance. One finds that melodic writing prevails in the other piano works as well regardless of when they were written. The elegiac also permeates the work. The Toccata

and Chaconne shares with other later works this quality of seriousness, repose, and deep meaning. The Toccata and Chaconne is also euphonic. Krenek's overall style is one which does not shock or offend an audience. In a detailed comparison of the Toccata and Chaconne to later piano works, one may clearly see what Krenek specifically does musically to create this sense of the lyric, elegiac and euphonic in his overall output.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

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North Texas State University
School of Music

Graduate Recital

STARLA DAWN HIBLER, Pianist

Monday, November 17, 1986 6:30 p.m. Concert Hall

Rondo in a minor, K. 511.Mozart

Sonata in c minor, D. 958Schubert
Allegro
Adagio
Menuetto
Allegro

Intermission

Theme with Variations for Piano, Op. 40.Nielsen

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

North Texas State University
School of Music

Graduate Recital

STARLA HIBLER, Piano

Monday, October 26, 1987 5:00 p.m. Recital Hall

Variations on an Original Theme, Op. 34. . . .Beethoven

Sonata in f# minor, Op. 2. Brahms
Allegro non troppo, ma energico
Andante con espressione
Scherzo
Finale

Intermission

Legends (1866)Liszt
St. Francis of Assisi Preaching to the Birds
St. Francis of Paule Walking on the Waves

Presented in partial fulfillment of the
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Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS
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Graduate Lecture Recital

STARLA HIBLER, Piano

THE LYRIC ELEGIAC AND EUPHONIC QUALITIES OF
ERNST KRENEK'S COMPOSITIONAL STYLE AS
EXEMPLIFIED IN THE EARLY TOCCATA UND
CHACONNE ÜBER DEN CHORALE "JA, ICH
GLAUB AN JESUM CHRISTUM," OPUS 13

Toccata und Chaconne über den Chorale
"Ja, ich glaub an Jesum Christum,"
Opus 13 Ernst Krenek

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

MONDAY, NOVEMBER 14, 1988
RECITAL HALL
5:00 P.M.

UNIVERSITY OF NORTH TEXAS
School of Music

presents

Graduate Recital

STARLA HIBLER, piano

Monday, November 20, 1989 5:00 p.m. CONCERT HALL

Program

Sonata, Op. 1.....Alban Berg

Sonata in E major, Op. 109..... Ludwig van Beethoven
Vivace, ma non troppo
Prestissimo
Gesangvole, mit innigster Empfindung

Eight preludes for the Piano (1948)..... Frank Martin
Grave
Allegretto tranquillo
Tranquillo ma con moto
Allegro
Vivace
Andantino grazioso
Lento
Vivace

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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INTRODUCTION

Ernst Krenek's Toccata und Chaconne über den Chorale, "Ja, ich glaub an Jesum Christum" foreshadows his later music. Written in 1922, when the composer was twenty-two years old, it contains remarkable similarities to other piano works composed throughout the composer's output. Krenek is noted and often criticized for the diversity of his overall output. His style is constantly changing. He set aside his atonal writing of the early 1920's to emulate the then popular American entertainment music later in the decade. While composing in this so-called "jazz" idiom, Krenek created the opera Jonny Spielt auf, which gained him worldwide recognition. In the 1930's he began using the twelve-tone technique as the basis of his composition. Then, in the 1940's, in order to expand the possibilities and create more elasticity within the conventional twelve-tone technique, he created his own rotational system. Serialism dominates his compositional style in the 1950's, and in the 1960's Krenek took advantage of electronic tape technology. In the 1970's and at the present time, his style is freely atonal.

Krenek's output is held together by a unique temperament regardless of the dramatic changes in style. Twentieth-century pianist and friend of Krenek, Charlotte Zelka, gives

credibility to the fact that Glenn Gould captures the essence of Krenek's unique style in an article about the composer's music.¹ In it, he states eloquently and concisely that three qualities prevail in all of Krenek's mature output: the lyric, elegiac, and euphonic.²

These three qualities are present in the early Toccata and Chaconne. It is lyrical in that melody is of utmost importance. One finds that melodic writing prevails in the other piano works as well regardless of when they were written. The elegiac also permeates the work. The Toccata and Chaconne shares with other later works this quality of seriousness, repose, and deep meaning. The Toccata and Chaconne is also euphonic. It is enjoyable and pleasing to hear, for Krenek's overall style is one which does not shock or offend an audience. In a detailed comparison of the Toccata and Chaconne to later piano works, one may clearly see what Krenek specifically does musically to create this sense of the lyric, elegiac, and euphonic in his overall output.

1. Starla Hibler, Interview in the Krenek home, Palm Springs, CA, March 25, 1987.
2. Glenn Gould, "A Festschrift for 'Ernst Who?'" The Glenn Gould Reader, compiled by Tim Page (New York: Alfred A. Knopf, 1984), 190.

CHAPTER I

THE LYRIC

The term "lyric" means songlike in character. The term is generally associated with melody and phrasing. However, the aspects of rhythm, balance, and overall form also play an integral role in determining whether or not a piece is lyrical. Lyrical writing is a consistency in Krenek's compositions. This chapter deals with how he specifically achieves the lyricism present in the Toccata and Chaconne and its relationship to lyricism in the later piano music.

The Toccata and Chaconne contains a great deal of motivic writing. The motives themselves are melodic in nature. For instance, they move primarily in stepwise motion and are generally a combination of minor and major seconds. Generally, motives are rounded off in an arch form. They begin on a particular note, curve either upward or downward, returning to the same, or near to the same beginning note. Motives of particular importance in the Toccata are shown in example one.

Example 1. Important motives in arch formation found within the Toccata. a, Ernst Krenek, Toccata, Op. 13, meas. 27-28, b, meas. 66, c, meas. 80-81 and d, meas. 131-132.

a.



Musical notation for example a, showing a treble clef staff with a whole rest and a bass clef staff with a descending eighth-note scale.

b.

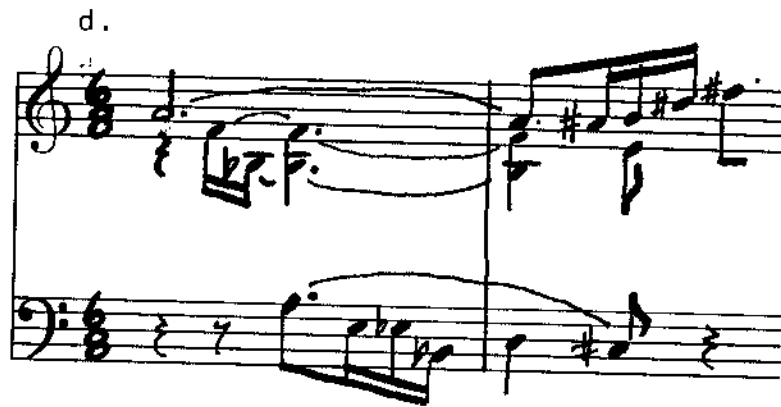


Musical notation for example b, showing a treble clef staff with a complex melodic line and a bass clef staff with a descending eighth-note scale.

c.



Musical notation for example c, showing a treble clef staff with a complex melodic line and an empty bass clef staff.



In the Toccata, motives serve as unifying devices. Traditionally, a toccata is a free form consisting of sections. Often, in Krenek's Toccata, one motive will appear altered in the context of a different section. Motives, however, serve differently in the Chaconne. They act as elongated melodies. The unifying device in the Chaconne is the constantly repeating chorale melody, which usually occurs in the bass line and is also typical of the traditional chaconne form.

Example two shows how Krenek uses a particular motive one way in the Toccata; another in the Chaconne.

Example 2. a, Toccata, meas. 27-28. b, Chaconne, meas. 302-303.



b.

In the Tocatta, it appears in the bass line, unaccompanied. It appears as an accompanied melody in the Chaconne.

Example three shows a motive in the Tocatta which appears as an incisive rhythmic unit. In the Chaconne, the same motive is rhythmically augmented and serves as a climactic, melodically delineated point in the piece.

Example 3. a, Tocatta, meas. 176. b, Chaconne, meas. 215-216.

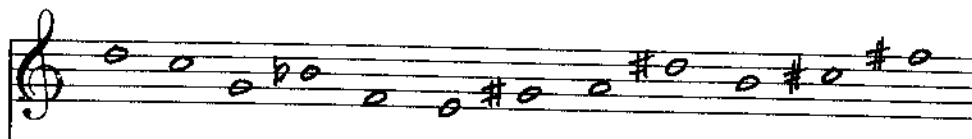
a.

b.

This motive is one which does not move in stepwise motion. On the contrary, it involves the skip of a seventh. This may account for the drama present in the music when this motive occurs.

Composition of motives in this work is similar to lyrical motives in other works. One example is the well-known Third Sonata. Written in 1943, the work is a fine example of Krenek's unique rotational technique. Example four illustrates the twelve-tone row.

Example 4. Twelve-tone row of Krenek's Third Sonata.



It may be divided into four segments of three tones each. The row can also divide into two parts of six notes.

One similarity between the Toccata and Chaconne and this sonata is that the entire row is curved in an arch form, as are the majority of important motives in the Toccata and Chaconne. Also, the fact that the entire row divides into motives exhibits the importance of motivic composition throughout Krenek's career. One may also point out the similarity of the Toccata's main tune to the twelve-tone row of the later work in that each divides into motives.

The theme of the Chaconne, the so-called chorale melody, is fifteen bars in length. It divides into four segments of notes; 3+5+3+4. See the bass-line in Example 5 below. It may also divide in half, as does the row in the Third Sonata. The lyrical motives present in both works serve as integral forces throughout the respective pieces. See Example 5 below.

Symmetry and balance on all levels form the cohesive structure inherent in Krenek's music and contribute to the overall lyrical sense of his music. On the largest level, the Toccata and Chaconne each divides into five sections. This creates a balance between the two works. These sections are clearly delineated in the score because tempo changes occur at these points. The sections of the Toccata begin on measures 1, 65, 130, 175 and 229. The sections of the Chaconne begin on measures 1, 92, 289, 341 and 440.

Example 5. Opening of Krenek's Chaconne, meas. 1-15, presenting the main theme of chorale tune in the bass.

The image displays two systems of musical notation for the opening of Krenek's Chaconne, measures 1-15. Each system consists of a treble clef staff and a bass clef staff. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The bass line in both systems is the primary focus, showing a sequence of notes that form the main theme of the chorale tune. The notes in the bass line are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0. The treble clef staff contains chords and other musical notation, including accidentals and dynamics.

Also, fifteen notes comprise the fifteen-bar theme in the Toccata and Chaconne. And, the theme begins on and returns to the same pitch, Eb. Pitches eight through twelve, A B C# D C, hold a special significance within the fifteen bar theme. These tones first appear accented in the left hand part of the Toccata and indeed, are the only accented notes within the theme (Example 6).

Example 6. Opening, meas. 1-7, of Krenek's Toccata showing the accented significant pitches in the l.h., meas. 4-6.

The musical score for Example 6 shows the opening of Krenek's Toccata. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The left hand part is heavily accented, with notes marked with 'acc' and 'f' dynamics. The right hand part is more melodic and features a long, sweeping line across measures 4-6. The key signature is one flat (Bb).

Each of the five sections in the Toccata hovers around these respective tones even though the work is atonal.

The first incidence of reinforcing pitch number eight of the theme, the note A, appears shortly after the opening of the work. Example seven shows five chords in the right hand showing the uppermost voice, an A.

Example 7. Toccata, meas. 10-12.

Another point of interest appears when the bass line shows the notes E G# A (Example 8).

Example 8. Toccata, meas. 23-24. Bassline E, G#, A.

Actually, the terms dominant and tonic carry no significance in atonal music. However, the fact remains that when appearing in close succession, the tones E and A tend to draw the ear to isolated points of stability. Then, example eight shown above sounds like sol, ti, do.

Towards the end of section one in the Toccata, the note E is prolonged (Example 9).

Example 9. Toccata, meas. 52-54.

This example looks bitonal with an Eb chord repeating itself in the right hand. However, these right hand chords are merely accompaniment to the left hand melody which has been previously introduced. The final note of section one of the Toccata is A (Example 10).

Example 10. Toccata, meas. 64-65. Final tone of Section 1.

Section two hovers around the ninth pitch of the main theme, B (Example 11). The initial note of this section is a B. And, indeed, within this section, the music will often wind around or lead to this note. The note F and its relationship of a tritone to B play an important part in this section and will be described in the section on elegiac qualities.

Example 11. Toccata, meas. 104. Section two.



C# is the important note for the third section of the Toccata. The section begins with a five-measure phrase commencing on A. The next phrase is actually a sequence of the opening phrase occurring a major third higher, on C#. Two more sequences occur, beginning on D and C#, respectively. The starting notes of these sequences are significant in that they outline the tones A C# D C#. Also, these sequential phrases build up to a climactic chord in which C# is the uppermost note (Example 12).

Example 12. Toccata, beginnings of sequential lines,
a, meas. 131, b, 136, c, 146, and d, 153.

a.



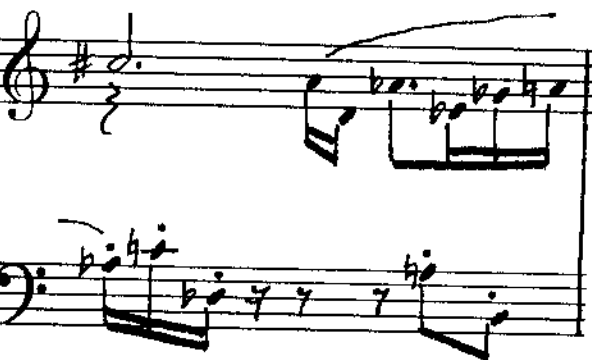
b.



c.



d.



In the three measures prior to the opening of section four, C#'s occur on strong beats, beats one or four. These C#'s also act as leading tones thrusting the music into the next section which hovers around D (Example 13).

Example 13. *Toccata*, meas. 175, C#'s acting as leading tones into section four.

The image shows a musical score for three measures. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of notes, including C#s on strong beats, which act as leading tones into the next section. The notation includes various note values, rests, and accidentals.

In this extremely imitative section, the note D appears and is emphasized when musical ideas change. Example 14 shows the opening of section four and the beginnings of contrasting phrases commencing with the pitch D.

Example 14. *Toccata*, section four, meas. 176, 183-184, and meas. 198-199.

The image shows a musical score for the opening of section four. The notation is in treble clef and 4/4 time. It features a series of notes starting with D, which is emphasized. The notation includes various note values, rests, and accidentals.

Example 14, (Continued)

The image contains two systems of musical notation. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a sharp sign (#) and contains a melodic line with several notes. The bass staff begins with a sharp sign (#) and contains a bass line with several notes. The second system also consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a sharp sign (#) and a bass clef staff with a bass line, also featuring a sharp sign (#).

The fifth section of the Toccata acts as a close to the Toccata and is also a link to the Chaconne. The close of the Toccata ends on a C, the twelfth pitch in the main theme. Excluding this final note, reference to C in this section is not obvious. Again, the entire work is a purely atonal work. But, the isolated tonal reference points described above act in unifying the structure of the work.

The final note of the Chaconne is a C as well. Otherwise, the five sections within the Chaconne differ

from the sections of the Toccata. The repetitious chorale melody tightly ties the Chaconne together, excluding allowances for tonal references.

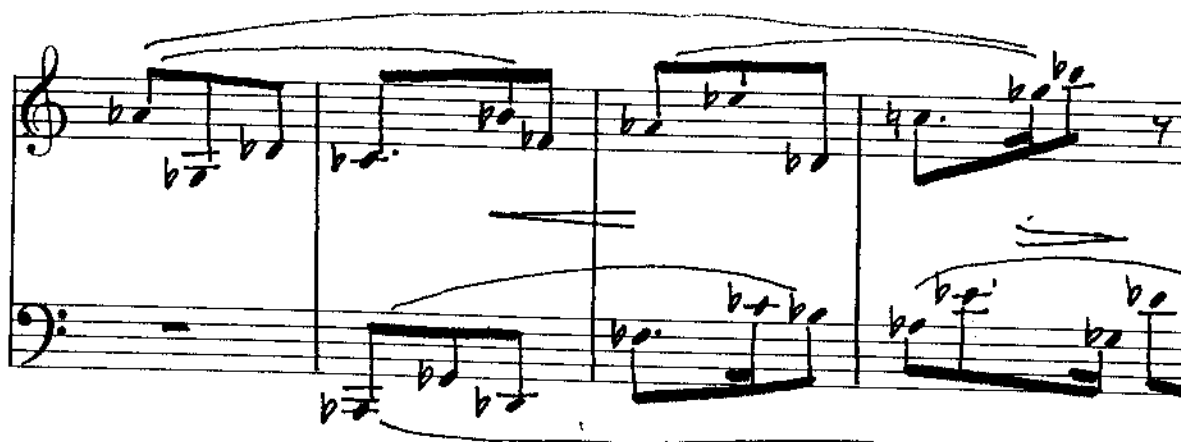
Krenek also organizes later twelve-tone works by making certain tonal relationships apparent while obscuring others. In an article on Krenek's later music, Robert Erickson labels these types of tonal references as secondary functions.³ These secondary functions are the results of the motivic constructions within a twelve-tone row in Krenek's music. As we have seen above, the earlier atonal Toccata and Chaconne has a long chorale theme which likewise divides into motives.

In the Third Sonata, there is a polarity towards the key centers of Ab, Db, and Bb. Mentioned above is the fact that the row of this sonata divides into two motivic groups of six notes or four motivic groups of three notes. This may be seen above in example four. Of the thirteen presentations of the six-tone groups, all but one either begin or end with Ab, as well as five with Db and four with Bb.⁴

3. Robert Erickson, "Krenek's Later Music (1930-1947)," Music Review IX (Feb.-Nov. 1948), 32.

4. Glenn Gould, "Piano Music of Berg, Schoenberg and Krenek," The Glenn Gould Reader, compiled by Tim Page (New York: Alfred A. Knopf, 1984), 200.

Example 15, Krenek, Third Sonata, movt. 2, meas. 1-4.
Six note phrases beginning on Ab. Polarity towards
Ab.



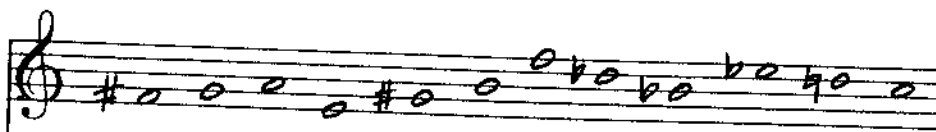
The effect is not that of Ab major, but rather a polarity towards Ab. The tonal references in the early Toccata and in the second movement of the Third Sonata are similar in that they evidence the same sort of sensitivity to harmonic balance and order despite different compositional techniques and the time span of twenty years.

The complex Variations for Piano, composed in 1937, is another example of fine balance and structure contributing to lyricism in Krenek's music. The last half of the Variations' twelve-tone row is almost an exact retrograde of its first half, transposed a diminished fifth.⁵ The secondary functions of the row occur between the complexes of three-tone groups.⁶ The last three notes of the row are the inversion of the first three and the third

5. Robert Erickson, "Krenek's Later Music (1930-1947)," Music Review IX (Feb.-Nov., 1948), 35.

three note group is the inversion of the second group.⁷

Example 16. Twelve-tone row for Krenek's Variations for Piano.



On a larger level, Krenek symmetrically structures the Variations. In his book, Studies in Counterpoint, he explains the structural layout:

...it will be noticed that the compactness of the structure increases toward the middle of the piece and decreases from there on. Since the sixth and seventh variations are welded together in one comprehensive Adagio movement, this middle part is the only section where all forms of the series are in use simultaneously. The symmetry of the composition in relation to an imaginary axis between the sixth and seventh variations is stressed by the fact that this Adagio is developed as a four-part crab canon which, after a certain point, returns step by step to its beginning.⁸

The famous piano set by Krenek, the Twelve Pieces for Piano, is symmetrical in its overall structure. When all twelve pieces are put together as a whole, the arrangement of row transpositions (the number of them) forms an arch.

6. Ibid.

7. Ibid.

8. Robert Erickson, "Krenek's Later Music (1930-1947)," Music Review IX (Feb.-Nov., 1948), 36.

Example 17. Overall structure of Krenek's Twelve Pieces for Piano. The different forms of the series are used in building the twelve pieces according to the following scheme:

1. O
2. I
3. R
4. RI
5. O + I
6. O + R
7. O + RI
8. I + R
9. I + RI
10. O + R + RI
11. O + I + R
12. O + I + R + RI

In the early twentieth century, Bartok's extensive use of symmetry, particularly in his string quartets, represented a compositional breakthrough, raising symmetry to an unprecedented level of importance.⁹ Indeed, the Toccata and Chaconne has some relationships to Bartok's music; one instance is the incisive rhythmic motive which opens section four of the Toccata. (See meas. 176 in example 14 above). Krenek did not intentionally model the Toccata and Chaconne after Bartok. However, he was studying Bartok's music at the time and admits that he may have subconsciously emulated Bartok's style.¹⁰ Scholars have analyzed an early Krenek string quartet, written about the same time as the Toccata and Chaconne and have definitely found reference in it to Bartok's music.¹¹

9. Jonathan Bernard, "Space and Symmetry in Bartok," Journal of Music Theory Vol XXX/2 (Fall, 1986), 186.

10. Starla Hibler, Interview in the Krenek home, Palm Springs, CA, March 25, 1987.

The tempo flexibility inherent in Krenek's music accounts for a great amount of the lyricism present. Subtle tempo changes often occur in the Toccata and Krenek does not necessarily mark these changes into the music. It is interesting that he does not place metronome markings in the early Toccata and Chaconne and does include them in the later piano works. He simply did not own a metronome in the early 1920's when he composed the Toccata and Chaconne.¹² He uses them now, but considers such markings only an unreliable estimation.¹³

In a personal score, Krenek has pencilled in $\text{♩} = 88$ at the opening of the Toccata. And, twenty measures later, he has written in $\text{♩} = 80$.¹⁴ This is an interesting example of subtle rhythmic flexibility inherent in the music itself, but unmarked by symbols in the score. This kind of subtle rhythmic flexibility happens in all of Krenek's output. His wife, composer Gladys Nordenstrom has said, "In Krenek's music there is this constant pushing and pulling. You must get it from the notes somehow."¹⁵

It may initially seem impossible to compare the rhythmic freedom discussed above to Krenek's entirely serialized compositions. The Bäsler Massarbeit (1958) for two

11. Bernard, op. cit., 30.2, 186.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

pianos and the Sechs Vermessen for solo piano are both examples of total serialization in which the rhythmic aspects of the music are also serialized. Krenek's reason for total serialization is to obscure clear rhythmic delineations. In using the tight control of serialization, his objective was to obtain the highest degree of rhythmic freedom. Often performers of the Bäsler Massarbeit practice with light metronomes because the metronomic indications differ between the two pianos. Duo-piano team Margaret and Karl Kohn, play this piece, have mastered the work, and no longer need the metronome as a reference tool. The Krenek's agree that a performance of the work by the Kohns makes the rhythmic activity of the piece seem extremely free and spontaneous.¹⁵

Another entirely serialized work is the Sechs Vermessen. Silences act as integral parts of the entire work. This occurs because listeners' ears are drawn to the music as a whole and not to separate aspects of music such as rhythm and melody. A greater freedom in the music occurs.

Krenek fulfills his lyrical ideas by incorporating them into extremely long phrases. The motives previously discussed were all part of longer phrases. The opening phrase of Krenek's Second Sonata, fourteen measures in length, compares nicely to the opening phrase of section

16. Ibid.

three in the Toccata. The Second Sonata opens in a declamatory fashion. The musical idea becomes more incisive by repeating at increasingly higher levels of pitch. Except for rhythmic variation, this opening is sequential. See Example 18.

Example 18. Krenek's Second Sonata, movt. 1, mess. 3-5.

The image shows two systems of handwritten musical notation. The first system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a melodic line starting on G4, moving up stepwise to D5, then down to C5, B4, A4, G4, F4, E4, D4. A slur covers the first three notes (G4, A4, B4). Below the first measure of the treble staff is the word "units:" followed by a treble clef and a "3" below it. The bass staff has a rhythmic accompaniment. The first measure of the bass staff has a "4" below it. The second measure has a "3" below it. The third measure has a "2" below it. The fourth measure has a "3" below it. The second system also has two staves. The treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. A slur covers the first three notes. Below the first measure of the treble staff is a "3". The bass staff has a rhythmic accompaniment. The first measure has a "3" below it. The second measure has a "3" below it. The third measure has a "3" below it.

Section three of the Toccata is also written in a dialogue fashion. Here, Krenek also achieves intensity by writing sequentially. (See example 12, above).

An interesting similarity in phrase construction exists between this third section of the Toccata and the

opening of Krenek's unpublished Fifth Sonata. The Fifth Sonata and section three of the Toccata, written thirty years apart, use almost the same musical idea. Krenek treats the idea in both works in dialogue fashion, growing more dramatic by a sequentially treated rise in pitch.

Example 19. Krenek's Fifth Sonata, movt., 1, meas. 1-6.

The image shows two systems of handwritten musical notation. The first system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a melodic line with several slurs and accidentals (sharps and flats). The bass staff contains a bass line with some notes and rests. The second system also has two staves. The treble staff has a more complex melodic line with many notes and slurs. The bass staff has a bass line with notes and rests. The notation is handwritten and appears to be a sketch or a working draft.

Much of the lyricism occurring in the long sequential lines of the Toccata and Chaconne, Second Sonata, and the Fifth Sonata is due to the contrapuntal writing. The voices are not in strict imitation, but sound as melodic countervoices.

Much of this type of writing occurs when phrases are extended. Of the opening fifteen bars of the Toccata,

eight bars are extension. The same thing occurs in the Second Sonata. Krenek extends the opening six bar phrase by another eight bars.

Krenek writes in his book, Here and Now, that he feels an affinity to Schubert's style.¹⁷ Both composers share the art of phrase extension. At the same time Krenek was writing the Toccata and Chaconne in 1922, he was intensively studying Schubert songs with Eduard Erdmann. (Krenek wrote the Toccata and Chaconne for Erdmann, who was a fine pianist and devotee of Schubert in an era when even Schubert's own Vienna considered him a mere amateur.) The extension of phrases is the only Schubertian influence in the early atonal Toccata and Chaconne. However, Schubert's influence in the compositions in the 1930's becomes obvious and has been widely researched. It is somewhat of an aesthetic affirmation of Krenek's own lyrical style to hold this relationship to the Schubertian tradition.

17. Ernst Krenek, Music Here and Now, trans. by Barthold Fles (New York: W. W. Norton, 1939), 64.

CHAPTER II

THE ELEGIAC

The term "elegiac" means sad or mournful in character. The term is an appropriate label to reflect the qualities of seriousness, repose, and deep meaning inherent in the piano works. These aspects of Krenek's style are created musically by his use of counterpoint, flexible rhythms, wide leaps, the tritone, and expansion of sound found in the piano works.

The contrapuntal writing in Krenek's output often creates a lack of tension, a sense of repose. Krenek has conducted much research of fifteenth century composer, Ockeghem. Compositions by both composers share a dark quality. In Ockeghem's writing, this dark quality is a result of often writing in lower registers. Perhaps Krenek's interest in this early composer is a result of similar tendencies in compositional style. Like Krenek, Ockeghem's creation of a dark mood becomes reinforced by the character of his melodic lines, which are spun out in long phrases.¹⁸ A flexible rhythmic flow much like that of melismatic plainchant prevails with infrequent cadences and few rests in Ockeghem's music.

18. Donald Jay Grout, A History of Western Music, 4th ed. (New York: W. W. Norton, 1988), 80.

The contrapuntal lines on the final page of the Chaconne are of an especially mystic and elegiac quality because they are independently conceived voices void of any regular pulsating rhythm. One discovers the same type of writing within the Adagio fourth movement of the Third Sonata (Example 20).

Example 20. a, Krenek's Chaconne, meas. 444-445.
b, Krenek's Third Sonata, movt 4, meas. 30.

a.

Example 20a shows two staves of music. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with accidentals (sharps and flats) and a fermata. The lower staff is in bass clef and contains a more rhythmic but still non-pulsating line with various accidentals and a fermata. The overall texture is dense and complex.

b.

Example 20b shows two staves of music. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with accidentals (sharps and flats) and a fermata. The lower staff is in bass clef and contains a more rhythmic but still non-pulsating line with various accidentals and a fermata. The overall texture is dense and complex.

It is significant that in section five of the Chaconne, the prevalent arch formation of phrases and motives is inverted. Here the music begins in the upper register and the line moves downward only to return to its commencing place. The effect of beginning this section loudly, plus the added descent and ascent in the movement of line, created a tragic and elegiac essence at this point in the music. The fact that Krenek uses the extreme ranges of the keyboard also creates a variety of moods in his compositions. Also, wide intervallic distances create an especially ethereal quality in Krenek's music (Example 21).

Example 21. Krenek's Chaconne, section five, meas. 440-445.

The musical score for Example 21, Krenek's Chaconne, section five, measures 440-445, is presented in two systems. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is written in C major and common time. The score features wide intervallic distances and a descending line in the upper register, creating a tragic and elegiac essence. The notation includes various accidentals, dynamics, and articulation marks.

Krenek's use of the tritone plays an important role in regard to the elegiac. This interval acts as an equalizer or neutral interval.¹⁹ The space between the highest and lowest tone of the main tune in the Toccata and Chaconne is that of a tritone. See Example 5. Another structurally significant example of tritone placement within the Toccata occurs in section two. The fact that this section hovers around B has already been discussed. But, there is also an incredibly large number of F's present. At one point in this section, an entire line includes a pedal point on F (Example 22).

Example 22. Krenek's Toccata, meas. 87-89. F pedal point.

The image displays a musical score for two measures of Krenek's Toccata. The first system is a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first measure shows a melodic line in the treble clef and a bass line in the bass clef. The second measure continues the melodic line and features a sustained F pedal point in the bass clef. The second system is a smaller, vertically oriented grand staff, likely a detail of the bass clef part from the second measure, showing the F pedal point and the accompanying chords in the right hand.

19. Graham Phipps, "The Tritone as an Equivalency: A Contextual Perspective for Approaching Schoenberg's Music," The Journal of Musicology IV/1 (Winter 1985-86), 52.

On a higher level, Krenek creates the elegiac by expanding sound. Arch formation in phrases and motives has been discussed above, but the overall form of the Toccata and Chaconne is that of two arches. The Toccata begins in a subdued fashion, grows dramatically, ending with an interesting return to the beginning. This ending of the Toccata acts as a link to the Chaconne. It joins the Toccata without pause. The Chaconne begins with a simple statement of the theme, develops, and ends with an elongated Adagio section.

This final Adagio section leads into the most effective moment of the work, the last line. It is a restatement of the theme and is marked *sostenuto* and *pianissimo*. Much of the effectiveness of this line is due to the four preceding measures. These measures are a static stretch of time which places a halting, placid mood over the work. The same unchanged hypnotic rhythm goes on, setting up the final statement of the theme (Example 23).

Example 23. Krenek's Chaconne, meas. 459-470. Four static measures preceding the effective close of the work.

Example 23, Continued.

The musical score is handwritten and consists of three systems of two staves each (treble and bass clef).
 - The first system is marked *rit.* and *Molto sostenuto*. The treble staff contains complex chords and melodic lines, while the bass staff has a more rhythmic accompaniment. A *pp* dynamic marking is present below the treble staff.
 - The second system continues the piece with similar complexity. A *pp* dynamic marking is also present below the treble staff.
 - The third system is marked *coll* in both the treble and bass staves, indicating a change in articulation or dynamics.

In other instances, static stretches of writing, serving as preparation for upcoming measures, may be found in Krenek's output. The same idea discussed above in the

Chaconne happens in the Toccata at the close of section one. This stretch of rhythmically repetitious measures is preparation for the active second section of the work. This same idea may be found in Krenek's Fifth Sonata (Example 24).

Example 24. Krenek's Fifth Sonata, 1st movt. meas. 137.

The image shows a musical score for Example 24, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains six measures of music, with handwritten annotations above the notes: 'b e b r i a' above the first measure, 'i a' above the second, 'r a' above the third, 'e a' above the fourth, 'h e' above the fifth, and '# i' above the sixth. The bass staff contains six measures of music, with handwritten annotations below the notes: 'h e' above the first, 'h e' above the second, 'h e' above the third, 'h e' above the fourth, 'h e' above the fifth, and '# i' above the sixth. The music is written in a style that suggests a specific rhythmic pattern, with many notes having stems pointing downwards. The final measure of the bass staff ends with a treble clef and a series of notes, indicating a continuation or a specific ending.

Krenek wants this passage to be played dryly, mysteriously, and at a triple piano dynamic level. This section acts as a quiet point placed between fast-moving and loud musical passages.

Expansion of sound also occurs at a smaller level. Spacing of intervals often progressively widens when musical expansion of a particular idea occurs. One example is the final line of the Chaconne, mentioned above. The intervallic distance between the hands widens and creates an expansion of sound even though there are no changes in dynamics.

Gradual overall growths in dynamics also act in creating an expansive quality. The beautiful third section of the Chaconne begins quietly. Krenek also marks the beginning of the section "dolce". The work grows gradually in dynamics, and in speed, towards a dramatic climax.

CHAPTER III

THE EUPHONIC

The term "euphonic" means pleasing to the ear. Krenek's piano music is euphonic in that it leaves an audience with a feeling of aesthetic satisfaction. He achieves this musically with highly expressive, rhythmically flexible, and humorous writing.

One aspect of Krenek's music which attracts audience support is the fact that it creates an emotional impact. Tension is achieved in the music through overall rhythmic freedom, a tremendous pushing and pulling within the whole structure of pieces. Throughout the Toccata and Chaconne, Krenek inserts numerous markings indicating stringendos and allargandos. Also, tempo changes occur constantly in his Fifth Sonata.

On a larger scale, entire sections push towards the next section. Near the end of section four in the Chaconne, the Presto section moves forcibly forward until rests pull back the music. One long pause and a fermata over a whole rest marked "lunga" precedes the massive opening of the closing adagio section. At this Presto, both hands are in a high register, and move considerably lower to the Adagio seventeen bars later. The range moves from c3 down to DD.

The overall style in Krenek's works is an expressive one. One way he achieves this is through the obvious means of expressive markings. Krenek uses the marking "espressivo" in all of the piano works. In the foxtrot section of his Suite, Op. 13, he places the marking "espressivo" over two notes, and in performance of this work is very concerned that this be given proper attention. By adhering to expressive markings, a performer will better sense the character inherent in Krenek's works. Markings such as "secco," "con passione," "cantabile," "martellato," "pesante," "molto sostenuto," "dolce" and "misterioso" prevail throughout all of the piano works.

Another means of expression is evidenced in the piano works by the imitation of orchestral instruments. An indication of "like trumpets" and "like trombones" occurs in the Toccata (measure 215 and measure 292). Unique trills occur in the Toccata and may be imitative of strings or winds. The same kind of trill chains occur in the Third Sonata and in the Fifth Sonata (Example 25).

Example 25. Trill Chains. a, Krenek's Tocatta, meas. 299-301. b, Krenek's Fifth Sonata, movt 4, meas. 55-63. c, Krenek's Third Sonata, movt 2, meas. 108-110.

a.

tr \sharp tr tr tr
 299 300 *5 Hz* *300 molto dim.* 301 *mf*

b.

tr \sharp p. \flat tr \sharp p. \flat tr \sharp p. \flat tr \sharp p. \flat
 55 56 57 58 59 60 61 62 63
 units: $\frac{d}{2}$

Example 25, Continued.

c.

The element of humor in Krenek's music also acts as an expressive device. Within the music, there exists a sort of intellectual humor. For instance, the Chaconne moves smoothly, increasing its pace, until a couple of sudden staccato accented notes occur. Suddenly, a soft, dance-like four measures occur which are unrelated to anything surrounding it (Example 26).

Example 26. Krenek's Chaconne, meas. 88-91. Four meas. of intellectual humor

In the early Tocatta and Chaconne, there exists much intentional humor. Mentioned above is the fact that the piece is dedicated to pianist, Eduard Erdmann. Erdmann was a fine pianist, but he hated to practice. So, he invented words to everything he worked on and sang aloud while he practiced. Krenek heard him over and over again singing "Ja, ich glaub an Jesum Christum" or in English, "Yes, I believe in Jesus Christ" to the main tune of the piece. So, finally Krenek said "O.K., let's call it that."²⁰ They thought that perhaps they could fool the critics with their title, and, they did, even though a glance at the melody shows the impossibility of a Baroque model because of its wide, uncharacteristic skips. Scandal broke out when he used the same tune as the basis for a Suite dedicated to Mrs. Erdmann in honor of her birthday. The fact that he used this "sacred" tune and developed it into a suite which contains a waltz and foxtrot was sacrilegious. Even in sources available today, there is confusion about the Suite, Op. 13a. Although the third edition has corrected the error, Willi Apel's second edition of the Harvard Dictionary of Music states under the heading "Chorale Variation" that Krenek's model may have been a Buxtehude chorale and suggests sacrilege.²¹

20. Hibler, op. cit.

21. Willi Apel, "Chorale Variation." Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: Belknap/Harvard, 1979), 161.

CONCLUSION

The Toccatà and Chaconne appears to be an unpianistic work. The work seems almost orchestrally designed because of its especially thick texture. However, Krenek definitely intended this work from the time of its origin to be a piano piece.²¹ The work's unpianistic qualities may be a reflection of what one writer, Robert Erickson, wrote: ". . .his main artistic problem was to find a style which could express and integrate the amazingly wide range of his feeling." ²²

Krenek has intentionally changed from style to style. What he has incorporated into his style remains, although it is often transformed to something unrecognizable. Although he has been criticized for changing his style too often, analysis and comparison show that qualities such as the lyric, elegiac, and euphonic, work their ways into Krenek's overall output. What is really taking place is a deepening of method rather than swift movements from style to style.²³

21. Hibler, op. cit.

22. Erickson, op. cit., 29.

23. Erickson, op. cit., 38.

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