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Musical Borrowing in Contemporary Violin Repertoire

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To the Memory of Beth Newdome

and To my Family
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# TABLE OF CONTENTS

List of Examples .................................................................................................................................................. vi
List of Tables ......................................................................................................................................................... ix
Abstract .................................................................................................................................................................. x

**CHAPTER 1**

I. Definition of the term “Musical Borrowing” ................................................................................................ 1
II. A Brief History of Musical Borrowing........................................................................................................... 2

**CHAPTER 2**

I. Examination of Methods of Borrowing ........................................................................................................ 12
II. A Survey of “Musical Borrowing” in Violin Repertoire .................................................................................. 18

**CHAPTER 3**

Works for Solo Violin
I. Concertos ..................................................................................................................................................... 29
   Alban Berg, Violin Concerto
   Sofia Gubaidulina, *Offertorium*, Concerto for Violin and Orchestra
II. Other Solo Works ............................................................................................................................................. 43
   Eugène Ysaye, Sonata for Solo Violin, Op. 27, No. 2
   Igor Stravinsky, *Suite Italienne* for violin and piano

**CHAPTER 4**

String Quartets and Large Ensembles .............................................................................................................. 54
   George Rochberg, *Music for the Magic Theater; String Quartets* Nos. 3 – 6
   George Crumb, *Black Angels* for electronic string quartet
   Alfred Schnittke, String Quartet No. 3
   Lukas Foss, *Baroque Variations*
   Ellen Taaffe Zwilich, *Concerto Grosso 1985*

**CHAPTER 5**

Conclusion .............................................................................................................................................................. 84

Bibliography ............................................................................................................................................................ 88

Biographical Sketch .............................................................................................................................................. 93
LIST OF EXAMPLES

Example 2.1 Dies Irae ............................................................. 12
Example 2.2 B-A-C-H motive .................................................. 13
Example 2.3 D-S-C-H motive .................................................. 13
Example 2.4 Frederick theme from Bach’s *Musikalische Opfer* ......................................... 14
Example 3.1 English translation of the text of Carinthian folk song ................................. 31
Example 3.2 “Ein Vogel auf’m Zwetschgenbaum” (A Bird in the Plum Tree) ............... 31
Example 3.3 The row of Berg’s Violin Concerto ............................................. 33
Example 3.4 Berg, Violin Concerto, movement IIa, mm. 42-43 ................................. 34
Example 3.5 Bach, Cantata BWV 60, Chorale .............................................. 35
Example 3.6 English translation of the text of Bach’s chorale in Cantata BWV 60 ........ 36
Example 3.7 Berg, Violin Concerto, movement IIb, mm. 178-181 ............................ 37
Example 3.8 Berg, Violin Concerto, movement IIb, mm. 227-230 ............................ 37
Example 3.9 Berg, Violin Concerto, movement IIb ............................................. 39
Example 3.10 Berg, Violin Concerto, movement Ia, mm. 32-33 ............................ 40
Example 3.11 Frederick’s theme from Bach’s *Musikalische Opfer* ............................ 42
Example 3.12 Bach, Sonata No. 1, “Adagio”, mm. 1-4 ...................................... 44
Example 3.13 Ysaye, Sonata No. 1, “Grave”, mm. 1-4 ...................................... 44
Example 3.14 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, mm. 1-12 .................... 45
Example 3.15 Bach, Partita No. 3, “Preludio”, mm. 136-137 ............................... 46
Example 3.16 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, mm. 70-71 .................. 46
Example 3.17 Bach, Partita No. 3, “Preludio”, mm. 1-2 ................................. 47
Example 3.18 Ysaye, Sonata No. 2, “Obsession” – Prélude, m. 42 ....................... 47
Example 3.19 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 22-27 ....................... 47
Example 3.20 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 11-16 ....................... 48
Example 3.21 Bach, Partita No. 3, “Preludio”, mm. 3-4 ............................................. 48
Example 3.22 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 44-45 ....................... 48
Example 3.23 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 73-85 ....................... 49
Example 3.24 Pergolesi, Sonata No. 12 in E major ..................................................... 51
Example 3.25 Stravinsky, Suite Italienne for violin and piano, “Finale” ...................... 51
Example 4.1 Rochberg, Music for the Magic Theater, Act II “Adagio,” mm. 34-37 .......... 57
Example 4.2 Rochberg, String Quartet No. 4, movement 2 “Fuga,” mm. 1-14 ............. 59
Example 4.3 Rochberg, String Quartet No. 6, movement 3 “Variation,” mm. 1-12 .......... 60
Example 4.4 Rochberg, String Quartet No. 6, movement 5 “Finale,” mm. 138-152 .......... 61
Example 4.5 Rochberg, String Quartet No. 6, movement 5 “Finale,” mm. 433-457 .......... 62
Example 4.6 Crumb, Black Angels, Part 1 (Departure), movement 5 “Dance Macabre” [Duo] ........................................... 66
Example 4.7 Crumb, Black Angels, Part 2 (Absence), movement 6 “Pavana Lachrymae” [Trio] ...................................................... 67
Example 4.8 Crumb, Black Angels, Part 2 (Absence), movement 7 “Threnody II: Black Angels!” [Tutti] ............................................. 67
Example 4.9 Schnittke, String Quartet No. 3, movement 1, mm. 5-8 .......................... 70
Example 4.10 Schnittke, String Quartet No. 3, movement 1, mm. 1-8 .......................... 71
Example 4.11 Schnittke, String Quartet No. 3, movement 2, mm. 53-57 ..................... 72
Example 4.12 Schnittke, String Quartet No. 3, movement 1, mm. 79-82 ..................... 72
Example 4.13 Schnittke, String Quartet No. 3, movement 1, mm. 27-34 ..................... 73
Example 4.15 Foss, *Baroque Variations*, movement 3 “On a Bach Prelude (*Phorion*)”...... 76
Example 4.16 Foss, *Baroque Variations*, movement 3 “On a Bach Prelude (*Phorion*)” ..... 77
Example 4.17 Zwilich, *Concerto Grosso 1985*, movement 2, mm. 1-5 · · · · · · · · · · · · · · · · · · · · · 81
Example 4.18 Zwilich, *Concerto Grosso 1985*, movement 1 · · · · · · · · · · · · · · · · · · · · · · · · · · · 82
LIST OF TABLES

Table 2.1 Survey of musical borrowing in violin repertoire ........................................... 19
Table 3.1 Berg’s symmetrical writing in the Violin Concerto........................................ 32
Table 3.2 Origins of the movements from the ballet Pulcinella by Igor Stravinsky........... 53
Table 4.1 Crumb, Black Angels, performance notes (instruments and special equipment) ... 64
Table 4.2 Arch form of Zwilich’s Concerto Grosso 1985 .................................................. 80
ABSTRACT

This treatise is intended to examine the phenomenon of musical borrowing in the contemporary violin literature. In this treatise, I will examine various pieces in the violin repertoire in which musical borrowing is a primary compositional element. Following a detailed survey of musical borrowing throughout history, I will present analytical and historical information about a selection of works for solo violin and for ensembles of various sizes that features musical borrowing.

Although musical borrowing was a favorite compositional technique in many different periods, the twentieth century saw a particular development in the extent of this phenomenon. After World War I (1914-1918), there was a change in the musical conception of many European musicians as a reaction against the war and the excesses of Romanticism. Composers desired to return to an ideal of pure and rational music as in the Baroque and Classical periods. This aesthetic movement is known as Neo-Classicism. In this period, music was both radical and conservative in different ways. Composers such as Sergey Prokofiev and Igor Stravinsky explored progressive musical styles but mixed these with musical elements from the past, extracting musical elements from the music of earlier periods and reinterpreting them in a variety of ways. This incorporation of old and new music represents a significant musical concept for this time period.

In the years following the Second World War, many composers regained an interest in musical borrowing, but in a new way. Composers such as Luciano Berio, Mauricio Kagel and George Rochberg wrote music that depended on collage-based approaches or other methods to achieve a post-modern effect. The music of particular composers was often spotlighted; for instance, Lukas Foss and Sofia Gubaidulina borrowed not just the style but recognizable themes or entire movements from J. S. Bach in works to be discussed in this treatise. Many living composers, such as George Crumb and Ellen Taaffe Zwilich, still make music with elements from the past. An awareness of the origin of a piece’s borrowed elements and how the composer reused these elements can help a performer convey the musical ideas to listeners.
CHAPTER 1

I. Definition of the term “Musical Borrowing”

Musical borrowing is a compositional practice that incorporates either an exact quotation or borrowing a segment from a preexisting work in a new composition. The aims and methods of musical an abbreviated or altered have varied across historical periods and between composers. Some works include an explicit quotation that is clearly recognizable for listeners; however, other instances of borrowing are less obvious and may be unrecognizable. The term “musical borrowing” includes different levels of intactness of quotation in comparison with the original material: (a) material can be entirely borrowed from another piece without any change; (b) a musical segment can be quoted in a new composition; (c) musical quotation can be distorted by the composer of a new composition; (d) musical styles and idioms can be referenced, rather than quoting anything exactly.

The sources of musical quotation have been very diverse. Some works have a quotation from a composer’s own work, and in other cases, the material may have been quoted from a different composer’s work. The composer of the source may not be known when the material includes folk tunes or ancient music. In other cases, the sources may be well known, although it may or may not be acknowledged by the composer. Pre-existing art music may be borrowed for various purposes, or the source may be the popular songs of the composer’s day.

Musical borrowing in a broad sense may contain other musical concepts. In fact, all music depends on musical borrowing to some extent; for example, the Romantic composers’ application of sonata form is inherited from the Classical composers. In this study, the meaning of musical borrowing will not be construed in such a broad way but rather applied when it occurs in a very precise and specific manner. Some common techniques of musical borrowing are defined as follows:
II. A Brief History of Musical Borrowing

1. Medieval Period

The history of musical borrowing extends at least as far back as the medieval period. The development and standardization of a notation system has enabled scholars to trace the musical borrowings from pre-existing materials by composers from this period. The early examples of musical borrowing can be found in the representative medieval sacred music, Gregorian chant. Some aspects of chant such as tracts, graduals, and office antiphons were adapted and reused in a new chant. New texts were sometimes added to the original text of a chant to elaborate and explain the original text of the chant; also, borrowed melismas were sometimes applied from another chant, a practice known as trope.

In a large sense, the history of early musical borrowing coincides with the history of the early polyphony. The main forms of polyphony in the fourteenth century such as organum, discantus, and motet involve musical borrowing based on preexisting melodies mostly from
chant. Adopted melodies were usually from existing monophonic works which were later applied to polyphonic works. Composers of the Notre Dame School, in Paris, were adept at composing an early polyphonic genre. In organum, a borrowed melody from a plainchant was used as the principal voice (vox principalis) with an organal voice (vox organalis) sung in parallel fifths or fourths with the principal voice.

The trend of refashioning existing polyphonic music continued in the early motet. Musical borrowing in the early motet occurred in multiple layers; a fragment of the chant was borrowed in the clausula and the whole musical structure of the clausula was borrowed in the motet.\(^1\) Later, as the motet developed into an independent genre and was often composed using the device of *isorhythm*, the range of materials of quotation in motet expanded from only discant clausula to a wide range of chant and even French vernacular melodies.\(^2\)

In the fourteenth century, composers used the technique of *contrafactum*, meaning the substitution of a text or poem for another one without major change in the music. Most secular polyphonic music excluded borrowing; however, some French chansons had quotations in either text or music from other chansons. For example, Magister Franciscus quoted musical materials from Guillaume de Machaut’s ballade *Phyton, le merveilleus serpent* and employed them in his own *Phiton*. In the same manner, newly adopted texts were applied to pre-existing melodies in many other secular vocal repertoires in the late fourteenth and fifteenth centuries, and this continued to the Renaissance Period. In the late fifteenth and sixteenth centuries, the *contrafactum* technique was also applied to the combination of a sacred text and a secular music. The reverse case was rare, but might be found in some *conductus* which may possibly have either sacred or secular text with newly composed music.

### 2. The Renaissance Period

In the Renaissance period, liturgical polyphonic works still preserved the same

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importance and liturgical roles as the sacred medieval polyphony. The polyphonic elaboration of borrowed melodies from chant became artistically sophisticated with the addition of resonance in the sound. The borrowed plainchant took place in the upper part, and the lower voice reinforced the cadence, whereas the placement of the chant in the middle ages was in the lower voice. Musical borrowing in the fifteenth and the sixteenth centuries involved “a range of techniques, from direct borrowing of an entire polyphonic complex to realigning the counterpoint, rewriting some of the voices, compressing or extending phrases through paraphrase, enlarging points of imitation and writing new points of imitation on motives that were not imitative in the source.”³ An example may be found in Guillaume Du Fay’s Missa “Ave regina coelorum.”

Composers in the Renaissance became interested in unifying movements by using the same borrowed melody throughout the entire composition. The cantus firmus and the point of imitation were used in masses as the main methods of polyphonic elaborations.⁴ The majority of cantus firmi were usually drawn from the tenor voice of a polyphonic vocal work (usually from secular songs), but some were spawned from a motet or an instrumental work.

Renaissance composers such as Guillaume Du Fay, Johannes Ockeghem, and Giovanni Pierluigi da Palestrina actively pursued musical borrowing in sacred vocal music such as motet, chorale, hymn and Magnificat settings. Du Fay established a pattern of an antiphonal alteration between the plainchant in odd-numbered verses and a hymn in even-numbered verses. Josquin des Prez composed “mature paraphrase” masses such as the Missa “Pange lingua” (c. 1520) and the Missa “Ave maris stella” in which the same chant was used throughout the work.⁵ In the sixteenth century, missa ad imitationem (imitation mass) became a new leading type of published mass that borrowed materials from all the voices of a polyphonic work. However, it did not take a complete single voice line as the cantus firmus


⁴ Cantus firmus: “A term, associate particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. The melody may be taken from plainchant or monophonic secular music, or from one voice of a sacred or secular polyphonic work, or it may be freely invented. Cantus firmus composition is now understood to encompass a wide range of rhythmic and melodic treatments of an antecedent tune within a new polyphonic texture.” M. Jennifer Bloxam, “Cantus firmus,” in The New Grove Dictionary of Music and Musicians Online, 2nd ed., Stanley Sadie and Laura Macy (Oxford: Oxford University Press, 2006) Oxford Music Online, http://www.oxfordmusiconline.com (accessed July 12, 2010).

⁵ Ibid.
and sometimes included a newly written point of imitation.

One of the aims of quotation for composers was to demonstrate their compositional skills and show off their creativity. This emulation and competition led to development of a variety of quotation forms. The quodlibet, a compositional combination of quotations from multiple famous songs and texts, was used with a humorous intention. Wolfgang Schmeltzl (c.1505- c.1564) published a songbook, *Guter seltsamer und kunstreicher teutscher Gesang* (Nuremberg, 1544), which contains 25 quodlibets.6 A gradual increase of interest in instrumental music led to the intabulation, an arrangement for keyboard, lute, vihuela, and other plucked string instruments based on a vocal song. The largest collection of fourteenth-century intabulations is the Faenza Codex, which includes music by composers such as Machaut and Pierre des Molins. The fifteenth-century source Buxheimer Orgelbuch, contains hundreds of intabulations.7 In addition, the canzone, an instrumental arrangement of chanson, had become a famous genre in Renaissance secular music. In Girolamo Cavazzoni’s canzona on Josquin’s Faule d’argent (1543), he “reworked its model, eliminating the canon”, “rewriting the opening point of imitation”, and “adjusting the rhythm.”8

3. The Baroque Period

Compositional technique in musical borrowing decreased in significance in the beginning of the seventeenth century, although some composers such as Claudio Monteverdi and Girolamo Frescobaldi continued the earlier tradition of the musical borrowing. This was partly because the musical elements and styles of the Baroque period differed from the modal tunes and structures of the Renaissance. In the middle of the seventeenth century, the fondness for quotation conventions such as cantus firmus, paraphrase, and parody was significantly decreased. Composers preferred alluding to the musical styles and traditions rather than directly quoting melodies.

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Many conventions and idioms that developed during the Baroque period became favorite subjects by a large number of later composers through the following decades. Monteverdi’s *stile concitato*, partly drawn from his own opera *Il combattimento di Tancredi e Clorinda* (1624), engendered a “lament” tradition, which consistently involved an ostinato bass of a descending tetrachord. In addition, the *chaconne* and *passacaglia* were used in a large number of works. Not only were these two genres used as independent movements, but also the repeated harmonic pattern of *chaconne* and the repeated bass pattern of *passacaglia* became popular material for many variation movements. In a number of variation genres such as strophic variation, variation *canzone*, variation sonata, and variation *ricercare*, the *cantus firmus* was still employed as a framework for elaboration.

In Lutheran Germany, chorale-based compositions such as chorale variation, chorale fantasia, and chorale cantata proliferated. Johann Sebastian Bach’s *Cantata Christ lag in Todesbanden*, BWV 4 displays various approaches of the chorale reworking including the *cantus firmus* and *paraphrase*. Seventeenth-century Italian composers and French composers had different ideas in the use of chant. Italian composers continued the tradition of quoting the chant in *cantus firmus*, while French composers preferred paraphrasing or excluding chant.

Because music was generally written with singular purpose of a liturgical feast or a religious service until the Baroque period, composers had been relatively free to recast or recycle their existing music to a new occasion. Moreover, in the late seventeenth century, revival of operas with new singers and in different venues prompted composers to adapt existing arias and rework them for the new circumstances, a practice known as the *operatic pastiche*.

4. The Classical Period

In the classical period, some types of musical borrowing inherited from the Baroque period continued, while others declined in the frequency of use or developed into new types of musical borrowing. *Operatic pastiche* was still in use in Italy, London, and Vienna. The sources of a new work were frequently drawn from the operatic genres such as English ballade opera, German *Singspiel*, and French comic opera. In addition, the arrangement of the

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9 Ibid
instrumental music from the vocal genres continued.

The variation based on an ostinato bass or a chorale work went out of style; in place of this tradition, melodic variation became popular all over Europe. The increasing number of amateur musicians encouraged composers to write more homophonic keyboard works and chamber music in preference to intricate polyphonic liturgical genres. This led to the widespread arrangement and transcription of pre-existing music and a shift in manner of quotation in the variation genres. While the harmonic progression is kept in each variation, the melodic figuration varies and the melody may or may not be recognizable. Wolfgang Amadeus Mozart adopted themes from his own arias, pieces from other composers, and popular songs and employed them in free-standing variation sets and in movements within larger compositions.

In some works that involve musical borrowing, the characteristics of borrowing such as its original composer, region, genre, texture, and rhetoric gesture may represent the entire work. In Mozart’s opera Don Giovanni, for instance, he borrowed excerpts from his own opera Le nozze di Figaro and operas of the other composers such as Vicente Martin y Soler and Giuseppe Sarti, bringing them together to show a certain situation in the drama. Joseph Haydn quoted melodies of folk songs in a variety of genres. For example, a London street song was used in his Symphony No. 104 in D major, “London.”

5. Nineteenth Century and the Romantic Period

In the nineteenth century, the idea of programmatic music significantly influenced musical borrowing in a variety of genres. Programmed or titled repertoires were associated with appropriate quotations. For example, Ludwig van Beethoven’s overture Wellingtons Sieg oder die Schlacht bei Vittoria (Wellington’s Victory) and Pyotr Ilyich Tchaikovsky’s Festival Overture The Year 1812 borrowed the British and French national anthems, respectively, to represent and depict elements of the war. Academic Festival Overture by Johannes Brahms was written as a gesture of gratitude to the University of Breslau for the award of honorary doctorate, and contains quotations from four German songs for students.

Composers in the nineteenth century had a great interest in the revival of old sacred music such as Gregorian chant and chorales. Felix Mendelssohn and Brahms rediscovered

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10 Ibid.
and wrote chorales and chorale cantatas and used the technique of *cantus firmus*. For example, the finale of Brahms’s Symphony No. 4 was written on an ostinato bass in the chaconne variation form. Frédéric Chopin expressed his interest in earlier music by writing *Variations for Piano and Orchestra* (1827) on Mozart’s “Là ci darem la mano” from the opera *Don Giovanni*. Franz Liszt wrote ostinato variations in his *Prelude on Weinen, Klagen, Sorgen, Zagen* (1859) and his *Variations on Weinen, Klagen, Sorgen, Zagen and the Crucifixus from the B-Minor Mass* (1862) on music by J. S. Bach. The *Dies Irae* motive was quoted in the fifth movement of Hector Berlioz’s *Symphonie fantastique*, and has been quoted by many composers before and since. In addition, the combination of musical elements and styles from different periods was one of the remarkable interests of composers in this period. The B-A-C-H motive which was presented in the *Art of Fugue* by J. S. Bach was often used by such Romantic composers as Liszt and Max Reger and it continued to be frequently quoted material to the later composers.

During this period, a noticeable development in musical borrowing can be observed. The frequent cultural interchange and the development in publication of sheet music enabled a rapid growth in readily available sources for composition. The nationalism that flourished in the late Romantic period prompted composers to incorporate national folk music and anthems into their music. In addition, composers’ interests in the exotic cultures helped to broaden the range of sources of musical borrowing which were from the composer’s own music to international folk music.\(^{11}\)

Musical borrowing was sometimes related to the programmatic qualities of the music. As Haydn quoted London folk songs in his *London Symphony*, Beethoven paraphrased Russian folk tunes for his Russian patron in the set of “*Razumovsky*” *String Quartets, Op. 59*. In addition, Liszt’s interest in folk tunes motivated him to write a lot of keyboard works based on folk tunes from Germany, France, England, Hungary, Poland, and Bohemia.\(^{12}\)

6. **The First Half of the Twentieth Century**

The development of technology in the twentieth century led to the distribution of recording and electro-acoustic devices, which had a significant influence in music. Folklore

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\(^{11}\) Ibid.

\(^{12}\) Ibid.
and ethnomusicology became increasing interests of the twentieth-century composers who were able to collect musical sources from various regions, societies, religions, and cultures. Composers who were interested in cultural diversity and borrowing elements from various cultures revived peculiar scales, rhythms, and tonal languages, then adapted it for their own compositional style. Leoš Janáček, Béla Bartók and Zoltán Kodály were leading composers of folk-inspired music. Bartók and Kodály traveled to collect samples of various kinds of traditional songs; almost two thousand folk tunes, mainly from Eastern Europe, were published by Bartók. His early compositions including the first two quartets contain folk qualities such as folk melodies and pentatonic scales.

Twentieth-century composers employed a wide range of methods of musical borrowing from overt quotation to remote paraphrase. They were adept in developing a fragment of a motive and often elaborated borrowed material into a variation or placed its variants in a work. For instance, Bartók subjected a brief Hungarian tune to motivic development in his Eight Improvisations on Hungarian Peasant Songs, Op. 20 (1920). Charles Ives quoted fragments of a folk tune in his Symphony No. 3, and placed the entire tune only once at the end of the symphony.

Collage or montage, as in the visual arts, refers to an artistic action of patching or juxtaposing multiple fragments to create combinations of different melodies, rhythms, harmonies, textures, or styles. The distinction between collage and other traditional borrowing methods is that the collage does not imply the integration of each patch, which may have diverse characteristics, into the overall style or texture but instead implies the combination of contrasting elements or fragments thereof. Ives was well known for using the collage technique to convey a remembrance of a particular setting or event. His works, Washington’s Birthday (1909), The Fourth of July (1912), and The Things our Fathers Loved (1917) are excellent demonstrations of this technique.

A composer may quote preexisting sources to express homage to another composer, or for purposes of satire, or to establish a setting. The use of B-A-C-H motive in the twentieth century was partly because of the homage to Bach and “the ‘back to Bach’ movement between the world wars.” Composers’ interest in the music of the past also prompted the frequent use of Dies Irae motive. Because the B-A-C-H motive is chromatic, composers such

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13 Ibid.
as Arnold Schoenberg and Anton Webern employed it into their twelve-tone works as a part
of the rows.

During this period, composers mixed progressive musical styles with musical
elements from the past, reinterpreting the extracted musical elements from the earlier period
in a variety of ways. The transcription of old works was one way to mix the music of multiple
time periods. In the newly transcribed pieces, the old musical elements (usually a theme) and
the new musical traits including a more radical harmonic language or an innovative
instrumentation were juxtaposed. For example, Stravinsky composed the ballet Pulcinella
(1920) using themes from Giovanni Battista Pergolesi’s manuscript, then rearranged it into
different versions including an orchestral version, two transcriptions for violin and piano, and
one for cello and piano. The fusion of old and new music represents a significant trend and
highly original musical concept of the early twentieth century.

Shostakovich is another composer who frequently borrowed materials from both his
own works and thematic motives based on people’s names. His String Quartet No. 8, for
instance, features at least eight motivic and thematic references from his earlier compositions.
He especially enjoyed using motives drawn from close acquaintances or students. The name
Elmira, the composer’s close pupil, was transformed into the “E-La-Mi-Re-A” and was used
in his Symphony No. 10, along with the famous D-S-C-H a musical abbreviation of the
composer’s own name and motives from his cello concerto. Shostakovich also used a theme
from the clarinet trio by Galina Ustvolskaya, another student of his, in his Suite on Verses by
Michelangelo.\(^{14}\)

7. After 1945

In the years following the Second World War, a new interest in musical borrowing
began to surface. The quotation of this time was often distorted by stark juxtapositions or
outlandish changes to the original material. In terms of the relationship between the old and
new elements that coexist in a work, composers usually took one of two different stances. In
some works the distance from the past was emphasized. On the other hand, composers who
shared an interest in Neo-Romanticism, such as George Rochberg, John Corigliano, and Ellen
Taaffe Zwilich, tended to blend disparate musical idioms rather than stressing the disjunction

\(^{14}\) Ibid
between them.

Pieces that depended heavily on musical quotation often incited controversy as to whether they were truly original. John Cage’s chance-based *Cheap Imitation* (1969) borrowed a melodic line and choreography from Eric Satie’s *Socrate* (1917-18), causing Satie’s publisher, the copyright owner, to refuse its performance. When Rochberg turned to a more Neo-Romantic style, critics condemned him as a “forger.”  

The development of electronic music brought a fresh perspective as well as many possibilities of musical borrowing. Synthesizers and other electronic instruments became a new vehicle for juxtaposition of traditional musical elements and completely new sound color. In *Gesang der Jünglinge* (Song of the Youths) (1955-56) by Karlheinz Stockhausen, a boy soprano’s recorded voice and electronic sinusoid tone were used as the main material of this piece. George Crumb’s *Black Angels* for electric string quartet (1970) includes quotations from Schubert’s string quartet *Der Tod und das Mädchen* (Death and the Maiden). The three movements of Lukas Foss’s *Baroque Variations* (1967) borrow heavily from three pieces from the Baroque period and utilizes a combination of traditional wind instruments and electric instruments such as electric piano, electric guitar with foot pedal, and electric organ. 

Sources for musical borrowing even included jazz and popular music. Alfred Schnittke borrowed materials from diverse sources such as compositions of Beethoven, Chopin, Bartók, Alban Berg, and Dmitri Shostakovich, as well as jazz music. Rochberg quoted music of Miles Davis briefly in his *Music for the Magic Theater* (1965). The interest in musical borrowing continues to be of great interest to composers, even today.


CHAPTER 2

I. Examination of Methods of Borrowing

In this chapter we will examine the different methods and forms of musical borrowing. The methods of musical borrowing can be classified by the relationship between the original source and the new work. This study will survey musical borrowing in three “categories” of distinctions. The first category will specify which kinds of elements are borrowed from preexisting sources in the new compositions. The second category will explore the kinds of changes and distortions that the original source may undergo. In the third category, the meanings of quotations in a variety of pieces will be examined.

1. Elements of Musical Borrowing

- Borrowing of Melody

An entire melodic line, a part of a melody, or a melodic gesture from an existing piece can be borrowed for use in a new work.

The use of the melody of the Dies Irae chant, folk melodies, characteristic figures such as the descending lament bass, and such individual ideas as the B-A-C-H motive or the D-S-C-H motive all qualify as representative examples of melodic borrowing.

Example 2.1 Dies Irae
Borrowing of Rhythm
As in the case of melodic borrowing, a certain rhythm is adopted from preexisting composition and applied in new works.

Folk rhythms and exotic rhythms derived from different countries have become favorite materials of rhythmic borrowing for composers such as Bartók and Messiaen.

Borrowing of Harmony
Harmonic gestures such as a particular harmonic progression or some other harmonic or modal characteristic, a particular pitch collection, or even the key of a pre-existing piece may be borrowed.

Chaconne and variations on the same harmonic progression are examples of harmonic borrowing. Rochberg’s String Quartet No. 6 quotes specific passages from string quartets in G major by Mozart and Schubert.

Borrowing of Texture
A texture of existing music or a style of textural writing can be borrowed.

Fugal writing of the Baroque period has been borrowed from many later
composers. The application of a fugal introduction or fugal passage is quite common in many pieces from later periods. Bartók’s fugal writing in his string quartets is adopted from Beethoven’s string quartets.

- **Borrowing of Instrumentation**

  Not only external elements of music such as melody and rhythm, but also internal elements including instrumentation can be the subject of musical borrowing.

  Some composers made use of particular technique known as *Klangfarbenmelodie* (“sound-color melody”) in their works. This technique refers to a division of a melody by several instruments, which provides for diversity of timbre in a melodic line. Before Schoenberg coined this term, some composers such as Berlioz and Debussy already applied a similar instrument distribution. After this technique was employed by Schoenberg, composers including Webern and Gubaidulina used this technique in their treatment of the theme of Frederick’s theme from *Das Musikalische Opfer* by Bach.

  ![Example 2.4 Frederick’s theme from Bach’s Musikalische Opfer (Gubaidulina’s use of Klangfarbenmelodie)](image)

  **Example 2.4 Frederick’s theme from Bach’s Musikalische Opfer (Gubaidulina’s use of Klangfarbenmelodie)**


- **Borrowing of Form and Structure**

  A certain form and a structure from a piece or from a period can be borrowed.

  Twentieth-century composers who were interested in the Baroque and

---

Classical periods often borrowed the forms and structures of the past. The succession of movements in the Baroque suite and such conventional forms as sonata form were borrowed in the twentieth-century pieces. Eugène Ysaye borrowed the structure of the movements from the Baroque suite by quoting titles and musical characteristics from Baroque suite movements.

- **Multiple Borrowings**
  In some compositions, one or more quotations or categories of quotation are applied simultaneously.
  
  In Gubaidulina’s violin concerto *Offertorium* (1980), a melodic quotation from Bach and the employment of *Klangfarbenmelodie* are combined together.

2. **Changes and Distortions**
   - **Fragmented**
     Only a fragment of musical elements such as a melodic line, rhythmic pattern, and harmonic progression is borrowed.
     
     Ysaye used several melodic fragments from *Preludio* from Bach’s E-minor Partita in his Sonata for Violin Solo, Op. 27, No. 2. In Ellen Taaffe Zwilich borrowed a fragment consisting of the first four notes (scale-degrees 1, 3, 5, and high-2) of Handel’s *Violin Sonata* in D major in her *Concerto Grosso 1985*.
   
   - **Embellished or Reworked**
     The borrowed materials can be distorted in the new composition by embellishment or adjustment.
     
     The theme of Schubert’s String Quartet No. 14 “Der Tod und das Mädchen” in Crumb’s *Black Angels* (1970) is ornamented by the first violin. In addition, Rochberg adjusted the register and orchestration of the theme of the *Divertimento* K. 287 by Mozart in his *Music for the Magic Theater* (1965).
Genre and Media

A) The genre of the original source and that of the new composition can be same.

Mahler borrowed the rhythmic and motivic ideas from Beethoven’s Symphony No. 5 in his Fifth Symphony, and Bartók borrowed the fugal writing from Beethoven’s late string quartet in his string quartet.

B) The genre of the original source and that of the new composition can be different.

Some arrangements and transcriptions are in this category. Every quotation of Dies Irae in an independent piece of music is an example of this category.

C) The medium of the material in the original work and that of the borrowed material in a new work can be same.

Ysaye’s Sonata for Violin Solo, Op. 27, No. 2 borrows the theme of Preludio from Bach’s Partita No. 3 and both pieces are for solo violin.

D) The medium of the material in the original work and that of the borrowed material in a new work can be different.

The fifth movement of Crumb’s Black Angels for electric string quartet quotes the theme of second movement of Schubert’s String Quartet No. 14 “Der Tod und das Mädchen.” The theme is first presented by the first violin in the original piece, but Crumb moved it to the electric cello.

Alteration of Function

The function of the borrowed elements can be changed in a new work.

The themes of the Preludio from Bach’s Partita No. 3 serve to introduce the arrival of new keys in Ysaye’s Sonata for Violin Solo, Op. 27, No. 2 “Obsession.” In addition, Zwilich’s quotation of a Handel’s violin sonata in her Concerto
*Grosso 1985* written for the three-hundredth anniversary of Handel’s birth expresses her homage to Handel.

### 3. Meanings of Quotation

- **As a Compositional Technique**
  Composers who were interested in combining and juxtaposing two or more different features such as style, genre, period, and musical characteristics often quote from multiple pieces of music.
  
  Collage is a compositional technique to be used for juxtaposing multiple elements. In Schnittke’s *String Quartet No. 3* (1983), a cadential motive from the *Stabat Mater* of Orlando di Lasso, a motive of Beethoven’s *Grosse Fuge* op. 133, and the D-S-C-H were juxtaposed.

- **Homage to or Interest in a Certain Composer**
  Composers who have a special interest in a certain composer may quote the composer’s work and employ it in their own compositions.
  
  Ysaye’s quotation of themes and characteristics of Bach’s sonatas and partitas displays his obsession with and interest in Bach.

- **Parody and Irony**
  Quotation is often used as a way to parody or to treat a source satirically.
  
  Satie composed piano works such as *Trois Mélodies* (1916), *Sonatine bureaucratique* (1917), and Humoristic Piano Suites (1912-15) which satirize popular piano literature by such composers as Gounod, Clementi, Schubert and Chopin.

- **Personal Experience**
  Some composers wrote their works with a quotation associated with their personal experiences.
  
  Chapter 3 will explore several such instances of borrowing, including Berg’s
quotation of Carinthian folk song, Ysaye’s quotation of Bach’s works, Rochberg’s re-use of tonality and quotation of his deceased son’s favorite music, Schnittke’s polystylistism, and Zwilich’s choice of Handel’s violin sonata, all of which are partly based on their personal experiences.

II. A Survey of Musical Borrowing in Violin Repertoire

Musical borrowing has been one of the important compositional tools throughout the history of western music. Its use has been popular among a great number of composers from Renaissance to the twentieth century. Prior to the Baroque period, musical borrowing was prevalent mostly in vocal genres such as mass and motet as well as secular vocal music. With the increasing sophistication of instrumental music in the Baroque period, composers began to realize the potential for musical borrowing in instrumental composition more fully. Since the nineteenth century, in particular, musical borrowing became a common practice among composers who creatively embedded existing materials in their works for solo instruments, chamber music, operas, oratorios, ballets, symphonies, and tone poems.

In this chapter, a list of representative violin repertoire featuring musical borrowing will be surveyed. This survey will include diverse examples involving all forms of borrowings. The repertoire will be limited to works composed since the Baroque period because the application of musical borrowing in violin repertoire before the Baroque is rare. In addition, the range of genres should be limited to ones in which the violin serves as one of the main instruments. In this respect, this survey will contain solo violin works, chamber music that includes a violin, and symphonic genres composed since the Baroque period.
### Table 2.1 Survey of Musical Borrowing in Violin Repertoire

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instruments</th>
<th>Origin of Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bantock</td>
<td>Macbeth Overture (1940)</td>
<td>Orchestra</td>
<td><em>Dies Irae</em></td>
</tr>
<tr>
<td>Bartók</td>
<td>Concerto for Orchestra (1943)</td>
<td>Orchestra</td>
<td>Eastern European folk tunes; Shostakovich’s Symphony No. 7 “Leningrad”</td>
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<tr>
<td>Bartók</td>
<td>Divertimento for String Orchestra (1939)</td>
<td>String Orchestra</td>
<td>The Baroque Concerto Grosso; Gypsy quality</td>
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<tr>
<td>Bartók</td>
<td>Hungarian Dances (1934)</td>
<td>Violin and Piano</td>
<td>Hungarian folk tunes</td>
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<tr>
<td>Bartók</td>
<td>Hungarian Peasant Songs (1933)</td>
<td>Orchestra</td>
<td>Hungarian folk tunes</td>
</tr>
<tr>
<td>Bartók</td>
<td>Rhapsody No. 1 (1928)</td>
<td>Violin and Orchestra</td>
<td>Folk songs</td>
</tr>
<tr>
<td>Bartók</td>
<td>Rhapsody No. 2 (1928)</td>
<td>Violin and Orchestra</td>
<td>Folk songs</td>
</tr>
<tr>
<td>Bartók</td>
<td>String Quartet No. 1 (1909)</td>
<td>String Quartet</td>
<td>Folk elements; Bartók’s Violin Concerto No. 1; Fugal writing from Beethoven’s String Quartet Op. 132</td>
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<tr>
<td>Bartók</td>
<td>String Quartet No. 2 (1915-17)</td>
<td>String Quartet</td>
<td>Arab folk music</td>
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<tr>
<td>Bartók</td>
<td>String Quartet No. 5 (1934)</td>
<td>String Quartet</td>
<td>Bartók’s String Quartet No. 2 and No. 4; Berg’s Lyric Suite</td>
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<tr>
<td>Beethoven</td>
<td>String Quartet in F (1801)</td>
<td>String Quartet</td>
<td>Beethoven’s Piano Sonata, Op. 14 No. 1</td>
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<tr>
<td>Beethoven</td>
<td>String Quartets, Op. 59 “Razumovsky” (1805-6)</td>
<td>String Quartet</td>
<td>Russian tunes</td>
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Table 2.1 – CONTINUED

<table>
<thead>
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<th>Title</th>
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</tr>
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<tbody>
<tr>
<td>Beethoven</td>
<td>Wellington’s Victory, Op. 91 (1813)</td>
<td>Orchestra</td>
<td>British national anthem “God Save the King”</td>
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<tr>
<td>Berg</td>
<td>Lyric Suite (1925-6)</td>
<td>String Quartet</td>
<td>Zemlinsky’s <em>Lyrische Symphonie</em>; Wagner’s Tristan and Isolde</td>
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<td>Berg</td>
<td>Violin Concerto (1935)</td>
<td>Violin and Orchestra</td>
<td>Bach’s Cantata <em>O Ewigkeit, du Donnerwort</em>, BWV 60; Carinthian folk tune; B-A-C-H motive</td>
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<tr>
<td>Berio</td>
<td>Sinfonia (1968-9)</td>
<td>Orchestra</td>
<td>Mahler’s Symphony No. 2 and hundreds of quotations</td>
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<tr>
<td>Berlioz</td>
<td><em>Symphonie Fantastique</em>, Op. 14 (1830)</td>
<td>Orchestra</td>
<td><em>Dies Irae</em></td>
</tr>
<tr>
<td>Brahms</td>
<td>Academic Festival Overture, Op. 80 (1880)</td>
<td>Orchestra</td>
<td>Four German student songs</td>
</tr>
<tr>
<td>Brahms</td>
<td>Symphony No. 4, Op. 98 (1885)</td>
<td>Orchestra</td>
<td>Ostinato bass from Bach’s Cantata <em>Nach dir, Herr, verlanget mich</em>, BWV 150</td>
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<td>Brahms</td>
<td>Variations and Fugue on a Theme by Handel, Op. 24 (1861)</td>
<td>Orchestra</td>
<td>Handel’s Harpsichord Suite No. 1, HWV 434</td>
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<td>Brahms</td>
<td>Variations on a Theme by Haydn, Op. 56a (1873)</td>
<td>Orchestra</td>
<td>Haydn’s Divertimento No. 1 “St. Anthony Chorale”; Haydn’s “Clock” Symphony</td>
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Table 2.1 – CONTINUED

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
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</tr>
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<tbody>
<tr>
<td>Cambini</td>
<td>Patriotic Airs for Two Violins</td>
<td>Two Violins</td>
<td>French national anthem “La Marseillaise”; other patriotic songs</td>
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<tr>
<td>Clementi</td>
<td>Symphony No. 3 “Great National Symphony”</td>
<td>Orchestra</td>
<td>British national anthem “God save the King”</td>
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<td>Crumb</td>
<td>“Black Angels”</td>
<td>Electric String Quartet</td>
<td>Dies Irae; Tartini’s Trillo di diavolo; Schubert’s String Quartet Der Tod und das Mädchen</td>
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<tr>
<td>Dvořák</td>
<td>Symphony No. 7</td>
<td>Orchestra</td>
<td>Dies Irae</td>
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<tr>
<td>Foss</td>
<td>Baroque Variations</td>
<td>Orchestra</td>
<td>Handel’s Concerto Grosso Op. 6, No. 12; Scarlatti’s Sonata K. 380; Preludio from Bach’s Partita No. 3</td>
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<tr>
<td>Glass</td>
<td>Symphony No. 1 “Low” (1992)</td>
<td>Orchestra</td>
<td>Pop music recording Low by David Bowie</td>
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<tr>
<td>Glass</td>
<td>Symphony No. 4 “Heroes” (1996)</td>
<td>Orchestra</td>
<td>Pop music recording Heroes by David Bowie</td>
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<td>Gubaidulina</td>
<td>Offertorium, Concerto for Violin and Orchestra (1980)</td>
<td>Violin and Orchestra</td>
<td>Bach’s Das Musikalische Opfer; Webern’s technique of Klangfarbenmelodie</td>
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<tr>
<td>Handel</td>
<td>Overture to Theodora (1749)</td>
<td>Orchestra</td>
<td>Muffat’s “Trio”</td>
</tr>
<tr>
<td>Haydn</td>
<td>Symphony No. 103 “Drumroll” (1794-95)</td>
<td>Orchestra</td>
<td>Dies Irae</td>
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<td>Composer</td>
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<tr>
<td>Haydn</td>
<td>Symphony No. 104 “London” (1795)</td>
<td>Orchestra</td>
<td>London folk tune</td>
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<td>Ives</td>
<td>String Quartet No. 1 (1897-1900)</td>
<td>String Quartet</td>
<td>Hymns “Beulah Land”, “Shining Shore”, “Nettleton”, “Coronation”, “Stand up for Jesus”, and “Shining Shore”</td>
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<td>Ives</td>
<td>Symphony No. 1 (1898-1902)</td>
<td>Orchestra</td>
<td>Schubert’s Symphony No. 8 “Unfinished”; Dvořák’s Symphony No. 9 “From the New World”; Tchaikovsky’s Symphony No. 6 “Pathétique”</td>
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<td>Ives</td>
<td>Symphony No. 2 (1899-1902)</td>
<td>Orchestra</td>
<td>American tunes “Columbia, the Gem of the Ocean”, “Camptown Races”, “Long, Long Ago”, and “America the Beautiful”; Beethoven’s symphony No. 5; Brahms’s symphony No. 1; Bach’s chorales</td>
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<td>Ives</td>
<td>Symphony No. 3 (1908)</td>
<td>Orchestra</td>
<td>Folk tunes</td>
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<tr>
<td>Ives</td>
<td>Violin Sonatas</td>
<td>Violin and Piano</td>
<td>Folk tunes</td>
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<tr>
<td>Kellogg</td>
<td>“Mozart’s Hymn” for String Orchestra</td>
<td>String Orchestra</td>
<td>Mozart’s <em>Ave verum corpus</em> K. 618</td>
</tr>
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</table>
Table 2.1 – CONTINUED

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instruments</th>
<th>Origin of Sources</th>
</tr>
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<tr>
<td>Mahler</td>
<td>Symphony No. 2 “Resurrection” (1888-94)</td>
<td>Orchestra and Chorus</td>
<td><em>Dies Irae; Mahler’s song; Beethoven’s Symphony No. 5 and No. 9</em></td>
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<td>Mahler</td>
<td>Symphony No. 5 (1901-2)</td>
<td>Orchestra</td>
<td>Beethoven’s Symphony No. 5</td>
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<td>P. Maxwell Davies</td>
<td>Eight Songs for a Mad King (1969)</td>
<td>Male Voice and Chamber Ensemble</td>
<td>“Comfort Ye” from <em>Hendel’s Messiah</em>; Cabaret-type jazz texture</td>
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<tr>
<td>Mendelssohn</td>
<td>Symphony No. 3 in A minor, Op. 56 “Scottish” (1842)</td>
<td>Orchestra</td>
<td>Scottish folk music and dance</td>
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<td>Mozart</td>
<td>Divertimento in E flat K. 563 (1788)</td>
<td>String Trio</td>
<td><em>Fugues of J. S. Bach’s Das Wohltemperierte Clavier</em></td>
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<td>Mozart</td>
<td>String Quartet No. 14 in G major K. 387 “Spring” (1782-1783)</td>
<td>String Quartet</td>
<td>Four-whole-note fugal theme from <em>Michael Haydn Symphony No. 23</em></td>
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<tr>
<td>Mozart</td>
<td>Symphony No. 41 in C major “Jupiter” (1788)</td>
<td>Orchestra</td>
<td>Four-whole-note fugal theme from String Quartet No. 14</td>
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<tr>
<td>Paganini</td>
<td>60 Variations on “Barucaba”, Op. 14 (1835)</td>
<td>Violin and Guitar</td>
<td>Genoese folk song <em>Barucabà</em></td>
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<tr>
<td>Paganini</td>
<td><em>Carmagnola</em>, Variations for violin and guitar</td>
<td>Violin and Guitar</td>
<td>French Hymn <em>Carmagnola</em>, in A major</td>
</tr>
<tr>
<td>Paganini</td>
<td>Maestosa sonata sentimentale (1828)</td>
<td>Violin and Orchestra</td>
<td>Austria national anthem</td>
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<tr>
<td>Paganini</td>
<td>Variations on “God Save the King”, Op. 9</td>
<td>Solo Violin</td>
<td>British national anthem “God Save the King”</td>
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Table 2.1 – CONTINUED

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instruments</th>
<th>Origin of Sources</th>
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<tr>
<td>Paganini</td>
<td>Variations on a theme from Rossini’s “Cenerentola”</td>
<td>Violin and Orchestra</td>
<td>Rossini's Operatic Drama Giocoso ‘Cenerentola’</td>
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<tr>
<td>Paganini</td>
<td>Variations on the G string on Rossini’s “Moses”</td>
<td>Violin and Piano</td>
<td>Rossini’s Italian tragic opera “Moses in Egypt”</td>
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<td>Rachmaninoff</td>
<td>Symphony No. 1 (1895) and No. 2 (1908)</td>
<td>Orchestra</td>
<td>Dies Irae</td>
</tr>
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<td>Respighi</td>
<td>Brazilian Impressions for Orchestra (1928)</td>
<td>Orchestra</td>
<td>Dies Irae</td>
</tr>
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<td>Rochberg</td>
<td>Caprice Variations for Solo Violin (1970)</td>
<td>Solo Violin</td>
<td>Paganini’s Caprice No. 24; Brahms’ Paganini Variations; Beethoven’s Symphony No. 7</td>
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<td>Rochberg</td>
<td>Music for the Magic Theater (1965)</td>
<td>Chamber Ensemble</td>
<td>Mozart’s Divertimento K. 287; Miles Davis’s “Stella by Starlight”</td>
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<td>Rochberg</td>
<td>String Quartet Nos. 3-6 (1972-1978)</td>
<td>String Quartet</td>
<td>Styles of Mozart, Beethoven, Schubert, Mahler, and Bartok; Pachelbel’s Canon in D</td>
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<td>Saint-Saëns</td>
<td>Symphony No. 3 “Organ Symphony” (1886)</td>
<td>Orchestra</td>
<td>Dies Irae</td>
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<td>Schnittke</td>
<td>Cadenza for Beethoven’s Violin Concerto (1983)</td>
<td>Violin Solo (Cadenza)</td>
<td>Violin Concertos of Brahms, Berg, Bartók, and Shostakovich</td>
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<td>Schnittke</td>
<td>String Quartet No. 3 (1983)</td>
<td>String Quartet</td>
<td>Lasso’s Stabat Mater; Beethoven’s String Quartet Op. 133 “Grosse Fuge”; D-S-C-H motive</td>
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<tr>
<td>Composer</td>
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<td>Schoenberg</td>
<td>Concerto for String Quartet and Orchestra after the Concerto Grosso, Op. 6, No. 7 by G. F. Handel (1933)</td>
<td>String Quartet and Orchestra</td>
<td>Handel’s Concerto Grosso, Op. 6 No. 7</td>
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<td>Schoenberg</td>
<td>String Quartet No. 3 (1927)</td>
<td>String Quartet</td>
<td>Schubert’s String Quartet No. 13 in A minor, D. 804</td>
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<td>Shostakovich</td>
<td>String Quartet No. 5 in B-flat major, Op. 92 (1952)</td>
<td>String Quartet</td>
<td>D-S-C-H motive</td>
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<tr>
<td>Shostakovich</td>
<td>String Quartet No. 8 in C minor, Op. 110 (1960)</td>
<td>String Quartet</td>
<td>D-S-C-H motive; his own scores: Symphonies Nos. 1, 5, and 10; Violin Concerto No. 1; Cello Concerto No. 1; Piano Sonata No. 2; Piano Trio No. 2; String Quartet No. 5; Opera <em>Lady Macbeth of the Mtsensk District</em></td>
</tr>
</tbody>
</table>
Table 2.1 – CONTINUED

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instruments</th>
<th>Origin of Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 1 in F minor, Op. 10 (1924-25)</td>
<td>Orchestra</td>
<td>Wagner’s <em>Siegfried</em></td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 7 in C major, Op. 60 (1941)</td>
<td>Orchestra</td>
<td>Ostinato Bass; Lehár’s Operetta <em>The Merry Widow</em>; Shostakovich’s Opera <em>Lady Macbeth of the Mtsensk District</em></td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 8 in C minor, Op. 65 (1943)</td>
<td>Orchestra</td>
<td>Beethoven’s Symphony No. 5; Bruckner’s Symphony No. 8; Mahler’s Symphony No. 2; Shostakovich’s Symphony No. 1</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 9 in E-flat major, Op. 70 (1945)</td>
<td>Orchestra</td>
<td>Style of Mozart</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 10 in E minor, Op. 93 (1953)</td>
<td>Orchestra</td>
<td>D-S-C-H motive; Elmira motive; Cello Concerto No. 1</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 12 in D minor, Op. 112 (1961)</td>
<td>Orchestra</td>
<td>Revolutionary songs and a Polish song from Shostakovich’s Symphony No. 11; Handel’s Messiah</td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Symphony No. 15 in A major, Op. 141 (1971)</td>
<td>Orchestra</td>
<td>Shostakovich’s Symphonies Nos. 4 and 7, and Cello Concerto No. 2</td>
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<tr>
<td>Composer</td>
<td>Title</td>
<td>Instruments</td>
<td>Origin of Sources</td>
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<td>Stokowski</td>
<td>Transcriptions of Bach for orchestra</td>
<td>Orchestra</td>
<td>Bach’s organ works</td>
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<tr>
<td>Strauss J.</td>
<td>Waltz Homage to Queen Victoria of Great Britain, Op. 103</td>
<td>Orchestra</td>
<td>British national anthem “God Save the Queen”; British patriotic song “Rule, Britannia!”</td>
</tr>
<tr>
<td>Strauss R.</td>
<td>Aus Italien, Op. 16 (1886)</td>
<td>Orchestra</td>
<td>Italian folk song “Funiculi, Funiculà”</td>
</tr>
<tr>
<td>Strauss R.</td>
<td>Ein Heldenleben, Op. 40 (1898)</td>
<td>Orchestra</td>
<td>Beethoven’s Symphony No. 3 “Eroica”; Strauss’s Till Eulenspiegel’s Merry Pranks, Also sprach Zarathustra, Macbeth, Don Quixote, Don Juan; Rossini’s William Tell Overture</td>
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<td>Strauss R.</td>
<td>Metamorphosen (1945)</td>
<td>Orchestra, 23 Solo Strings</td>
<td>Beethoven Symphony No. 3 “Eroica”</td>
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<tr>
<td>Stravinsky</td>
<td>Pulcinella (1920)</td>
<td>Chamber Orchestra and Soprano, Tenor, and Baritone solos</td>
<td>Music from Pergolesi and other preceding composers</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Festival Overture “The Year 1812”, Op. 49 (1880)</td>
<td>Orchestra</td>
<td>French national anthem “La Marseillaise”; Russian folk song</td>
</tr>
<tr>
<td>Tchaikovsky</td>
<td>Symphony No. 1 “Winter Daydreams” (1866)</td>
<td>Orchestra</td>
<td>Russian and Ukrainian folk songs</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Instruments</td>
<td>Origin of Sources</td>
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<tr>
<td>Tchaikovsky</td>
<td>Symphony No. 2 “Little Russian” (1872)</td>
<td>Orchestra</td>
<td>Russian and Ukrainian folk songs</td>
</tr>
<tr>
<td>Vaughan Williams</td>
<td>Five Variants of “Dives and Lazarus” for strings and harp (1939)</td>
<td>String Orchestra</td>
<td>Folk tune “Dives and Lazarus”</td>
</tr>
<tr>
<td>Weber</td>
<td>Jubel Overture, J. 249, Op. 59</td>
<td>Orchestra</td>
<td>British national anthem “God Save the King”</td>
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<tr>
<td>Webern</td>
<td>Orchestration of the six-part ricercar from the Musical Offering of J. S. Bach (1935)</td>
<td>Orchestra</td>
<td>Bach’s <em>Das Musikalische Opfer</em>, BWV 1079</td>
</tr>
<tr>
<td>Ysaye</td>
<td>Sonata for Violin Solo, Op. 27, No. 2 (1923)</td>
<td>Solo Violin</td>
<td>The <em>Preludio</em> from Bach’s Partita No. 3</td>
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<tr>
<td>Zwilich</td>
<td>Concerto Grosso 1985 (1985)</td>
<td>Chamber Orchestra</td>
<td>Handel’s Violin Sonata in D major</td>
</tr>
</tbody>
</table>
CHAPTER 3

WORKS FOR SOLO VIOLIN

I. Concertos

Alban Berg (1885-1935)

Violin Concerto

Alban Berg’s Violin Concerto, subtitled “To the memory of an angel,” incorporates a Carinthian folk song and a chorale tune from J. S. Bach’s Cantata “O Ewigkeit, du Donnerwort” BWV 60. The association between the concerto and the use of Bach’s chorale is one of Berg’s major motivations for the composition of this concerto. Berg was commissioned to compose a violin concerto by the violinist Louis Krasner (1903-1995) who gave its first performance. Berg was reluctant to accept Krasner’s request, but the death of eighteen-year-old Manon (“Mutzi”) Gropius, the daughter of Gustav Mahler’s widow Alma Mahler, spurred Berg to compose a new concerto as a requiem for Mutzi, with permission from Alma.

At the time Berg was commissioned to compose the violin concerto, he was in the process of orchestrating the concertante Chorale Variations in Act III scene 1 of the opera Lulu. Both opera Lulu and violin concerto are written based on a twelve tone series. The basic scheme of the concerto is in two big parts (I and II) each of which is divided into two movements (a and b). Berg explicitly expressed his conception of the structural division of the concerto in a letter to Schoenberg:

I myself can report that as of two weeks ago the violin concerto is completely finished.

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18 Carinthia: a federal state of Austria.
It is in two parts. Each part with two movements: I a) Andante (Präludium) b) Allegro (Scherzo) II a) Allegro (cadenza) b) Adagio (chorale setting).

Since this concerto was Berg’s final work, this requiem-like concerto can be viewed as his own requiem whether he foresaw his death or not. After suffering from several health problems for many years, at his passing, he recollected the words from the Bach’s chorale which was quoted in his violin concerto: “Es ist genug, es ist genug (It is enough)!”. After the composer’s death, Krasner premiered the concerto, conducted by Anton Webern in the Palau de la Música Catalana (Palace of Catalan Music) in Barcelona, Spain.

**Carinthian Folk Song**

On the surface of the concerto, Berg implied a program that was “a musical ‘portrait’ of the young girl (Manon Gropius)” and the “representation of her catastrophic struggle with illness and her death and transfiguration.” The portrait is drawn at several levels, including the use of two musical borrowings. Moreover, as is well-known, Berg had a keen obsession with numerology and a belief in 23 as a fateful number. Underneath the exterior program, the quotation of the Carinthian folk song “Ein Vogel auf ’m Zwetschgenbaum” (A Bird in the Plum Tree) is connected to Berg’s program, which is related to his interests in numbers and cipher. The following is the score and translation of the song. (See examples 3.1 and 3.2.)

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24 Douglas Jarman, “Alban Berg, Wilhelm Fliess and the Secret Programme of the Violin Concerto,” *The Musical Times*, Vol. 124, No. 1682 (Apr., 1983); Comparing Berg’s various codes in the *Violin Concerto* and the *Lyric Suite*, Pople writes “And the relevance of this [Lyric Suite] for the Violin Concerto in particular lies in the widespread appearance of Berg’s private ciphers in the score of this work [Lyric Suite] also: the number 10, 23, and 28 and the initials AB and HF. In Fliess’s view, the number 23 was associated with men and 28 with women: it is not clear why Berg came to associate the number 10 with Hanna Fuchs, though it is clear that he did so,” Pople, *Berg: Violin Concerto*, 61.
A bird on the plum tree has wakened me,
Tridie, tridie, iri, tulie!

Otherwise I would have overslept in Mizzi’s bed,
Tridie, ri, tulie!

If everybody wants a rich and handsome girl,
Tridie, tridie, iri, tulie!

Where ought the devil take the ugly one?
Tridie, ri, tulie!

The girl is Catholic and I am Protestant,
Tridie, tridie, iri, tulie!

She will surely put away the rosary in bed!
Tridie, ri, tulie! 25

Example 3.1 English translation of the text of Carinthian folk song

Example 3.2 “Ein Vogel auf’m Zwetschgenbaum” (A Bird in the Plum Tree) 26

The name of “Mizzi” in this song refers to the pet-name of the dedicatee, Manon (“Mutzi”) Gropius. In addition, the use of this name is reminiscent of the name of a female servant Marie Scheuchl – “Mizzi or Mitzi being the common Austrian nickname for Marie” – who worked in Berg’s house during the time Berg resided in the Berghof, the estate his father owned in Carinthia, and with whom Berg had fathered an illegitimate daughter, Albine in 1902. Quotations of the Carinthian folk song “Ein Vogel auf’m Zwetschgenbaum,” one of the main materials of this concerto, appears twice, once in each part: mm. 214-227 in Part I, movement b and mm. 200-213 in movement IIb. The placement of the quotations of both parts reinforces the symmetry of the concerto: (1) the roughly symmetrical length of each part: I (257) and II (230); (2) the arch structure seen in the sequence of tempo markings of each movement of each part (Andante – Allegretto – Allegro – Adagio); (3) symmetrical use of motives. (See table 3.1.)

Table 3.1 Berg’s symmetrical writing in the Violin Concerto

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo</th>
<th>Meter</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ia</td>
<td>Introduktion, Andante</td>
<td>2/4 = 56</td>
<td>Introduction – A – B – B’ – A – Coda</td>
</tr>
<tr>
<td>Ib</td>
<td>Allegretto</td>
<td>3/4 = 112</td>
<td>Scherzo – Trio I – Trio II – Trio I – Scherzo</td>
</tr>
<tr>
<td>IIa</td>
<td>Allegro</td>
<td>4/4 = 69</td>
<td>Cadenza – A – B – C – Cadenza – B’ – A</td>
</tr>
<tr>
<td>IIb</td>
<td>Adagio</td>
<td>6/8 = 54</td>
<td>Chorale Var. I – Var. II – Var. III (inversion) – Folk tune – Var. IV (Coda)</td>
</tr>
</tbody>
</table>

26 Pople, Berg: Violin Concerto, 32.
“Es ist genug”

The use of chorale may have been requested by Krasner according to a letter written by Charley Berg, Alban’s brother. In addition, the sketches of Berg and a letter to Schoenberg suggest convincing evidence that the composer already had the requiem chorale “Es ist genug” in his mind when writing the concerto.30

I [Berg] chose a very advantageous row for the entire piece (since D major and similar “violin concerto” keys were of course out of the question), namely:

which coincidentally corresponded with the chorale beginning of Bach’s “Es ist genug.”31

As Berg wrote to Schoenberg, he included the chorale setting in the row itself. The row consists of continuative alternation of minor and major triads with the four-note motive from Bach’s Chorale “Es ist genug.” The whole-tone figure is the beginning melody of the chorale tune. (See example 3.3.)

Example 3.3 The row of Berg’s Violin Concerto32

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Before the chorale section, the four-note whole tone motive is anticipated in the first part of the second movement (IIa) in mm. 42 and 43 (rhythmically modified and inverted) and m. 68. (See example 3.4.)

Example 3.4 Berg, Violin Concerto, movement IIa, mm. 42-43

Berg delayed the intact quotation of Bach’s chorale tune until the second part of the second movement (IIb) of the violin concerto. The chorale variations are prominent throughout the entire movement, and the reminiscence of the folk tune occurs between chorale variation III and IV. The overall form of the fourth movement is Variation I – Variation II – Variation III – Folk tune – Coda: Variation IV. The following are the score and text of Bach’s chorale.

34 Ibid., 247.
Example 3.5 Bach, Cantata BWV 60, Chorale
It is enough
Lord, when it pleases Thee
Do Thou unshackle me.
My Jesus comes,
I bid the world fare-well,
And go, in peace to dwell.
In Heaven’s house I then will find me,
my cares and troubles all behind me.
It is enough, it is enough.

Example 3.6 English translation of the text of Bach’s chorale in Cantata BWV 60

The very first appearance of the pure chorale tune played by the solo violin in m. 136 makes a huge contrast with the climax of the piece, often considered the end of the third movement (mm. 125 – 135) directly before the chorale movement. The first chorale variation is the most analogous figure to the original chorale. The original chorale tune by Bach is written in A major, AA’BB’CC’ (20 bars). (See example 3.5.) The chorale melody in the first variation is in one key, although the rests of the texture, other than the chorale melody, are not written tonally. Berg chose B-flat major for the chorale melody in variation I, which is the only variation in which the chorale melody is maintained in one key.

Berg varied the interior design of the chorale tune in the other variations. Variation II, III, and IV split into fractions according to the keys of the partial melodies. The original rhythms in the chorale are often modified in this section. In addition, Variation III is an inversion of the chorale tune. (See example 3.7.) In the Coda: Variation IV, the original form is fragmented and extended. Berg used only A, B (not A, A’, B, and B’) and repeated the C material three times in different rhythms, but every time in the same pitches (F – D – C – B-flat). The last statement of Bach’s chorale motive occurs in the horn. The whole-tone four-note motive is inverted and concludes this concerto. (See example 3.8.)

35 Berg added the B-flat major key signature in brackets.
36 Every variation including the first one is antiphonal, Perle, The Operas of Alban Berg, vol. 2. Lulu, 246-247.
Throughout all variations, the (chorale melody) moves from one to another in the solo violin and all over the orchestra so that every variation is antiphonal. (Antiphony is the texture Berg chose for the quotations of folk tunes.)

One of the most noticeable characteristics in this chorale movement is that Berg wrote the text of Bach’s chorale in the Variation I on the score. (See example 3.9.) The hidden indication of Bach’s identity was encoded into the score in the same manner as seen before.

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Berg used the B-A-C-H motive in a fragment of the bass part. The four notes of this fragment are B, C, A, and B-flat, which are rendered in reverse order, B-flat, A, C, and B. (See example 3.10.)
Example 3.9 Berg, Violin Concerto, movement IIb (The inclusion of the chorale text on the score)

Example 3.10 Berg, Violin Concerto, movement Ia, mm. 32-33 (B-A-C-H motive)


Sofia Gubaidulina (b. 1931)

*Offertorium, Concerto for Violin and Orchestra*

*Offertorium* (1980), a concerto for violin and orchestra by Sofia Gubaidulina, was written for the world-renowned violinist Gidon Kremer. When Gubaidulina and Kremer “happened to share a taxi after a concert” in the winter of 1977, he asked her to write a violin concerto.⁴⁰ At that time, Kremer had attained great fame partly thanks to Herbert von Karajan’s praise after the first London concert, and Gubaidulina kept his request in mind. By attending a number of Kremer’s concerts, she determined that “his musical signature” was his extreme expressivity. Kremer’s performances also evoked “sacrifice” to her and spawned the ideas of the principal conception of the new piece.⁴¹ Gubaidulina highly appreciated Kremer’s artistry and musicianship:

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⁴¹ Ibid., 149.
In this union of the tip of the finger and the resonating string lies the total surrender of the self to the tone. And I began to understand that Kremer’s theme is sacrifice – the musician’s sacrifice of himself in self-surrender to the tone.\textsuperscript{42}

Gubaidulina closely associated her impression from Kremer’s playing with her lifelong religious devotion. Her entire conception of the concerto involved the “sacrificial offering of Christ’s crucifixion,” and she accepted the suggestion of Russian pianist Pyotr Mechchaninov to reference Frederick’s theme of J. S. Bach’s \textit{Das Musikalische Opfer}, BWV 1079 \textit{(A Musical Offering)}.\textsuperscript{43} On May 30, 1981, Kremer gave the first performance of the \textit{Offertorium} in the Wiener Konzerthaus conducted by Leif Segerstam.\textsuperscript{44}

The \textit{Offertorium} was written with an ecclesiastical subject and contains multiple quotations. Gubaidulina drew upon the notion of “sacrifice” and applied this concept to the violin concerto. She borrowed one of the themes of J. S. Bach and orchestrated it in the way Anton Webern did in his orchestration of the \textit{Ricecare a 6} from Bach's \textit{Musical Offering}. However, she described the \textit{Offertorium} as religious but “outside church liturgy”; she said that it was written for the sake of her “own fantasy” and insisted that the quotation should not be perceived as a stylistic issue.\textsuperscript{45}

You know, I [Gubaidulina] was shocked when I read a review of Now Always Snow, in which the author talks about my “Polystylism.” In my case, it is never a stylistic issue. Musicologists do not know how to describe my style and just attach inaccurate labels to my music! I think this is theoretical piracy! And I protest against the label “eclectic,” which musicologists pin on Bach. Of course, he used plenty of borrowed material (from Buxtehude, Vivaldi, Corelli, and many others), but Bach did not care about style at all. He thinks about God, he talks with God in his Music!\textsuperscript{46}

The \textit{Offertorium} is in three continuous sections, and the first section “opens with

\begin{flushright}


\textsuperscript{44} Kurtz and Brown, \textit{Sofia Gubaidulina: A Biography}, 148-149.


\end{flushright}
multiple quotations.” The quotation in the Offertorium was applied in its thematic materials and the orchestration from Bach and Webern whom Gubaidulina admired.

In the first section, Bach’s Frederick theme “offers itself in sacrifice” (Gubaidulina’s words) and is disassembled gradually in the successive variations. In each variation, the restatement of the theme becomes distorted with rhythmic alteration and octave modification. Bach’s theme also disintegrates as each single note or a segment is played by different instruments mostly in winds, Klangfarbenmelodie as Webern had done. (See example 3.11.) In addition, each time the theme re-appears, it changes into a successively less complete presentation of the original material with some missing notes from both the beginning and the end. This is the way Gubaidulina embodies the idea of “sacrifices.”

![Example 3.11 Frederick’s theme from Bach’s Musikalische Opfer (Gubaidulina’s use of Klangfarbenmelodie)](image)

Example 3.11 Frederick’s theme from Bach’s Musikalische Opfer (Gubaidulina’s use of Klangfarbenmelodie)

The second section is thematically remote from the others. At the climax, only the central pitch, E, remains before Bach’s theme reappears in the third section. It is said that “The second section is devoted to images of ‘cross suffering’ and the Last Judgment” in the article “Sofia Gubaidulina: ‘My Desire Is Always to Rebel, to Swim against the Stream!’”

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48 Ibid.
The freely transformed, seemingly new theme is heard in the third “Chorale” section. The segments of Bach’s theme are gradually reconstituted. In the Coda (the transfiguration), the theme returns in retrograde. The author of *Sofia Gubaidulina: a Biography*, Michael Kurtz, made the following remark in regards to the ending: “The first shall be last, and the last shall be first.”

II. Other Solo Works

Eugène Ysaye (1858-1931)

*Sonata for Solo Violin*, Op. 27, No. 2

Each of Ysaye’s Six *Sonatas for Solo Violin* op. 27 (1923) is dedicated to one of six individual virtuoso violinists. Inspired by Joseph Szigeti’s playing of the G minor sonata by J. S. Bach, Ysaye composed the set of six solo sonatas and infused selected characteristics from Bach’s music and other Baroque features. A number of quotations from the Baroque period are incorporated. As a virtuoso violinist himself, Ysaye demanded technical and musical difficulty in every sonata of this set, and each sonata was dedicated to a different virtuoso violinist from a different country. In addition to the technical difficulty of these sonatas, Ysaye used many characteristic devices from his period such as free use of dissonances, whole tone scales, and microtones. In some of these sonatas, musical materials including thematic material, harmonic language, and texture from more than one period are mingled.

Sonata Op. 27 No. 1 is dedicated to the Hungarian violinist Joseph Szigeti. This sonata is inspired by Bach’s Sonata No. 1 in G minor in its four movements and the forms of the movements. The first movements of both sonatas employ chords followed by an improvisatory single voice line. (See examples 3.12 and 3.13.) The implementation of a fugue in the second movement is another indication of the inspiration of the Sonata No. 1 by Bach.

Example 3.12 Bach, Sonata No. 1, “Adagio”, mm. 1-4

Example 3.13 Ysaye, Sonata No. 1, “Grave”, mm. 1-4

In the first movement of the second sonata which was dedicated to Ysaye’s friend, French violinist Jacques Thibaud. Ysaye borrowed thematic materials including the initial melody of the Preludio of Bach’s E major Partita. Thibaud shared the composer’s obsession with Bach, and he used the Preludio as a part of daily practice. This establishes the motive for Ysaye to borrow very literally from the Preludio and to entitle the first movement “Obsession.” In this sonata, Ysaye also uses the Dies Irae motive in the first, second and third movements.52

Sonata No. 3 was dedicated to a Romanian violinist and composer George Enescu, and No. 4 to Austrian virtuoso violinist Fritz Kreisler. The Sonata No. 5 was written for a pupil of Ysaye, a Belgian violinist Mathieu Crickboom, who was the dedicatee of the String Quartet by Ernst Chausson and the second violinist of Ysaye String Quartet. The Sonata No. 6 was dedicated to Spanish violinist Manuel Quiroga. In the fourth sonata, dedicated to Kreisler, Ysaye borrowed the structure of the movements from the Baroque suite. He gave the

52 Dies Irae: A famous thirteenth century Gregorian chant (Day of Wrath).
movements such titles as *Allemanda* and *Sarabande*, and quotes musical characteristics from Baroque suite movements.

**Ysaye, Sonata No. 2, “Obsession”**

The first movement of the Sonata No. 2, entitled “Obsession” by Ysaye, includes quotations from the *Preludio* of Bach’s E major Partita. Some of these are indicated by the composer in mm. 1-2, 6-7, 10, 31-32, 42, 70-71 and 86 by using smaller notes and a long bracket above the staff. (See example 3.14.) The melodies that Ysaye designated with were utterly maintained in their original forms; however, Ysaye added dynamic markings that Bach did not provide.

Example 3.14 Ysaye, Sonata No. 2, “Obsession” - *Prélude*, mm. 1-12

The overall structure of this movement is in three tonal areas: A minor – D minor – A minor. The placement of the quotations is related to the points of modulations, in that the quoted materials occur at the end of each section right before each key is established. Once the keys are settled, Ysaye’s long composition is not interrupted by any borrowings except for
one more *Preludio* fragment (to be discussed presently). The first three borrowed materials were employed to settle the first key area in A minor. Ysaye’s own themes, following the first two quotations, end with the leading tone of A minor as a gesture of establishing the key in m. 11, where Bach’s arpeggiated theme and Ysaye’s A minor theme are connected. (See measure 10 of example 3.14.)

When the first key area closes, Ysaye employs a quotation and a fermata on the rest to clearly distinguish the first and second key areas. The tonal center of the second key area in D minor returns to A minor, which is the original key, in the third section. Ysaye again divided the second and third key areas with the use of quotation and a fermata on the rest, as already occurred between the first and second key areas. A transposed quotation (originally E major modified to A minor) closes this section. (See examples 3.15 and 3.16.)

Example 3.15 Bach, Partita No. 3, “Preludio”, mm. 136-137

![Example 3.15](image)

Example 3.16 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, mm. 70-71

![Example 3.16](image)

Ysaye’s quotations of themes from the *Preludio* are sometimes used with distortion in pitches and tonality. After the three intact quotations are first heard, they are modified by modulation, altered notes, and octave displacement. (See examples 3.17 and 3.18.)
Not only complete themes by Bach but also fragments of these are quoted and widely used in this movement. Ysaye’s obsessive uses of borrowed materials from Bach’s *Preludio* are spread out through the entire movement. The initial melodic gesture of Bach’s theme containing the opening and neighboring notes, sixteenth note figures with slurs and string-crossings, pedal tones (Example 3.19), and stepwise moving lines (Example 3.20) that Bach frequently used were taken and employed with modifications such as changed direction and broken octaves.

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**Example 3.17 Bach, Partita No. 3, “Preludio”, mm. 1-2**

**Example 3.18 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, m. 42 (octave displacement)**

**Example 3.19 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, mm. 22-27 (string-crossings with slurs, pedal tones, and Dies Irae theme)**
Example 3.20 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 11-16 (Stepwise moving lines)

Ysaye borrowed not only melodic materials from Bach but also violinistic textures such as chordal and contrapuntal writing. Ysaye took only single lines throughout this movement, whereas frequent use of double stops and chords is one of the noticeable features of other works in the set of six sonatas of Ysaye. Even though this movement consists of single lines, there are compound lines. This obviously resembles Bach’s manner in this Preludio. Sometimes, Bach and Ysaye hide a melody in a texture of steady sixteenth notes which contain not only the melody but accompanying notes. A difference between Bach and Ysaye is that Ysaye put accents in order to bring out the more significant notes. (See examples 3.21 and 3.22.)

Example 3.21 Bach, Partita No. 3, “Preludio”, mm. 3-4

Example 3.22 Ysaye, Sonata No. 2, “Obsession” – Prélude, mm. 44-45
The other quotation from a previous generation is the use of the *Dies Irae*, heard twice in the first and the last sections of this movement. Ysaye placed this theme in the lowest and the highest voices. This theme is distinguished by different directions of note stems and with accents. (See example 3.23.) The first and the third sections are in the same key in A minor. However, in the first section, the *Dies Irae* starts from G in E minor, and in the last section, it goes from C in A minor, leading into the Codetta (indicated as “Tempo Vivo”) toward the end.

Example 3.23 Ysaye, Sonata No. 2, “Obsession” – *Prélude*, mm. 73-85
Suite Italienne for violin and piano by Igor Stravinsky was based on the composer’s stage music, Pulcinella, Ballet in One Act, for small orchestra with three solo voices after Giambattista Pergolesi. This piece involves musical borrowings from previously existing music as well as the composer’s own score. Pulcinella, which was the parent of Suite Italienne, includes a significant quantity of borrowed materials. After completing Pulcinella in 1920, Stravinsky borrowed themes from the ballet and reused them into his other pieces by rearrangement for a variety of instruments.

Commissioned by Sergei Diaghilev, the founder of Ballets Russes, Stravinsky composed the ballet Pulcinella in 1919 and 1920 based on an interest in Commedia dell’Arte. Diaghilev gave thirty-four manuscripts from the eighteenth century to Stravinsky, and suggested that he arrange them for the ballet. These included various genres such as chamber music, keyboard works, opera arias and canzonas of five different composers: Giovanni Battista Pergolesi (1710-1736); Domenico Gallo, a Venetian composer born ca. 1730, Carlo Monza (1735-1801), a Milanese composer known for his operas; Alessandro Parisotti (1853-1913); and Count Unico Wilhelm van Wassenaer (1692-1766), a Dutch diplomat and composer. Stravinsky chose nineteen pieces from Diaghilev’s collections, ten of which were Pergolesi’s music including his Sonata No. 12. (See examples 3.24 and 3.25.) The selections chosen by Stravinsky included nine scores from two Pergolesi’s comic operas, and the fourth movement of Pergolesi’s Sinfonia a Violoncello as the tenth piece for the ballet. The ballet also contains two other pieces added by Stravinsky out of the Diaghilev’s collections. The sets, scenery, and costume for this piece were designed by Pablo Picasso by the commission of Diaghilev. The ballet was premiered by the conductor Ernest Ansermet on May 15, 1920 at the Paris Opera House.

54 Ibid.
55 Ibid., 16.
56 Ibid.
57 Ibid., 1.
Example 3.24 Pergolesi, Sonata No. 12 in E major

Example 3.25 Stravinsky, Suite Italienne for violin and piano, “Finale”
Stravinsky’s borrowing of musical samples from the past was closely related to the changing of his compositional style toward Neo-Classicism. The ballet *Pulcinella* was conceived as his first Neo-Classical composition in that he took melodies from the eighteenth century and used a small-scale ensemble. (Stravinsky wrote primarily large orchestral works until ca. 1920.) For example, *L’Oiseau de feu* (1910) and *Le Sacre du Printemps* (1913) are scored for full orchestra with large percussion sections. *Pulcinella*, conversely, was scored for “normal” orchestration for late eighteenth century for wind instruments with two flutes, two oboes, two bassoons, and two horns, but without clarinet or any percussion. The instrumentation of the small string section contains a *concertino* group (a string quintet) and a *ripieno* group. In addition, the usage of Baroque structure and form demonstrates Stravinsky’s Neo-Classical orientation. Moreover, all the transcriptions for various instruments based on *Pulcinella* were titled as “Suite.”

**Transcriptions for various instrumentations**

In 1920, Stravinsky arranged an orchestral suite containing twenty-two movements based on the ballet *Pulcinella*. Two years later he selected eleven movements from *Pulcinella* and rearranged them into a concert suite for orchestra, eliminating the vocal parts. The same year, the orchestral suite was premiered by Pierre Monteux with the Boston Symphony. The *Pulcinella Suite for Orchestra* was revised in 1947 and 1949. This work later developed into the first arrangement for violin and piano, *Suite for violin and piano, after themes, fragments and pieces by Giambattista Pergolesi*. It was completed rearranging in 1925, published in 1926, and dedicated to the violinist Paul Kochanski (1887-1934). Stravinsky gave the first performance of this piece with the violinist Alma Moodie on November 25, 1925 in Frankfurt, Germany. Stravinsky created arrangements of the orchestral suite not only for violin and piano but also for cello and piano, both of which have five movements. The *Suite Italienne for cello and piano* was written with advice from the cellist Gregor Piatigorsky in 1932 and was published in 1934. The same year when the cello version was published, the final arrangement, *Suite Italienne for violin and piano* was published. This version was completed by co-working with well-known violinist Samuel Dushkin. It has six movements rather than five. Compared to the other version for violin and piano, this piece was arranged with the techniques of solo violin playing more in mind.
Table 3.2 Origins of the movements from the ballet *Pulcinella* by Igor Stravinsky

<table>
<thead>
<tr>
<th>Movement</th>
<th>Pulcinella Suite For Orchestra</th>
<th>Suite for Violin and Piano</th>
<th>Suite Italienne For Cello and Piano</th>
<th>Suite Italienne For Violin and Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>Overture</td>
<td>Overture</td>
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<td>Overture</td>
</tr>
<tr>
<td>Movement 2</td>
<td>Scene I</td>
<td>Scene I</td>
<td>Scene I</td>
<td>Scene I</td>
</tr>
<tr>
<td>Movement 3</td>
<td>Scene I</td>
<td>Scene IV</td>
<td>Scenes III &amp; IV</td>
<td>Scene IV</td>
</tr>
<tr>
<td>Movement 4</td>
<td>Scene IV</td>
<td>Scene VI</td>
<td>Scene IV</td>
<td>Scene VI</td>
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<tr>
<td>Movement 5</td>
<td>Scene V</td>
<td>Scene VIII</td>
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<td>Movement 6</td>
<td>Scene VI</td>
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<td>Movement 7</td>
<td>Scene VII</td>
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<tr>
<td>Movement 8</td>
<td>Scene VIII</td>
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CHAPTER 4
STRING QUARTETS AND LARGE ENSEMBLES

George Rochberg (1918-2005)

Music for the Magic Theater; String Quartets Nos. 3 – 6

When considering musical borrowing in the post-modern era, it is inevitable to refer to the American composer George Rochberg. Early in Rochberg’s compositions, he employed a strict serial technique adopted from the Second Viennese School. In the early 1950s, Rochberg mastered the serial technique with such compositions as Twelve Bagatelles, the Chamber Symphony, and his Symphony No. 2. Rochberg also developed an interest in the “superimposition of tempos” which was well demonstrated in his String Quartet No. 2 with an influence of Charles Ives. Following the tragic death of his twenty-year-old son, Paul Rochberg, in 1964, his compositional style turned into a new state. The death of his son became a catalyst that compelled him to discard the rigors of serialism, with the Trio for Violin, Cello, and Piano (1963) as his last serial work. This tragedy brought him to a temporary halt in his production until the fall of 1965. When Rochberg returned to composition, he felt that composing music was necessary for coping with his deep grief over Paul’s death and provided a way to express his sentiment. Rochberg said:

Right now composing is also a way of achieving integration and the means with which I can face existence. Without composing it would be well-nigh impossible.

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62 Ibid.
Afterwards, Rochberg’s musical language turned into a new style that can be described as a mixture of abstract chromaticism and a tonal idiom replete with “soaring melodies and sonorous harmonies.” His abandonment of serialism provoked controversy among critics. When his Third String Quartet (1972) was presented, some critics gave Rochberg a favorable reception to the piece, but others devalued the quartet as “traitorous”, “worse than slumming”, “infamous” and a “disgrace.” Regarding his use of musical quotation in the Third Quartet, some critics called Rochberg a “forger.” In addition, Rochberg’s effort in certain movements to integrate strict serialism with expressive lyricism caused controversy.

I [Rochberg]’ve had a curious response to people’s reaction to my tonal music. One of my elder colleagues is reputed to have said, ‘Why does George want to write beautiful music? We’ve done that already.’ Fine.

But I have re-embraced the art of beauty, but with a vengeance. Absolutely. That is the only reason to want to write music. The only reason. But what do I mean by what is beautiful? I mean that which is genuinely expressive, even if it hurts.

This [quotation] is all very consciously meant. No irony, no effort to imitate. It’s as though I am living this music because it is in me. I know it.

How can you claim to know a work like the Fourth [the Fourth Quartet of Schoenberg] if you can’t even sing it yourself, you can’t vocalize the pitches of the first violin tune? Start thinking about that. You don’t know anything until you can sing it. And that goes for your own music too.

The shifting of his style of composition from the avant-garde modernism to Neo-Romanticism occurred through several significant pieces. Concerning this process toward a


64 Reilly and Rochberg, "The Recovery of Modern Music: George Rochberg in Conversation."


67 Ibid.

68 Ibid.

69 Ibid.

70 Ibid., 12.

new aesthetic, Rochberg addressed *Contra Mortem et Tempus* (1965) and *Music for the Magic Theater* (1965) as “the beginning of the turn”, *Caprice Variations* for solo violin (1970) as “the real turning point”, and the Third Quartet (1972) as the declaration of his new approach in music. Many of his late works carried free use of quotations from works by Mozart, Beethoven, Schubert, Mahler, and Bartók synthesized with Rochberg’s own ideas.

Rochberg’s way of contrasting styles in some of his works distinguishes his approach from other composers’ approaches. In comparison with Schnittke’s String Quartet No. 3, which will be discussed later, the length of quoted material in Rochberg’s works such as the *Music for the Magic Theater* and the String Quartet No. 3 is much longer. Schnittke quoted motives or materials from preexisting music and utilized them as fragments within his own “polystylistic” language. On the other hand, Rochberg borrowed passages or styles to fill an entire movement, preventing potential contrast throughout the work.

*Music for the Magic Theater*, Rochberg’s early Neo-Romantic composition, is an example of his use of quotations. In this piece, he includes essentially the entire *Adagio* movement of Mozart’s Divertimento K. 287. But Miles Davis’s “Stella by Starlight” briefly also appears in *Music for the Magic Theater*. This may be because Miles Davis was one of the favorite artists of Paul Rochberg.

*Music for the Magic Theater* is divided into three Acts. In the middle movement (Act II), the *Adagio* movement of the Divertimento K. 287 by Mozart was adopted as the main material. In terms of the theme and harmonies, the entire movement is based on Mozart’s sound world. However, there exist dissimilarities between Mozart’s Divertimento and Act II of *Music for the Magic Theater*. The instrumentation of Mozart’s original piece is for a string quartet (two violins, viola, and bass) and two horns. However, *Music for the Magic Theater* is orchestrated for a chamber ensemble of fifteen players, including flute (doubling piccolo), oboe, B-flat clarinet (doubling E-flat clarinet), bassoon, two horns in F, trumpet in C, tenor trombone, tuba, piano, two violins, viola, cello, and bass. In addition, the register of the first violin in the *Music for the Magic Theater* is noticeably higher than that of the Divertimento, creating an entirely different spectrum of sound and impression (Example Sadie and Laura Macy (Oxford: Oxford University Press, 2006) Oxford Music Online, http://www. oxfordmusiconline.com (accessed June 23, 2010).


Example 4.1 Rochberg, *Music for the Magic Theater*, Act 2 “Adagio,” mm. 34-37
Rochberg’s String Quartets nos. 3 – 6 are other examples embodying his new musical paradigm of ubiquitous quotations. The Third Quartet (1972), which was commissioned by the Concord String Quartet and initiated the set of *Concord Quartet*, imitates styles of Beethoven’s late quartets, Bartók-like scherzo, and Mahlerian *intermezzi* in movement 3 (Variations). The entire piece ranges in style from the contemporary to the classical and romantic period and back to present.74

The set of *Concord Quartets* (nos. 4-6) displays a musical concept similar to the Third Quartet in terms of the free infusion of quoted materials and styles into Rochberg’s own musical language. In the Fourth and Fifth Quartets, Beethovenian passages and late-Romantic characteristics which are associated with the music of Mahler, Strauss, and Bartók are juxtaposed with atonal phrases. (See example 4.2) In terms of Rochberg’s quotation, the Sixth Quartet is utterly remarkable in explicitly borrowing thematic material from Pachelbel’s *Canon* in movement 3. (See example 4.3) Rochberg puts elements from Mozart’s String Quartet No. 14 and Schubert’s String Quartet No. 15 in the Finale movement. (See examples 4.4 and 4.5)

74 Robert Carl, “Rochberg: String Quartets: No.3; No.4; No.5; No.6,” *Fanfare*, Vol. 22, No. 6 (July/August, 1999), 260.
Example 4.2 Rochberg, String Quartet No. 4, movement 2 “Fuga,” mm. 1-14
(Beethovenian writing)
Example 4.3 Rochberg, String Quartet No. 6, movement 3 “Variation,” mm. 1-12
Example 4.4 Rochberg, String Quartet No. 6, movement 5 “Finale,” mm. 138-152 (use of G major key)
Example 4.5 Rochberg, String Quartet No. 6, movement 5 “Finale,” mm. 433-457
(quotation of Schubert’s style)
George Crumb (b. 1929)

*Black Angels* for electronic string quartet

“Thirteen Images from the Dark Land”

George Crumb’s *Black Angels* for electronic string quartet, subtitled “Thirteen Images from the Dark Land” is an experimental avant-garde composition. According to the score, this piece is related to wartime; the composer writes *In tempore belli* (in time of war) and “Finished on Friday the Thirteenth, March 1970.” Inspired by the Vietnam War (1955-1975), *Black Angels* was written very much along programmatic lines. Certain symbolic and numerological structures in which Crumb was interested provided ample ground for experimentation. Symbolism and numerology permeate the instrumentation and the structure of the piece; the violin was intended to reflect the Devil, the cello was cast as God’s voice, and this work was built based on the proportions of 7 and 13 in many combinations.

Crumb already began experimenting with modernist techniques in the structure and design of his music in the 1950s. His experimental trials continued through the 1960s until 1970 and he applied many of his favorite techniques in *Black Angels*. As the title indicates “for electronic string quartet,” this piece is written for not conventional but amplified electronic string instruments so that the acoustic range of the string instruments can be broader. The string instruments are required to reproduce “quasi-electronic effects” – termed by David Ernst – by using extended technique of string instruments: *col legno battuto*, *tratto*, *sul tasto*, *sul ponticello*, *glissando*, *tremolo*, wide vibrato, snap *pizzicato*, and microtones. In addition, each player is assigned to play certain other “instruments” including prepared equipment such as crystal glasses filled with various amounts of water, metal thimbles, and metal picks (table 4.1). Moreover, Crumb requested the performers to tap the strings with thimbles, and to speak and shout.

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Table 4.1 Crumb, *Black Angels*, Performance notes (Instruments and special equipment)

a) Violin I: maracas
7 crystal glasses
Solid glass rod (about 6 inches length and 3/16 or 1/4 inch in diameter)
2 metal thimbles
metal plectrum (e.g. paper clip)

b) Violin II: tam-tam (suspended), about 15 inches in diameter
soft beater for the tam-tam
contrabass bow (for bowing tam-tam)
7 crystal glasses
solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter)
2 metal thimbles
metal plectrum (e.g. paper clip)

c) Viola: 6 crystal glasses
solid glass rod (about 6 inches in length and 3/16 or 1/4 inch in diameter)
metal thimbles
metal plectrum (e.g. paper clip)

d) Cello: maracas
tam-tam (suspended) about 24 inches in diameter
soft beater for the tam-tam
very hard beater for the tam-tam (this should produce a percussive, metallic sound)
contrabass bow (for bowing tam-tam)
As *Black Angels* is related to wartime, the three “Threnody” movements take a central place of this piece. Incidentally, by virtue of including this title and its orientation toward themes of war, this piece is also related to Penderecki’s *Threnody to the Victims of Hiroshima* (1960). *Black Angels* is divided into three large parts, thirteen movements designed to be a large arch-structure. Crumb depicts “a voyage of the soul” through this piece in three stages, Departure, Absence, and Return, which he also describes as “fall from grace – spiritual annihilation – redemption.” With the pivotal seventh movement, Threnody II, as the center of this piece, this piece makes an arch-like structure. The thirteen movements embody a mirror form in terms of the instrumentation and numerology; the changes in instrumentation and the numerologies are ordered symmetrically (Figure 4.1).

![Figure 4.1 Crumb, Black Angels, Program](image-url)

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In *Black Angels*, Crumb attempts to reconcile experimental *avant-garde* features with allusions to old tonal music by quoting from Schubert’s String Quartet No. 14, *Der Tod und das Mädchen* (Death and the Maiden), Tartini’s *Trillo di diavolo* (Devil’s Trill), and the Latin hymn, *Dies Irae* (Day of Wrath). Crumb juxtaposes the avant-garde experimental composition and the tonal quotations by intentionally distorting quoted materials. For instance, he instructs the performers to bow or the opposite side of their fingers in order to achieve a ghostly effect that is supposed to recall the sound of viols.

In the fifth movement, *Danse Macabre*, the *Dies Irae* theme is written for an electric-violin I and electric-cello duo. The violin is on the beat and the cello is off the beat, and they alternately maintain the interval of a fourth throughout. (See example 4.6.)

![Example 4.6 Crumb, Black Angels, Part 1 (Departure), movement 5 “Dance Macabre” [Duo]](image)

The sixth movement, *Pavana Lachrymae*, opens the second section, “Absence,” with the theme of Schubert’s *Der Tod und das Mädchen*. In Crumb’s score, the electric cello is assigned the first violin part of the original Schubert quartet. It is indicated in the score that the three instruments except for the electric violin I are encouraged to play the theme “like a consort of viols (a fragile echo of an ancient music).” The electric violin I plays completely contrasting ornaments (Solo Obbligato) displaying the synthesis of intense *avant-garde* techniques of string playing such as extremely high register, *sul ponticello*, and the combination of *glissando*, trill, and *sul ponticello*. This stylistic contrast displays the
juxtaposition of quotation and Crumb’s ingenious creation. (See example 4.7)


In the climatic movement of this piece, Threnody II, the trilling texture is borrowed from the *Trillo di diavolo* by Tartini. Crumb borrows continuous non-stop trills from Tartini and this is applied in the sections featuring the whole quartet in the greater portion of this movement. This effect sonically represents the triumph of Devil over Angel, an important scene in the second part which depicts the fallen Angel. (See example 4.8)

Alfred Schnittke (1934-1998)
String Quartet No. 3

Russian composer Alfred Schnittke was born into a Jewish-German family. His father was from a “Jewish family of Russian origin” and his mother was “Volga German, born in Russia.” In his teenage years, he started his musical education privately in Vienna where his father worked. After returning to Moscow in 1948, Schnittke received formal education at the Moscow Conservatory in 1953-1961. The history of Schnittke’s family and the experience of his first musical education in Vienna influenced later his musical language, which is represented by “polystylism.”

The main feature of Schnittke’s early composition was programmatic involving political issues and nationalistic elements, related to “the ‘mainstream’ of Russian music of the previous century.” For example, the oratorio Nagasaki, one of his early works, written right after the graduation from the Moscow Conservatory, was influenced by the music of Shostakovich and Mussorgsky. After Schnittke graduated from the Moscow Conservatory, he rigorously researched music of the West from all of historical periods. Despite the fact that Soviet composers were compelled to be culturally isolated by the Soviet authorities, Schnittke became well-versed in the Western avant-garde music. Schnittke’s cosmopolitanism led to his desire and ability to absorb a variety of styles, traced from various cultures, and synthesize them in his composition. Solomon Volkov writes:

Music by Pierre Boulez, Karlheinz Stockhausen, Henri Pousseur, and Luigi Nono was extremely difficult to come by, but when Schnittke was able to obtain scores, he would immediately begin to analyze them, thoroughly making them up with

79 Polystylism: often used to describe Schnittke’s late compositional style.
comments. Schnittke wanted to be constantly up-to-date on all of the latest musical techniques, and aspired to having his work be a part of the contemporary cultural world.\textsuperscript{83}

Schnittke’s musical vocabulary in his late works was to juxtapose and mingle various ingredients from different styles than his own, resulting in his so-called “polystylism.”\textsuperscript{84} Ivan Moody describes one of Schnittke’s “polystylism” compositions, the Piano Quintet of 1976:

More recent works have proved “polystylism” to be an efficient generator of that kind of alienation, expressed in ironic manipulation of various stylistic elements, which Schnittke has taken over from Shostakovich. The Piano Quintet of 1976 (reworked as the orchestral \textit{In memoriam}) is a peculiarly intense example of this: in juxtaposing non-tonal material of profound blackness with nostalgic reminiscences of other types of music – a Viennese waltz, for example, or very simple “lamenting” tonal gestures – the feeling of isolation and bereavement is made almost physically unbearable.\textsuperscript{85}

In Schnittke’s works, quotation is one technique to shape a slice of a multi-stylistic complex in which musical materials from diverse times and regions are patched together. Some of his film scores and string quartets are examples containing musical borrowings. (Schnittke was a prolific film music composer – composing in total sixty-six film scores, and fond of writing for the string instruments.)\textsuperscript{86} In the Sonata for Violin and Piano No. 2 (\textit{Quasi una sonata}, 1968), the B-A-C-H motive and its inversion were employed as fragments of the collage. His music for the film music \textit{The World Today} and String Quartet No. 2 are other examples of Schnittke’s collage with use of quotations.

Schnittke’s String Quartet No. 3 (1983) features bold employment of three borrowed thematic fragments. A cadential motive from the \textit{Stabat Mater} of Orlando di Lasso, the principal motive of Beethoven’s \textit{Grosse Fuge} Op. 133, and Shostakovich’s D-S-C-H motto developed into the chief material of String Quartet No. 3. The harmonically peculiar cadence of Lasso (V – IV), initiated with an appoggiatura that resolves into the V chord, is thematically distinguished from the latter two chromatic materials. The Beethoven theme and

\textsuperscript{83} Ibid.
\textsuperscript{85} Moody, “The Music of Alfred Schnittke.”
\textsuperscript{86} Volkov and Susanina, “The ABCs of Alfred Schnittke (1934-1998).”
the D-S-C-H motive are thematically very similar. (See example 4.9.)

Example 4.9 Schnittke, String Quartet No. 3, movement 1, mm. 5-8


At the very beginning of the Quartet No. 3, Schnittke juxtaposed Lasso’s cadence with the “chromatic world,” providing “the polystylistic framework for the piece.” Starting with Lasso’s cadences followed by Beethoven’s two-bar motive and the D-S-C-H motive, the first statements of the three quotations went along without any interruption of Schnittke’s own composition. (See example 4.10.)

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Example 4.10 Schnittke, String Quartet No. 3, movement 1, mm. 1-8

KANON IN MEMORIAM IGOR STRAWINSKY for string quartet
Music: Alfred Schnittke
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Based on a trait of Lasso’s cadence, the interval of a perfect fourth between the root and appoggiatura, Schnittke generated particular hexachords that contribute to thematic materials (other than the quotations) including the opening ostinato of the “waltz-like” second movement.⁸⁹ (See examples 4.11.) Hugh Collins Rice writes:

Schnittke’s distortion-processes are clear in the harmonic dimension of the work. The frequent perfect fifth generated by open string pedals and the (dissonant) fourth of the Lassus cadence provide a characteristic sonority which is frequently distorted by tritones.⁹⁰

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⁸⁹ Rice, “Further Thoughts on Schnittke.”
⁹⁰ Ibid.
Example 4.11 Schnittke, String Quartet No. 3, movement 2, mm. 53-57

KANON IN MEMORIAM IGOR STRAWINSKY for string quartet
Music: Alfred Schnittke
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The thematic materials that Schnittke borrowed from the past are often blended with Schnittke’s own sound world in his Quartet No. 3. The cadential gesture of Lasso frequently closes phrases within Schnittke’s own musical language. For instance, the first movement of this quartet ends with Lasso’s cadence and Schnittke’s hexachord. (See example 4.12.)

Example 4.12 Schnittke, String Quartet No. 3, movement 1, mm. 79-82

KANON IN MEMORIAM IGOR STRAWINSKY for string quartet
Music: Alfred Schnittke
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Schnittke quoted not only the theme of *Grosse Fuge* but also the idea of Beethoven’s fugal writing. Throughout this piece, Schnittke employed polyphonic techniques such as thematic imitation and fugal texture. (See example 4.13.)

Example 4.13 Schnittke, String Quartet No. 3, movement 1, mm. 27-34

KANON IN MEMORIAM IGOR STRAWINSKY for string quartet
Music: Alfred Schnittke
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Baroque Variations (1967) by Lukas Foss, an American composer, conductor, and pianist consists of three movements each of which was composed based on quotations from the Baroque period. The title of each movement refers to their sources: I. on a Handel Larghetto; II. on a Scarlatti Sonata; III. on a Bach Prelude (Phorion). The purposes of Foss’s quotation from the past in this piece relate to his interests in music from past eras, his fondness for collage and parody, and his fascination with overlapping contrasting musical materials.\(^91\) The combination of the multiple styles in Baroque Variations is also seen in the instrumentation of this piece. Foss employed not only traditional but also electronic instruments with amplification – electric piano, electric guitar with food pedal, and electric organ with powerful loudspeakers. The mixture of periods in Baroque Variations is also reflected in the contrast between in the quotation that Foss employed, and his distortion of the original piece. The original music quoted in each movement was transformed in different ways. Foss employed novel techniques and experimental notation to adapt his vocabulary to the preexisting classical music.\(^92\)

The first movement, “on a Handel Larghetto”, was composed by borrowing the theme of Handel’s Concerto Grosso Op. 6, No. 12. In this movement, the transformation of Handel’s original movement was made in one of the most progressive ways – through the use of inaudibility. Marked as N, niente is a technique for inaudible playing even though the performers continue fingerling, bowing, or puffing. These gestures present “a strangely theatrical variant on performance ritual.” The niente is applied fragments of melodies or harmonies. (See example 4.14.) This makes “a Webern-like discontinuity” whereby listeners sense “the presence of something familiar yet curiously obscured.”\(^93\)


\(^93\) Ibid., 371.
Example 4.14 Foss, Baroque Variations, movement 1 “On a Handel Larghetto”

The second movement, in which Scarlatti’s Sonata K. 380 in E major became the main theme, the off-stage harpsichord takes charge of the theme accompanied by orchestra, which is indicated to be played backstage which serves to distort the original melodies. The “orchestral commentaries” such as clusters, glissandi, rhythmic alteration, and the echo effects help to reinterpret the original melodies of Scarlatti’s sonata. The glissandi include micro-tonal intervals which are indicated in the score. The harpsichordion is required to feel
Scarlatti’s original meter of 3/4 even though the movement is written in 6/8.\textsuperscript{94}

The third movement was subtitled “Phorion,” which means “stolen goods” in Greek, and can be played as an individual orchestral work. This movement incorporates the Preludio from J. S. Bach’s Partita No. 3 in E major for Violin Solo as the main material of this movement.\textsuperscript{95} The original Preludio is played throughout the first variation by the solo violin and violin I, with the electric piano joining in some points. After the first nineteen measures, violin I is required to play the same thing with the solo violin but inaudibly (niente). After the first variation, each player follows the individual instruction sheet that notifies players including the conductor “how to decide what fragments are heard and when.”\textsuperscript{96} This aspect of musical aleatory gave performers the chances to choose among multiple musical elements (Example 4.15). The score sometimes provides only a guideline with notation for rhythm and articulation but not pitch (Example 4.16). Within this limit, the result of a given performance can vary depending on performers’ decisions.

\begin{center}
\textbf{Example 4.15 Foss, Baroque Variations, movement 3 “On a Bach Prelude (Phorion)”}
\end{center}

\textsuperscript{94} Ibid.
Example 4.16 Foss, Baroque Variations, movement 3 “On a Bach Prelude (Phorion)”
Ellen Taaffe Zwilich (b. 1939)  
*Concerto Grosso 1985*

Ellen Taaffe Zwilich (b. 1939) is the first woman composer to receive a doctorate in composition in the history of Juilliard School of Music (in 1975). Shortly after that, in 1983, she was awarded the Pulitzer Prize in Music Composition for her *Symphony No. 1*. From a young age, she learned to play the violin, piano, and trumpet, and also studied composition (of which she had dreamed already in elementary school.) After taking a bachelor’s and a master’s degree in composition at Florida State University, she moved to New York City where she pursued a career as both a violinist and a composer. In New York City, she played violin in the American Symphony Orchestra, which was founded and conducted by the distinguished conductor Leopold Stokowski. Even though her priority was always composition, she never lost an interest in performance.

I was already aware that I wanted to compose more than I wanted to play. Composers need some kind of hands-on experience, either as conductors or players, because if you know the orchestral repertory only from studying scores and listening to finished performances, you can’t really tell all that’s going on in the music. A score is, at best, an indication, rather than a final product, and playing in the orchestra allowed me a firsthand experience of subtleties that fall between score and performance.

During the time Zwilich worked in New York City as a freelance violinist and an usher at Carnegie Hall, she met and married Joseph Zwilich who was a violinist in the Metropolitan Opera Orchestra; she had also received a number of awards as a composer. In 1979, her husband suddenly died from a heart attack, which had a significant influence on her musical point of view. Zwilich had been composing the *Chamber Symphony*, and she decided to dedicate it to her deceased husband.

It’s still very difficult for me to listen to the “Chamber Symphony”… I had begun writing it before Joe died, and when I came back to complete it, everything had changed. It was a crucible of sorts. I loved Joe very dearly, and miss him to this day, yet his death taught me nothing so much as the joy of being alive – the joy of

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breathing, walking, feeling well, swimming, the joy of being human. Suddenly all talk of method and style seemed trivial; I became interested in meaning. I wanted to say something, musically, about life and living… We’ve had to come to grips with an incredible amount of evil and pain in this century…and you can see, hear and feel it in a lot of 20th-century art. But this agony is only one reality; we shouldn’t forget beauty, joy, nobility and love – greater realities which artists must learn to express once again.99

Thereafter, Zwilich came to focus more on writing simple, melodic, increasingly tonal music rather than disjunct melodies, atonal harmonies, and complex structures. She also began to be interested in fostering more direct communication among the composer, performer and listener. Her music since that time contains “traditional motivic materials” such as “triads, scales, and arpeggios”, “recognizable thematic recurrences”, “tonal centres”, and “directness of utterance”, and is “economical and clean in texture.”100

Some works of Zwilich were inspired directly or indirectly, by the quotation of pre-existing musical materials. The Washington Friends of Handel society commissioned Zwilich to write a piece to commemorate the three-hundredth anniversary of Handel’s birth in 1985.

They asked me if I’d like to write a piece based on a theme of Handel. Before they finished the sentence, the four notes of the beginning theme of the first movement of Handel’s Violin Sonata no. 4 popped into my head. I said to myself that if I still have the whole movement in my head after all these years since I played that piece in my teenage, I am going to say “yes.” I sat down on the piano, and everything was still there like “it’ll be the bass line and so on.” So, I thought that’s a wonderful idea.101

Based on the theme of Handel Sonata for Violin and Basso Continuo No. 4 in D major, Zwilich composed the Concerto Grosso 1985. The overall structure of this piece is an arch form, symmetrically arranged in five movements with the third movement as the climax of this piece (table 4.2). The odd-numbered movements are in a slow tempo and the even-numbered movements are Presto. The first and fifth movements are very similar to each other, as are the second and fourth. The first movement is based on the first half of the first movement of Handel’s sonata, and the fifth is on the second half. These outer movements

99 Ibid.
feature complete quotations from Handel’s sonata, and other movements proceed from particular motives from the original. Moreover, the composer wanted performers to play these movements in Baroque performance practice, which requires a different style of borrowing.

When Handel’s music was there, they should be playing differently… What I’d like people to do is to take advantage of this whole new idea of historical performance. String players can do with a little faster bow and non-vibrato like the soprano section in a choir or children’s choir. It is going to be pure.102

Considering the third movement (Largo) as “the heart of the piece,” Zwilich puts little Scherzo movements directly on either side. The Scherzo-like inner movements are relatively free from quotation; however, Zwilich utilizes the four initial notes of the Handel’s theme of which scale degrees are 1, 3, 5, and 9. (See example 4.17)

Table 4.2 Arch form of Zwilich’s Concerto Grosso 1985

| Movement 1 | Maestoso | ♩ = ca. 76 | Quotation: 1st half of Handel’s Sonata, 1st mvt. |
| Movement 2 | Presto | ♩♩♩ = ca. 76 | Scherzo: Use of fragments of Handel’s theme |
| Movement 3 | Largo | ♪ = 76 | Scale degree 1,3,5,9 from Handel’s opening theme |
| Movement 4 | Presto | ♩♩♩ = ca. 76 | Scherzo: Use of fragments of Handel’s theme |
| Movement 5 | Maestoso | ♩ = ca. 76 | Quotation: 2nd half of Handel’s Sonata, 1st mvt. |

102 Ibid.
Example 4.17 Zwilich, *Concerto Grosso 1985*, movement 2, mm. 1-5

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The *Concerto Grosso 1985* does not involve any division of the total performing group into *concertino* and *ripieno*, as the Baroque concerto grosso sometimes does. Rather, Zwilich borrowed the performance style form the Baroque period.

The title *Concerto Grosso 1985* was a new take-on. That was my idea to title this piece…. Not to be confused with the Baroque concerto grosso, this piece was to have within the normal group, times when they play like a small group.\(^{103}\)

\(^{103}\) Ibid.
When Handel’s theme is played, Zwilich expects the harpsichordist to realize the figured bass freely with extra ornamentations. She indicates in the score: “Harpsichord: If possible, the harpsichordist should freely realize the figured bass, as floridly as desired, but always within the harmony and style appropriate to Handel. A realization of the figured bass is shown only as an aid.” In order for the harpsichordist to realize the figured bass in the home key of D major, she adds the key signature only to the harpsichord part for Handel’s theme. (See example 4.18) In the first performance of this piece by the Handel Festival Orchestra, the concertmaster of this orchestra and the harpsichordist played the original Handel’s sonata, and then Zwilich’s *Concerto Grosso 1985* was played.

Example 4.18 Zwilich, *Concerto Grosso 1985*, movement 1 (key signature for harpsichord)

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Zwilich’s use of musical quotation arises from her inspiration for the piece. “Inspiration engenders product, which, in turn, engenders more inspiration,”\textsuperscript{105} This piece was written not as a parody but very much in the spirit of celebration and “Handelian spirit.”\textsuperscript{106}

When I said it is inspired by this sonata, I hoped the beauty of his [Handel] spirit [would come through]. Particularly in the ’80s, if somebody is quoting older music, there will be irony. I do not really mean this. This is not irony. This is sincere tribute. I was thinking about the fact that the music that he had written so many years ago that I had played as a teenager was still in my head. I thought that was a really beautiful thing.\textsuperscript{107}

\textsuperscript{106} Katherine K. Preston, “Note” from \textit{Concerto Grosso 1985 (to Handel’s Sonata in D for violin and continuo, First movement)} (Hillsdale, N.Y.: Mobart Music, 1985).
\textsuperscript{107} Ellen Taaffe Zwilich, interview by author, Apr. 15, 2010.
CHAPTER 5

CONCLUSION

Musical borrowing accounts for a great part of the history and tradition of European music. Encompassing all aspects of music and cultures throughout the ages, it provides an important link between the past and the present. In different periods, with different composers, who had different purposes and styles, musical borrowing has taken various forms.

Throughout history, musical borrowing has developed into a significant compositional technique. From the medieval period into the Renaissance, musical borrowing was most commonly employed in both sacred and secular polyphony based on Gregorian chant. During these periods, composers adapted various forms of musical borrowing such as cantus firmus, contrafactum, quodlibet, keyboard intabulation, and paraphrase.

In the Baroque period, existing musical elements were borrowed in a different way. Stylistic quotation, or allusion, was in fashion rather than simple melodic quotation. Musical elements of the second level such as bass line and chord progression are also quoted. The convention of ostinato-bass, chaconne and passacaglia prevailed in this period, and have remained popular ever since.

Representative forms of musical borrowing in the eighteenth century include melodic variation and arrangement of music for keyboard instruments. Compositions often contained quotations from pre-existing sources such as Mozart’s opera Don Giovanni, or quotations relating to a folk tune, or derived from a program, as in Haydn’s Symphony No. 104, “London.” The use of quotation in programmed or titled works continued into the following centuries.

The growing interests in nationalism and ethnomusicology in the late nineteenth and twentieth centuries stirred up composers’ interests in folk elements from their own countries and also from exotic cultures. In the twentieth century, composers began to approach musical borrowing not only as a way to express their homage to or obsession with a certain composer but also as a way to combine various aspects of music from different periods and diverse
musical languages, comparable to collage in visual art. As a reaction against excessive Romanticism, the Neo-Classicist composers in the twentieth century joined the aesthetic movement inspired by pure and rational aesthetics, and incorporated musical styles, languages, and themes from the Baroque and Classical periods. After World War II, the development of electronic music inspired new forms of musical borrowing. Sometimes multiple quotations from the past are combined in a single work. Musical borrowing is still an interest of many living composers.

Quotation or borrowing can take place in various musical parameters such as melody, harmony, rhythm, structure, form, and musical language. Quotations of the *Dies Irae* chant, or the B-A-C-H or D-S-C-H motives, are certainly often encountered, and the concepts of chaconne and melodic variations on a given harmonic progression are also common techniques. The sources of quotation are very diverse. Quotation can be taken from the same composer’s earlier work or from a different composer’s work, and it spans from very old music like Gregorian chant to contemporary music, sometimes even popular songs. In addition, the manner of musical borrowing varies vastly with respect to periods and composers. Borrowing can be classified according to what elements the composers borrowed, how they handled the original sources, and why they borrowed such materials.

1. Elements of musical borrowing
   - Borrowing of Melody
   - Borrowing of Rhythm
   - Borrowing of Harmony
   - Borrowing of Texture
   - Borrowing of Instrumentation
   - Borrowing of Form and Structure
   - Multiple Borrowings

2. Changes and Distortions
   - Fragmented
   - Embellished or Reworked
   - Change of Genre and Media
Composers from all ages have emulated their precursors, and their musical languages, styles, and formal structures are naturally derived from the established precedents. As a result, musical borrowing, in a broad sense, is inherent in any compositional process and is inevitable in all musical compositions throughout the eras. However, a clear distinction must be drawn between the re-use of musical genres or conventions and the deliberate quotation of musical materials. The focus of this treatise is to scrutinize the instances of musical borrowing employed with perceivable intentions. Instead of merely mimicking and incorporating old practices (for example, the use of sonata form) or unifying a particular large-scale work in a cyclical way, genuine musical borrowing artificially creates a resemblance to the past with strong artistic, idealistic and personal connections.

In the violin repertoire, there are many pieces that involve musical borrowing with various pre-existing materials as discussed in chapter 2. Composers of contemporary violin repertoire weave together musical sources borrowed from various composers from diverse periods. Musical borrowing can serve as an important nexus between the meaning or circumstance of the original piece and the impact of a new piece. For example, Berg’s adoption of Bach’s chorale in his Violin Concerto coincides with the nature of the piece as a requiem of sorts. By quoting Frederick’s theme from Bach’s *Das Musikalische Opfer*, applying *Klangfarbenmelodie*, and treating the borrowed theme in her special “sacrificial” way, Gubaidulina establishes a connection between her homage to Bach and Webern as well as her own religious spirit.

Musical borrowing has played an enormous role in the history of Western music. Conventions of musical borrowing have been inherited and have evolved over time based on changes in culture and composers’ preferences. Through this process, musical borrowing has
resulted in a significant repertory of musical relationships and artistic statements. It has been established as a compositional technique and used in a variety ways, and has contributed to countless musical works throughout many genres. The contribution of musical borrowing has been of great significance in violin repertoire for a long time, and it is sure to continue to expand and enhance the repertoire.
BIBLIOGRAPHY


BIOGRAPHICAL SKETCH

Ji-Yeon Ryu

Ji-Yeon Ryu started playing the violin at the age of eight. Ryu has appeared throughout Germany, Spain, Japan, Thailand, South Korea, and the United States. She has claimed top prizes at such competitions as Kumho Prominent Young Artist Audition, Seoul Young Artist Ensemble Competition, Korean Music Journal Competition, Korean Art Development Concour, and the Doctoral Concerto Competition in Florida State University. Ryu has appeared as a soloist with the University Symphony Orchestra of Florida State University, Em-Youn Festival Ensemble, Millenium Ensemble and Seoul Art orchestras performing concertos by Bartók (No. 2), Vieuxtemps (No. 5), Vivaldi, and Bach. In addition, Ryu has been frequently in demand as a soloist and chamber musician at the Moritzburg Festival (Germany), Pacific Music Festival (Japan), Isang Yun International Music Festival (South Korea), Kumho Music Festival in South Korea, Denia Curs International de Musica (Spain), and Cha-am International Music Festival (Thailand). Ryu has recorded for Neo Musica, including a solo album *Melody for Violin* (2008) as well as *Essential Bach* (2008), and *Essential Beethoven* (2008).

A frequently sought-after orchestral violinist, Ryu has served as the concertmaster of Florida State University Symphony Orchestra and a guest concertmaster of Albany Symphony Orchestra (GA), and Inchoen Opera Orchestra. She has performed as an assistant concertmaster of the Northwest Florida Symphony and the Tallahassee Symphony Orchestra, and a guest assistant concertmaster of Pensacola Symphony Orchestra.

Ryu holds degrees from Seoul National University (BM) and the Eastman School of Music (MM). Her principal teachers have been Beth Newdome, Oleh Krysa, Zvi Zeitlin, Huang Bin, Min Kim, and Kang-Hoon Kim.