

2005

The Violin Sonata of Amy Beach

Yu-Hsien Judy Hung

Louisiana State University and Agricultural and Mechanical College

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THE *VIOLIN SONATA* OF AMY BEACH

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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May, 2005

DEDICATION

This monograph is dedicated to my beloved grandparents, Jin-Yi Hung and Yue-Lian Chang Hung.

ACKNOWLEDGEMENTS

I would like to thank my committee members who have provided support and direction throughout this project. They are Dr. Robert Peck, Professor Michael Gurt, Professor Kevork Mardirossian, Professor Julian Shew, and Dr. Katrina Powell.

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ABSTRACT

American composer and pianist Amy Marcy Cheney Beach -- Mrs. H. H. A. Beach (1867-1944) was born in Henniker, New Hampshire. She is recognized as the best American composer of her time. She was the first American woman to compose large-scale art music, and she was also a virtuosic pianist.

The *Sonata for Violin and Piano in A Minor*, Op. 34 (1896) is Beach's most representative chamber music work. It contains four movements, with Classical formal design, and expresses a style featured in late Romantic music. The *Violin Sonata* begins with a large, imposing movement, followed by a folk-like second movement. The expressive third movement contains Wagnerian infinite melody. The work ends with an energetic finale. Beach conveys intense feelings and emotions throughout the *Violin Sonata*, along with her phenomenal compositional technique.

The purpose of this monograph is to provide an historical, analytical, and stylistic study of Beach's *Violin Sonata*. Chapter 1 presents biographical information of Beach. Chapter 2 introduces Beach's violin and piano music and her major chamber music compositions. Chapter 3 provides historical reviews on the premiere performances of the *Violin Sonata* in the United States and Europe. Chapter 4 analyzes the *Violin Sonata* considering the following issues: formal structure, melodic and harmonic characteristics, the treatment of violin in combination with piano, and the idiomatic violin and piano writing. Chapter 5 is the conclusion. The catalog of Beach's music and her *Music's Ten Commandments As Given For Young Composers* is collected in the Appendices.

CHAPTER 1. LIFE AND MUSICAL DEVELOPMENT OF AMY BEACH

1.1 Amy Marcy Cheney, 1867-1885

American composer and pianist Amy Beach was born Amy Marcy Cheney in Henniker, New Hampshire, on September 5, 1867. She was the only child of Charles Abbott Cheney (1844-1895) and Clara Imogene Marcy (1846-1911). Charles Abbott Cheney was the owner of a paper-manufacturing mill, and Clara Imogene Marcy was an amateur singer and pianist; both were descendants of the colonial New England families.¹

Amy showed her musical talents very early. She composed her first music at the age of four; *Mamma's Waltz* (1872)² (Example 1) is one of the few early pieces still in print.³ Her mother wrote it down as she had played it.⁴ She composed it in her head without the piano, a practice she continued throughout her life.⁵ She had perfect pitch and was able to memorize and improvise tunes. According to her mother, Amy had synesthesia: an association of sound with

¹ Smith, Gail, ed., *The Life and Music of Amy Beach* (Pacific, MO.: Mel Bay Creative Keyboard Publications, 1992), 5.

² In this monograph, all the dates are date of composition.

³ *Mamma's Waltz* is preserved and in possession of the University of Missouri-Kansas City Library. A copy of the manuscript can be found at: <http://www.umkc.edu/lib/spec-col/amy-b.htm>.

⁴ Smith, 8.

⁵ Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 10.

colors (Table 1); the colors suggest mood and later helped to explain some of her compositional practices.⁶

Example 1. “Mamma’s Waltz,” copyist’s manuscript, mm. 1-35. (Used with permission of University of Missouri-Kansas City Libraries, Special Collections, and MacDowell Colony)



⁶ Ibid, 10.

Table 1. Amy Marcy Cheney's Color-Key Relationships.

Keys		Colors
Majors	Minors	
C		White
D \flat		Violet
E \flat		Pink
E		Yellow
G		Red
A \flat		Blue
A		Green
	F \sharp	Black
	G \sharp	Black

Amy began to take piano lessons with her mother at the age of six. At seven, she gave her first recital at the Unitarian Church in Chelsea, Massachusetts. The repertoire included Chopin, *Waltz*, Op. 18; Handel, *Harmonious Blacksmith*; Beethoven, *Sonata*, Op. 49, No. 1; and one of her own waltzes as the encore piece.

In 1875, the family moved to Boston, where Amy studied piano with Johann Ernst Perabo (1845-1920), a well-known concert pianist and pupil of Moscheles, Richter, Hauptmann, and

Reinecke. Later, Amy studied with Carl Baermann (1810-1885), a leading teacher in Boston and a pupil of Liszt. Two of the most distinguished teachers in Boston helped to prepare Amy for a professional career.⁷

She studied harmony and counterpoint with Junius Welch Hill,⁸ a professor at Wellesley College in Wellesley, Massachusetts. Interestingly, she learned orchestration and fugue on her own by translating the treatises written by Berlioz and Gevaert. Her first published composition was *The Rainy Day*, a setting of Longfellow's poem. The song was composed in 1880 after her visit to the poet and published in 1883.⁹

On October 27, 1883, Amy made her Boston debut as a pianist by performing Moscheles *Concerto in G Minor* and Chopin *Rondo in E♭ Major*. After her successful debut, she frequently performed with the Boston Symphony Orchestra until her marriage to Boston surgeon, Dr. Henry Harris Aubrey Beach.

⁷ Eden, Myrna G., *Energy and Individuality in the Art of Anna Huntington, Sculptor and Amy Beach, Composer* (Metuchen, NJ: Scarecrow Press, Inc., 1987), 39.

⁸ There are no exact dates of Junius Welch Hill documented. A brief biography of Junius Welch Hill can be found in Florence Converse's article *Wellesley College*: <http://www.ku.edu/carrie/specoll/AFS/library/Wellesley.html>

⁹ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musicians* (New York, Grove's Dictionaries Inc., 2001), s.v. "Amy Marcy Beach," by Adrienne Fried Block.

1.2 Mrs. Henry Harris Aubrey Beach, 1885-1911

In 1885 at the age of eighteen, Amy married forty-five year-old Dr. Henry Harris Aubrey Beach M.D. (1843-1910), of Boston; afterwards she signed all her works Mrs. H. H. A. Beach (Mrs. Henry Harris Aubrey Beach).¹⁰

Beach composed her first large work, the *Mass in E^b Major*, Op.5 in 1891. The *Mass* was composed for a vocal quartet, chorus, orchestra, and organ. According to the *New York Sun*, “Beach is the first woman in America to compose a work of so much power and beauty. Music Hall was packed, and the piece (*Mass*, Op. 5) scored a grand success.”¹¹

In 1892, Beach was commissioned to write *Festival Jubilate for Soli, Chorus, Orchestra and Organ*, Op. 17, for the dedication of the Women’s Building of the World’s Columbian Exposition in Chicago. The following year, she wrote the *Romance in A Major for Violin and Piano*, Op. 23, which was dedicated to Maud Powell (1867-1920), one of the most accomplished violinists in America at the time. Beach composed the *Gaelic Symphony*, Op. 32 in 1896, which premiered by Emil Paur conducting the Boston Symphony Orchestra. With this work, Beach’s position as one of the most important American composers of her time was confirmed.

¹⁰ Rose Marie Chisholm Flatt, *Chromaticism in Beach’s Quintet, Op. 67: Techniques of Analysis*. (M.M. thesis, Indiana University, 1981), 2-3.

¹¹ Jenkins, Walter S., *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*. (Michigan: Harmonie Park Press, 1994), 29.

Immediately after the completion of the *Gaelic Symphony*, the *Sonata for Piano and Violin in A Minor*, Op. 34 (1896) was also completed. It premiered on January 4, 1897, by violinist Franz Kneisel, with the composer at the piano. This *Violin Sonata* was also introduced to Europe. It was performed by Teresa Carreño and Carl Halir in Berlin; Eugène Ysaÿe and Raoul Pugno in Paris; and Sigmund Beel and Henry Bird in London. After the *Violin Sonata*, Beach composed *Three Pieces for Violin and Piano*, Op. 40 (1899), which were popular salon pieces throughout Beach's lifetime.

Piano Concerto in C# Minor, Op. 45 (1899), was Beach's last major orchestral work. It was dedicated to her good friend, Teresa Carreño (1853-1917), the Venezuelan pianist who introduced her *Violin Sonata* to Berlin. The *Piano Concerto* premiered on April 7, 1900 in Boston's Music Hall with Beach at the piano and Emil Paur conducting the Boston Symphony Orchestra.

Beach completed the *Variations on Balkan Themes*, Op. 60 in 1904, which was her first large-scale piano solo work. In the same year, the *Invocation for Violin and Piano*, Op. 55 was published. Beach's sole major chamber music work after the *Violin Sonata*, the *Piano Quintet in F# Minor*, Op. 67, was composed in 1908. The *Piano Quintet* premiered in Potter Hall, Boston on February 27, 1909, by the Hoffman Quartet with the composer at the piano.

Beach's compositions were mainly published by the Arthur P. Schmidt Company,¹² which was the first publisher to specialize in American music and to take the responsibility to develop an American school of composition.¹³

The Arthur P. Schmidt Company published the Boston-based composers beginning in 1880, which we now identify as the Second New England School,¹⁴ including Beach, George Whitefield Chadwick (1854-1931), Arthur Foote (1853-1937), Horatio Parker (1863-1919), and Arthur Whiting (1861-1936), as well as other composers like Edward MacDowell (1860-1908).¹⁵ The Arthur P. Schmidt Company was Beach's exclusive publisher during her years of marriage (1885-1911); the *Mass in E♭*, Op. 5; the *Gaelic Symphony*, Op. 32; the *Sonata for Violin and Piano*, Op. 34; the *Piano Concerto*, Op. 45; the *Piano Quintet*, Op. 67; and a large number of choral works were published during this time.¹⁶ The relationship between Beach and the Arthur P. Schmidt Company was one of the longest lasting and most thoroughly documented.¹⁷

¹² Arthur Paul Schmidt (1846-1921), American music publisher.

¹³ Adrienne Fried Block, "Arthur P. Schmidt, Music Publisher and Champion of American Women Composers," *The Musical Woman* 2 (1984-85): 145.

¹⁴ Ibid, 145. The First New England School are the singing-master composers such as Billings, Holden, Belcher, Swan and Kimball, who are active in Massachusetts, New Hampshire and Maine during the late 18th century.

¹⁵ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musicians* (New York: Grove's Dictionaries Inc., 2001), s.v. "Arthur Paul Schmidt," by Wilma Reid Cipolla.

¹⁶ Ibid, 160.

¹⁷ Block, 159. Beach began to compose almost as an infant and continued almost to her death in 1944. The correspondence it generated is important as a source of information on both Beach's life and works and Schmidt's methods and musical concerns.

1.3 After Her Husband's Death, 1911-1936

On April 25, 1910, Dr. Beach was injured while falling down a flight of steps and never fully recovered;¹⁸ on June 28, 1910, he passed away at the age of sixty-three. Beach's mother also died on February 18, 1911. Beach lost the two most important people of her life in her most active period, forcing her to learn to live without the guidance and support of her mother and husband.

On September 5, 1911, Beach sailed to Europe, where she began a new life. Her European debut took place on October 28, 1911, in Dresden, where she performed her *Violin Sonata*.¹⁹ From 1911-1914, she toured Munich, Berlin, Rome, Dresden, Scandinavian countries, Leipzig, and Hamburg, where she mainly performed her *Piano Concerto*, *Piano Quintet*, and *Violin Sonata*. She played her *Piano Concerto* with orchestras in Hamburg, Leipzig, and the Berlin Philharmonic. Orchestras in Hamburg and Leipzig performed her *Gaelic Symphony*.

At the end of June 1914, World War I commenced in Europe. Beach sailed back to the United States on one of the last boats headed for America.²⁰ After returning to America, she toured the States, establishing her career as both composer and pianist. *Theme and Variations for*

¹⁸ According to Jenkins, Dr. Beach stepped unaware onto a steep flight of back stairs used primarily by the house servants; the doctor plunged to the bottom and was badly injured.

¹⁹ Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 183.

²⁰ Jenkins, 77.

Flute and String Quartet, Op. 80 (1920) was the representative work in this period. It was commissioned and dedicated to the Chamber Music Society of San Francisco.

Beach's contemporary, Edward Alexander MacDowell, was also a successful concert pianist and composer. Recognized as America's best-known composer both at home and abroad, MacDowell particularly acclaimed for his piano concertos and evocative piano miniatures.²¹ He studied in Europe for several years and moved to Boston in 1888. There is no evidence that MacDowell and Beach were close personal friends. There is evidence, however, that they knew each other's work and admired it.²²

After MacDowell's death in 1908, MacDowell's widow and former pupil, pianist Marian Nevins MacDowell (1857–1956), established the MacDowell Colony in Peterborough, New Hampshire. The MacDowell Colony is a working retreat for composers, writers, visual artists, filmmakers, and architects.²³ Beach took an important role in the MacDowell Colony from 1921.

²¹ Stanley Sadie and John Tyrrell, ed., *The New Grove Dictionary of Music and Musicians*. (New York, Grove's Dictionaries, Inc., 2001), s.v. "Edward Alexander MacDowell," by Dolores Pesce.

²² Jenkins, 84.

²³ According to the article of Arnold Schwab and David Macy in *The New Grove Dictionary of Music and Musicians*, the MacDowell Colony was founded in 1907 and built around the summer home of the composer MacDowell. It was managed by his widow, Marian Nevins MacDowell, who helped support the colony by performing her husband's music throughout the USA until 1946.

Beach produced many compositions while in the MacDowell Colony: *Suite for Two Pianos*, Op. 104 (1921), based on old Irish melodies; *Te Deum in F for Mixed or Men's Voices*, Op. 84 (1922); Christmas carol anthem *Constant Christmas*, Op. 95 (1922); cantata *Peter Pan*, Op. 101 (1923); *Benedictus es Domine and Benedictus*, Op. 103 (1924); piano piece inspired by Alexander's art studio at the McDowell Colony *Old Chapel in the Moonlight*, Op. 106 (1924); cantata *Canticle of the Sun*, Op. 123 (1925), for mixed voices and solo quartet, with either orchestral or piano accompaniment; one movement *String Quartet*, Op. 89 (1929); and one-act opera *Cabildo*, Op. 149 (1932), based on the libretto of Nan Bagby Stephens. *Cabildo* did not premiere until 1945, after Beach's death.

1.4 Late Years, 1936-1944

Due to health problems, the number of new compositions decreased during Beach's later years; however, some of her major works were revised. The *Variations on Balkan Themes* was revised and published in 1936. The revised version is significantly shorter than the original version of 1904. A two-piano version of the *Variations on Balkan Themes* was completed and published in 1942. In addition, Beach completed five piano *Improvisations*, Op. 148 (1938) and the *Trio for Piano, Violin, and Cello*, Op. 150 (1938). The *Piano Trio* was her last major chamber music composition.

The Phillips Memorial Gallery celebrated Beach's 75th birthday anniversary with two concerts featuring her music (Example 2) on November 27-28, 1942, in Washington, D.C. The two concerts were the highlight of Beach's late years, even though she was forced to decline because of doctor's orders the invitations to be present for the occasions. However, a scrapbook of programs and clippings was presented to her afterwards.²⁴

Example 2. Programs for 75th Birthday Celebration of Amy Beach, November, 27-28, 1942, Phillips Memorial Gallery, Washington, D.C. (Used by permission of Special Collections, University of New Hampshire Library, Durham)

75th BIRTHDAY ANNIVERSARY CELEBRATION

FRIDAY
November 27, 1942, 8.30 p. m.

PROGRAM

SONATA op. 34 for Violin and Piano
Allegro Moderato — Scherzo
Largo con dolore — Allegro con fuoco

SONGS for Baritone
a) Across the World
b) My Star
c) The Wandering Knight

THEME and VARIATIONS for Flute and Strings
Theme—Lento di molto — L'istesso tempo
Allegro giusto — Quasi Valsez lento
Largo di molto — Presto leggiero
Allegro giocoso — Tempo di Tema
...First Performance in Washington

VARIATIONS on BALKAN THEMES for Piano
Adagio malinconico — Più mosso — Maestoso
Allegro ma non troppo — Andante alla Barcarola
Largo con espressione — Poco più mosso
Quasi Fantasia — Allegro all'Ongarese
Vivace — Valse lento — Con Vigore
Allegretto — Marcia funebre
First Performance in Washington

SONGS for Soprano and Piano
a) STELLA VIATORIS } (Violin, cello obbligato)
b) MIRAGE
c) RENDEZVOUS (violin obbligato)

ARTISTS:

Mme JULIA ELBOGEN, pianist
BERNICE RICKMAN GORDON, soprano
ELENA de SAYN, violinist
WILLIAM LEACH, baritone
KENTON F. TERRY, flutist

SAYN STRING QUARTET

Elena de Sayn } violinists
Myron Kahn }
Louise Ehrman, violoncellist
Harold Niessenson, violist

SATURDAY
November 28, 1942, 8.30 p. m.

PROGRAM

TRIO op. 150 for Piano, Violin and Cello
Allegro — Lento espressivo
Presto — Tempo primo — Allegro con brio
First Performance in Washington

ROMANCE op. 23 for Violin and Piano

STRING QUARTET op. 79 in one movement
Grave — Allegro molto
Manuscript First Performance

SONGS for Soprano
a) I Sent My Heart Up to Thee
b) Ecstasy (words by Mrs. H. H. A. Beach)
c) June

QUINTET for Piano and Strings
Adagio — Allegro moderato
Adagio espressivo — Allegro agitato, Presto

ARTISTS:

Mme JULIA ELBOGEN, pianist
ELENA de SAYN, violinist
BERNICE RICKMAN GORDON, soprano
LOUISE EHRLMAN, cellist

SAYN STRING QUARTET

Elena de Sayn } violinists
Myron Kahn }
Louise Ehrman, violoncellist
Harold Niessenson, violist

Mrs. H. H. A. Beach is a native of New Hampshire. At the age of 4 she displayed a precocious gift for music. Not unlike Mozart, she began to compose at 5 when she made her debut as pianist-prodigae. At 17 she appeared as soloist with the Boston Symphony Orchestra and played extensively thereafter in concerts and with orchestras on both sides of the Atlantic. Her compositions, featured on these programs, received world wide acclaim having been performed by famous European and American artists. She is considered to be the greatest woman composer in the world.

PHILLIPS MEMORIAL GALLERY
1600 Twenty First Street, N. W.
Washington, D. C.

²⁴ Jenkins, 158.

Beach died of heart failure on December 27, 1944, at age seventy-seven in New York City. She left hundreds of compositions. In her will, she left the rights to her music to the MacDowell Colony, which continues to receive royalties from her many compositions.²⁵

Beach succeeded not only as the first American-trained concert pianist, but also as the first American woman who composed large-scale art music.

²⁵ University of New Hampshire, "Mrs. H. H. A. Beach Collection," Accessed October 2, 2004.
<http://www.izaak.unh.edu/exhibits/beach/>

CHAPTER 2. CHAMBER MUSIC COMPOSITIONS AND COMPOSITIONAL STYLE OF AMY BEACH

Beach's chamber music compositions constitute an important category amongst her works.

They comprise some of her most effective instrumental writings¹ and can be divided into four parts (Table 2). This chapter discusses Beach's chamber music works for violin and piano other than the *Violin Sonata* and her major chamber music works.

2.1 Music for Violin and Piano

In addition to the *Sonata for Violin and Piano*, Op. 34 (1896), Beach's compositions for solo violin with piano accompaniment include *Romance*, Op. 23 (1893); *Three Pieces for Violin and Piano*, Op. 40 (1898); and *Invocation*, Op. 55 (1904).²

These works represent Beach's early writing style. The themes always vary when they return. The middle section is usually more chromatic, and various harmonies build over the pedal points. The piano's repeated chords enhance the violin's melodies reaching to the climax of the music. In addition, the minor key pieces always modulate to major keys at the end finishing the works in parallel major keys. Like many of Beach's vocal works, the music for violin and piano represents her approach in extended and expressive melodies.

¹ Piscitelli, Felicia Ann, *The Chamber Music of Mrs. H. H. A. Beach* (M. M. thesis, University of New Mexico, 1983), v.

² Piscitelli, 11.

Table 2. Beach's Chamber Music Compositions³

1. Works for Violin and Piano

Romance, Op. 23

Sonata for Violin and Piano in A minor, Op. 34

Three Pieces for Violin and Piano, Op. 40

Invocation, Op. 55

2. The Four-Hand Piano Works

Summer Dreams, Op. 47

Variations on Balkan Themes, Op. 60

Suite for Two Pianos Founded upon Old Irish Melodies, Op. 104

3. Major Chamber Music Works

Quintet for Piano and Strings, Op. 67

Theme and Variations for Flute and String Quartet, Op. 80

String Quartet, Op. 89

Trio for Violin, Cello, and Piano, Op. 150

4. Miscellaneous Short Works from the Composer's Late Years

Caprice for Flute, Cello, and Piano

Two Songs for Voice, Violin, Cello, and Piano, Op. 100

Pastorale for Woodwind Quintet, Op. 151

2.1.1 *Romance*, Op. 23

Romance, Op. 23 was Beach's earliest composition for violin and piano. It was dedicated to the distinguished American violinist Maud Powell. The Arthur P. Schmidt Company published the work in 1893. Powell and the composer premiered the piece at the World's Columbian Exposition in Chicago in the same year.

³ The table is based on Ann Piscitelli's *The Chamber Music of Mrs. H. H. A. Beach* (M. M. thesis, University of New Mexico, 1983).

Written in A major and marked *Andante espressivo*, *Romance* is in ternary form. The work begins with a four-measure piano introduction with a thematic fragment. The violin joins in measure 5 and announces the theme. The A section is in a song-like texture.

While the violin plays the main theme, the piano accompanies with syncopated figures, occasionally presenting supporting and counter-melodies. The theme comes back in measure 13 but varies (Example 3).

After a four-measure piano interlude, the *animato* B section starts in measure 33. The B section is highly chromatic. The violin plays a new theme containing dotted rhythms and the piano accompanies with non-legato chords. The piano's non-legato chords are built above the chromatics and create various harmonies. The main theme in the A section and a new theme in the B section modulate and alternate.

Marked *a tempo*, the recapitulation section appears in measure 79 in A major. The violin continues to play the main theme; however, instead of syncopated figures, the piano accompaniment now switches to non-legato eighth-note chords, which will later shift to triplets. In measure 96, the music reaches its climax, where Beach uses massive chords in the piano to support the violin's passionate melody. A coda begins in measure 105 in the piano. The piece ends tranquilly in the tonic key.

Example 3: *Romance*, mm. 1-15.

Andante espressivo

Violin

Piano

pp Thematic Fragment

Violin: Theme

pp

Tonic Pedal

Piano: Supporting Melodies

Violin: Theme (Varied)

Piano: Counter Melodies

2.1.2 *Three Pieces for Violin and Piano, Op.40*

Published by the Arthur P. Schmidt Company in 1898, *Three Pieces for Violin and Piano, Op.40* comprises respectively “*La Captive*,” “*Berceuse*,” and “*Mazurka*.” They may be performed as a set or separately. *Berceuse* is frequently programmed without the other two.⁴

Written after the *Violin Sonata*, *Three Pieces for Violin and Piano, Op.40* involve various violin techniques in each piece. *La Captive* is written for the violin’s G-string; it ends with the violin playing harmonics. *Berceuse* requires the violin’s to play *legato*. In *Mazurka*, Beach applies *spiccato* in the middle section and the piece ends with *pizzicato*.

***La Captive*.** This is a short 27-measure piece. It is played on the violin’s G-string with piano accompaniment. The work is in G minor and in binary form, marked *Largo con molto espressione*.

The piano begins the piece with a two-measure introduction. In the A section, the violin plays the melody and the piano accompaniment is based on rolling chords and counter-melodies. The B section starts in measure 11 with more contrapuntal writing between the two instruments. The coda begins in measure 19, where the thematic fragments of the A section return. The music

⁴ Brown, Jeanell Wise, *Amy Beach and Her Chamber Music: Biography, Documents, Style* (Metuchen, NJ: Scarecrow Press, Inc., 1994), 188.

modulates to G major in measure 23 and the violin plays the harmonics (Example 4). The piece ends peacefully in the parallel major key.

Example 4: *La Captive*, mm. 18-26.

Coda:

Piano: Thematic Fragments of the A section Violin: Theme (Augmentation)

18 12.

23

Violin: Harmonics

dolcissimo

pp sempre

morendo

Key: G major

***Berceuse*.** This piece is in D major and in ternary form, marked *Andantino con molto tenerezza*. “Berceuse” is a gentle song intended for lulling young children to sleep. The characteristics of a standard “Berceuse” are the following: compound time, tonic and dominant

harmonies building over a tonic pedal bass, a soft dynamic level, and an expanded coda. Chopin, Liszt, and Gounod all composed standard *Berceuses*.⁵

In Beach's *Berceuse* for violin and piano, the violin and piano converse throughout the piece. The piano introduction builds over the tonic pedal. The violin plays the theme in measure 5, which is imitated in the piano part (Example 5).

The B section starts in measure 21 in the minor mode. The piano takes over the theme in measure 29 in dominant harmony over the tonic pedal. After the *ritardando*, the A section returns and varies. A lengthy coda begins in measure 53 with thematic fragments in both violin and piano parts. The piece ends quietly in tonic key.

Beach's *Berceuse* for violin and piano follows the traditional "Berceuse" compositional styles: the piano accompaniment is over the tonic pedal most of the time; the violin is muted to maintain the quiet dynamic level. A lengthy coda finishes the music. The piece is not in compound time; however, the compound time feeling is accomplished by a swinging 3/4 meter. From *Berceuse*, we can find Beach's compositional style to be fairly conventional.

Mazurka. The longest piece among the three, *Mazurka*, is in F \sharp minor and in ternary form, marked *Allegretto à capriccio*. A piano introduction begins the piece, but the key is not clear until the leading tone resolves in the tonic in measure 5. In measure 5, the violin plays the theme,

⁵ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musicians* (New York, Grove's Dictionaries Inc., 2001), s.v. "Berceuse," by Kenneth L. Hamilton.

Example 5: *Berceuse*, mm. 1-14.

Piano introduction: builds over the tonic pedal

Andantino con molto tenerezza

Violin

Piano

con sordino

pp

Theme: builds over the tonic pedal and converses between the two instruments

5

dolce

pp

simile

10

dim.

pp

[v]

which is built over the piano's tonic pedal. Like a typical "Mazurka," the accent shifts to the weak beats of the bar within a triple meter (Example 6).⁶

⁶ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musician* (New York, Grove's Dictionaries Inc., 2001), s.v. "Mazurka," by Stephen Downes.

Example 6: *Marzuka*, mm. 1-15.

Allegretto à capriccio

Violin

Piano

p

2nd beat accent

pp

Tonic Pedal

6

poco cresc.

Tonic Pedal

11

dim.

marcato

cresc.

cresc.

f

The B section begins in measure 53, where the tempo changes to *Più mosso* while the key shifts to the relative major. The violin plays ascending and descending scale-wise eighth notes with the *spiccato* stroke in the B section. After the *ritenuto molto*, the A' section enters in measure 69, where the theme is played between the two instruments and it is more contrapuntal

than the A section. The piece ends quietly in F \sharp major with *pizzicato* in the violin and *staccato* in the piano.

2.1.3 *Invocation*, Op. 55

“Invocation” is a prayer or other formula used in invoking, as at the opening of a religious service.⁷ Beach’s *Invocation*, Op. 55 was published by the Arthur P. Schmidt Company in 1904. The piece is in A \flat major and in strophic form, marked *Adagio con elevazione*. Both strophes begin with a piano introduction. After the piano introduction, the violin plays lyrical melodies and the piano accompanies with eighth-note figures and stating counter-melodies.

The second strophe is expanded, the theme is developed, and the piano accompaniment has changed to repeated eighth-note chords. The climax is building from measure 43 with massive chords and arrives *ff* in measure 45. The coda begins with *più tranquillo* in measure 49. The opening theme of measure 5 returns in the coda an octave lower in the violin and the piano accompanies it over the tonic pedal. The piece ends softly in the higher register (Example 7).

2.2 Major Chamber Compositions

Besides the *Sonata for Violin and Piano*, Op. 34, Beach’s major chamber works are *Quintet for Piano and Strings*, Op. 67 (1908); *Theme and Variations for Flute and String Quartet*, Op. 80 (1916); *String Quartet*, Op. 89 (1929); and *Trio for Violin, Cello, and Piano*, Op. 150 (1938).

⁷ Dictionary.com, “Invocation,” Accessed 25 October, 2004.
<http://dictionary.reference.com/search?q=invocation>

Example 7: Invocation, mm. 48-57.

Coda: Thematic materials of measure 5 return in
an octave lower in the violin part

48 *più tranquillo*
con molto espressione
più tranquillo
pp
Piano: Tonic Pedal

51 *più dim.* *pp*
più dim.

54 *rall.* *ppp* *rall.* 3 3 3
* 3 *

Like the *Violin Sonata*, Beach's major chamber music works are large-scale, written in traditional forms, and in the style of the late Romantic period. They represent her mature music writing. In these works, Beach makes great deals of chromaticism, folk materials, cyclic forms,

and impressionist harmonies. They comprise her early writing style with 20th century modernism.⁸

2.2.1 *Quintet for Piano and Strings, Op. 67*

Published in 1909 by the Arthur P. Schmidt Company, the *Quintet*, Op. 67 is composed for piano, two violins, viola, and cello. The work is in F \sharp minor; according to Beach's "color and key relationships," it belongs to the "black" key, which demonstrates the mysterious and dark mood of the *Piano Quintet*.

The three movements are based on conventional forms. The *Piano Quintet* ends in the parallel major key. Beach uses the cyclic form in the work. The introduction and theme I materials of the first movement return in the last movement. The *Piano Quintet* is highly chromatic and is written in the style of Strauss and Wagner.

I. *Adagio/Allegro moderato*. The first movement is in sonata allegro form. It begins with an *Adagio* introduction, which is highly chromatic. The strings begin the piece by playing unison F \sharp , and the piano then joins with arpeggio figures showing descending chromatics (C-B-A \sharp -A) in the basses. In measure 8, the strings play a unison melody based on a descending chromatic scale (F \sharp -E \sharp -E...etc.). The *Adagio* ends on a half cadence (Example 8).

⁸ Adrenne Fried Block, "Amy Beach's Quartet on Inuit Themes," *Music of the United States of America*, Volume 3 (1994): xxxi

Example 8: *Quintet for Piano and Strings*, Op. 67, mm. 1-24.

Adagio.

Violino I.

Violino II.

Viola.

Violoncello.

Adagio. (♩ : 66)

PIANO.

Piano: Descending Chromatic Bases

Strings: Descending Chromatics

rit. a tempo

cresc. molto a tempo dim.

ppp

una corda

pp legatissimo

Dominant Pedal: Half Cadence

The piano begins *Allegro moderato* in measure 25. The chromatic theme I is introduced by the first violin in measure 27. The lyrical theme II begins in measure 72 in the strings. The development section starts in measure 132, where the introduction, theme I, and theme II materials vary and modulate. The recapitulation arrives in measure 215 stating theme II. The introduction and theme I materials return at the end, finishing the movement in the tonic key.

II. *Adagio espressivo*. The second movement is in a ternary form. The meter alternates frequently between 4/4 and 6/4 in this movement. In the A section, the theme is in D[♯] major, introduced by muted strings in the beginning and taken over by the piano in measure 9. It is in inversion in the cello and modulates to C[♯] minor in measure 17. The theme shifts to E major in measure 25, played by the second violin and later both violins.

The B section begins in measure 35. The cello plays the theme with the strings' syncopated accompaniment. The theme in the B section is constantly modulated and is imitated by every instrument. The theme is transformed in a piano interlude commences in measure 76. The strings join in measure 90 and conclude the B section.

The A' section starts in measure 95. Theme I comes back but varies. The section is highly chromatic and contains rich triplet figures and cross-rhythms. The intensity is built towards the coda in measure 114. Both themes modify over the tonic pedal in the coda. The movement ends peacefully in the tonic key.

III. *Allegro agitato*. The final movement is in F \sharp minor and in sonata form. An introduction containing rapid scale passages begins the movement. Theme I arrives in measure 13 comprising of an interval of augmented seconds, which creates an exotic flavor to the theme. The viola announces the chromatic theme II in A major in measure 56.

The development starts in measure 132, where the introduction, theme I, and theme II materials modify and change keys. A fugal imitation in tremolo figures based on theme I originates in the cello in measure 176. A *sforzando* and *fortissimo* diminished seventh chord in measure 206 concludes the fugal imitation. After a grand pause, the *Adagio* introduction of the first movement returns in measure 208, where the recapitulation begins.

Theme II arrives and develops in measure 232 after the *Adagio*. A *Presto* coda consisting of theme I fragments in tremolo figures comes in measure 311. Theme I of the first movement returns in augmentation over the F \sharp pedal at the end of the movement. The *Quintet* finishes on a triumphant F \sharp major chord.

2.2.2 Theme and Variations for Flute and String Quartet, Op. 80

Beach completed *Theme and Variations for Flute and String Quartet, Op. 80* in July, 1916. It was commissioned by the Chamber Music Society of San Francisco, which also gave the premiere on September 28, 1916. The theme for the piece is from Beach's own part song for women's voices on an unknown poem, *An Indian Lullaby*, Op. 57, No. 3 (Example 9):

Sleep in the forest bed, where silent falls the tread,
on the needles soft and deep, of the pine.
Rest in thy perfect dream, lullaby the falling stream,
and the long hushing song, of the pine.
Send, mighty spirit kind, send not the rushing wind,
send a gentle slumber song, to the pine.
Breath fragrant as the rose.
From the tasseled branches blow.
Softly breath upon my child, mother pine.

Example 9: *An Indian Lullaby*, mm. 1-4.

The musical score for 'An Indian Lullaby' by John R. Beach, measures 1-4. The score is for Soprano I, Soprano II, Alto I, Alto II, and Accompaniment. The tempo is 'Andante quasi Adagio' and the dynamics are 'pp' (pianissimo). The lyrics are: 'Sleep in thy forest bed, Where silent falls the tread, On the needles soft and deep, of the pine. Rest in thy perfect dream, lullaby the falling stream, and the long hushing song, of the pine. Send, mighty spirit kind, send not the rushing wind, send a gentle slumber song, to the pine. Breath fragrant as the rose. From the tasseled branches blow. Softly breath upon my child, mother pine.'

The principal theme is in A minor and is entitled *Lento di molto, sempre espressivo*, stated in slow 9/8 time. Beach maintains the four-voice setting of the part song, distributing it to the string quartet without the flute. The first violin contains the original melody; however, Beach adds contrapuntal writing in the other string parts (Example 10).

Example 10: *Theme and Variations for Flute and String Quartet*, theme: mm. 1-4.

The image shows the musical score for the Theme of 'Theme and Variations for Flute and String Quartet'. The title 'Theme' is centered at the top, followed by the tempo and mood instruction 'Lento di molto, sempre espressivo (♩ = 48)'. The score is written for five instruments: Flute, Violin I, Violin II, Viola, and Violoncello. The Flute part is a whole rest. Violin I is marked *pp dolce cantando* and plays a melodic line. Violin II is marked *mp* and plays a rhythmic accompaniment. Viola is marked *mp* and plays a rhythmic accompaniment. Violoncello is marked *pp* and plays a rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

The flute enters at the beginning of variation I, playing a cadenza. The cadenza contains augmented second intervals, which gives the cadenza an exotic sound (Example 11). The string quartet enters in measure 5 playing a variation of the theme, where the flute and the strings emerged.

Variation II is in 2/4 time, entitled *Allegro giusto*. Variation II is written in fugal style. The fugal subject and the counter subject blend and integrate from the beginning. The sequential scale-wise fugal subject is played in order by the second violin, the first violin, the cello, and the flute. The counter subject is a rhythm of two sixteenth notes on a weak subdivision followed by two eighth notes.⁹ An ascending chromatic scale with an effective dynamic range from *piano* to *sforzando* ends variation II.

⁹ Piscitelli, Felicia Ann, *The Chamber Music of Mrs. H. H. A. Beach* (M. M. thesis, University of New Mexico, 1983), 46.

Example 11: *Theme and Variations for Flute and String Quartet*, var, I: mm. 1-10.

Variation I
L'istesso tempo (♩ = 48)

Variation III is in 6/8 time, entitled *Andantino con morbidezza (quasi Valzer lento)*. The strings play a chromatic variation, while the flute plays the cadenza materials of variation I.

Variation III ends on an A major triad.

Variation IV is in F# minor, entitled *Presto leggiero*, stated in 3/8 time. The strings play sequential triplet figures in variation IV, while the flute states the theme.

Modulating to F \sharp major, variation V is in common time and entitled *Largo di molto, con grand' espressione*. The cello plays a chromatic theme with triplet rhythms in a high register. The second violin joins in and states the theme in inversion in measure 5. In the middle of the variation, the strings play the syncopated figures. Beach uses cyclic form in this variation. Variation IV materials return in measure 71. It is in F \sharp minor, entitled *Presto leggiero*, stated in 3/8 time. Variation V ends on a coda comprising of the opening materials of variation I.

Like variation II, variation VI is also a fugue. The cello begins the imitation, which is then answered by the viola, the second violin, the first violin, and lastly the flute. The fugal theme appears in augmentation in the flute part from mm. 45 to 77. The sixteenth notes build up the musical intensity before the *Tempo del Tema*. Beach applies cyclic form at the end, finishing the piece with the main theme and the flute cadenza.

2.2.3 String Quartet, Op. 89

Beach began the draft of the *String Quartet* during her first year at the MacDowell Colony in 1921. The final version of the *String Quartet* was completed in 1929. The *String Quartet* has never been published. The manuscript is currently preserved in the special collections library of the University of New Hampshire at Durham.

The *String Quartet* contains three sections: *Grave-Più animato*, *Allegro Molto*, and the return of *Grave*. Beach applies Alaskan Eskimo melodies in the *String Quartet*. Her treatment of

dissonance, chromaticism, and linear design in the quartet is similar to the third movement of the *Violin Sonata*.¹⁰ It is a work comprising of her early writing style and 20th century modernism.¹¹

Grave-Più animato. The *String Quartet* begins with a diminished seventh chord resolving to a diminished triad, which is followed by an augmented triad resolving to a seventh chord. The first violin next plays an ascending chromatic scale, while the cello plays a descending chromatic scale. Both the second violin and the viola move in half-steps (Example 12).

After the highly chromatic opening, the key changes to G minor, and the solo viola states theme I. At the end of the viola solo, a rhythmic motive of a dotted eighth-note and a sixteenth-note connects to theme II in measure 20. Theme II originates in the cello, and later is taken over by the first violin.

Both theme I and theme II develop in the *Più animato* in measure 48, where the key modulates to G \flat major. Theme II comes back stated by the cello at the end of the *Grave* section. The viola solo restates theme I concluding the *Grave* section.

Allegro Molto. The meter changes from 4/4 time to 6/8 time in the *Allegro Molto* section. Three shocking *fortissimo* chords initiate the section. A motivic rhythm of three eighth notes that contains minor second intervals predicts the commencement of theme III. Theme III arrives in

¹⁰ Adrenne Fried Block, "Amy Beach's Quartet on Inuit Themes," *Music of the United States of America*, Volume 3 (1994): xxxi.

¹¹ Ibid, xxxi

Example 12: *String Quartet*, mm. 1-14. (Used by permission of Special Collections, University of New Hampshire Library, Durham.)

Grave. *Quartet for strings.* *Mrs. H. A. Beach*

Violin I
Violin II
Viola
Cello

pp

p

p

measure 84. In measure 129, the meter changes to 2/4 time, where the theme I motive, theme II, and theme III materials are combined and begin a dialogue. The key is G \sharp minor in measure 166; theme II and theme III components merge and develop here. In measure 211, theme II is in augmentation played by the first violin. Modulating to A minor, the theme I motive, theme II, and theme III materials blend in measure 223.

A fugue begins in measure 263, where the meter changes back to 6/8 time. The viola introduces the fugal subject, which is a combination of the three themes. The fugal subject is later played by the second violin, the first violin, and the cello. Theme III materials appear in measure 305. In measure 331, the time signature changes to 2/4; the materials of measure 226 return. Measure 352 is a variation of measure 175; however, theme II is fragmented in measure 352. The *Allegro Molto* section ends with the shocking *sforzando* chords. The strings' *pizzicato* chord ends the section.

Grave. The introduction materials return in measure 394. The viola solo plays theme I in measure 409. The *String Quartet* ends calmly with theme II in augmentation.

2.2.4 Trio for Violin, Cello, and Piano, Op. 150

The *Piano Trio* is Beach's last major chamber music composition. She completed it in 1938. The Composers Press, Inc. published the work in 1939. The *Piano Trio* contains impressionistic

harmony; however, it is distinctly tonal.¹² The three movements are based on traditional forms.

Beach uses an Eskimo melody in the second and third movements. The *Piano Trio* is in A minor and ends in the parallel major key.

I. *Allegro*. The *Piano Trio* begins with the piano's dissonant, arpeggiated, and ascending figures, which recall the Impressionistic harmony (Example 13). The cello enters in measure 3 stating theme I. The violin joins in measure 21 playing a descending scale, which is paralleled in the notes of the piano.¹³ The violin announces theme II in measure 43. In measure 59, the cello and the piano play theme II, and the violin joins and plays a counter melody in measure 61.

Example 13: *Trio*, mov. I: mm. 1-2.

The image shows a musical score for the first two measures of the Trio movement. It features three staves: Violin, Cello, and Piano. The tempo is marked 'Allegro'. The Piano part begins with a dissonant, arpeggiated, and ascending figure, marked 'ppp' and 'con due pedale'. The Cello and Violin parts are shown as whole rests in the first measure, indicating they enter in the second measure. The Piano part continues with a descending scale in the second measure, which is paralleled by the Violin's descending scale.

¹² Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 272.

¹³ Brown, 259.

A short development section begins in measure 75 while the piano reverts to the dissonant, arpeggiated, ascending figure. The music reaches its climax in the *Più agitato* section in measure 82. The recapitulation entitled *Maestoso* arrives in measure 91. Theme I is declared in unison by both the violin and the cello. The violin and the piano signal the arrival of theme II in measure 119. A coda commences in measure 143. The bass notes in the piano establish an ascending scale reaching the A major triad at the end of the movement.

II. *Lento espressivo*. The second movement is written in F \sharp minor and in ternary form. Like the form Beach creates in the *Gaelic* Symphony, the scherzo section in duple meter is embedded between lyrical outer sections.¹⁴ The movement begins with an introduction played by the violin and the cello. The piano enters at the second measure. In the A section, the meter alternates frequently between 6/8 and 9/8. The theme is given to the cello in measure 7 and the violin plays the theme later in measure 19. The A section ends in F \sharp major.

The B section begins in measure 33. It is in 2/4 time and marked *Presto* (Example 14). The theme is based on a folksong, which is Beach's own setting of the Inuit song *The Returning Hunter*, from her piano suite *Eskimos*, Op. 64. In the B section, the theme is treated imitatively.

¹⁴ Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 272.

Tempo I in measure 152 brings back the A section. The A' section is condensed. The movement ends with a *Presto* coda based on *The Returning Hunter*.¹⁵

Example 14: Trio, mov. II: mm. 30-42.

The musical score for Example 14, Trio, movement II, measures 30-42, is presented in four staves. The key signature is A major (three sharps) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a 'Ped.' (pedal) marking. The tempo changes from 'molto rit.' to 'Presto' in measure 38. The dynamics include 'molto rit.', 'Presto', 'lunga', and 'pp'.

III. Allegro con brio. The third movement is in A major. It is in sonata form without a development. The movement begins with tremolos in the piano and *staccato* eighth-note figures.

¹⁵ Ibid.

The strings in measure 5 play the syncopated, folksong-oriented theme I (Example 15). The piano plays theme I in measure 13, and the strings go along with the *staccato* eighth-note figure.

Meno mosso in measure 44 features theme II, which is in D \flat major. The *staccato* eighth-note figure of theme I is recalled in the piano in measure 47. A remembrance of theme I appears in measure 60, and later at 75.

Example 15: *Trio*, mov. III: mm. 1-9.

The musical score for Example 15, *Trio*, movement III, measures 1-9, is presented in three systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked *Allegro con brio*. The first system shows the strings playing a syncopated eighth-note theme in measures 1-4, and the piano playing the same theme in measures 5-8. The piano part is marked *pp* (pianissimo). The second system shows the piano playing the theme in measures 9-12, marked *pp*, and the strings playing a *staccato* eighth-note figure in measures 13-16, marked *leggerissimo* and *simile*. The third system shows the piano playing the theme in measures 17-20, marked *cresc.*, and the strings playing a *staccato* eighth-note figure in measures 21-24, marked *cresc.*. The piano part also includes a *cresc.* marking in measures 21-24.

The recapitulation arrives in measure 84. The piano enunciates a *Maestoso* version of theme II in measure 119. The coda in measure 134 grounds on theme I fragments. The movement ends with majestic A major chords.

CHAPTER 3. HISTORICAL OVERVIEW OF THE *SONATA FOR VIOLIN AND PIANO IN A MINOR, OP. 34*

Gaelic Symphony (1896) confirmed Beach's position as the foremost American woman composer of her time. After the completion of the *Gaelic Symphony*, Beach completed the *Sonata for Violin and Piano in A minor*, Op. 34, in six weeks. On January 4, 1897, the *Violin Sonata* was first performed by violinist Franz Kneisel and Beach during Kneisel Quartet's twelfth season at Association Hall in Boston. In the *Morning Journal*, January 5, 1897, Mr. C. L. Capen describes the sonata as "an eminently sincere, spontaneous and able work, and one that bears the stamp of originality, as well as scholarship of surpassing merit."¹ Two months later, the *Violin Sonata* was repeated in Boston by Kneisel and Beach at the New England Conservatory of Music. The Boston performance of the manuscript was given a lengthy review:²

The first movement, in good sonata allegro form, has a stern and majestic chief theme, and a subordinate theme of ineffable beauty.

There is no repeat of the exposition, but the composer proceeds at once to a development that is masterly, using both chief and subordinate subjects for thematic material.

The recapitulation is clearly made, yet with sufficient variation to maintain the interest, and the coda in which the violin has considerable work in low register also skillfully combines the subject matter aforesaid—a logical and beautiful first movement.

¹ Jenkins, 44.

² Brown, Jeanell Wise., *Amy Beach and Her Chamber Music: Biography, Documents, Style*. (Metuchen, NJ: Scarecrow Press, Inc., 1994), 171-172.

The second movement is in Scherzo and trio form, with a tricky and daintily elusive chief theme and an impressive organ point on the G string of the violin in the trio.

The elegiac and ultra-passionate largo had very little to say to the reviewer on a first hearing; it seemed made up of modern vagueness and finally of an apotheosis of ecstasy.

The finale exhibited some very well made counterpoint. Some canonic work between the two instruments being commendable and the slow episode remarkably effective.³

In March 1899, the *Violin Sonata*, performed in a Kneisel Quartet concert, featured Beach playing a Steinertone piano⁴ at Harvard University. A few weeks later, the *Violin Sonata* was introduced to New York City by Kneisel and Beach. In response to their performance, *New York Daily Tribune* reported the following:⁵

True to their record, the Boston artists, in addition to the pleasure which everyone of their listeners knew their performance of familiar music would give, provided an additional delight in introducing a novel feature calculated to make for the advancement of musical culture in America.

The *Violin Sonata* was also introduced in Europe. The first European concert was performed in Berlin by Carl Halir of the Halir Quartet and the Venezuelan pianist Teresa Carreño on

³ Edith Gertrude Kinney, "Mrs. H. H. A. Beach," *The Musician* (September, 1899).

⁴ Jenkins, 45. Steinertone piano is an invention by Morris Steinert of the Boston piano company "M. Steinert & Sons," whereby the volume of the piano was increased as needed for large-hall performance.

⁵ *Ibid*, 45.

October 28, 1899. The *Berlin Volks-Zeitung* reported the following on October 30, 1899 (the following text was translated by Beach herself):⁶

It has fallen to the lot of Mrs. Beach, composer of the *Sonata for Violin and Piano*, to create new fantasies, and on this ground her work can certainly be considered an enrichment of the literature of music, worthy of wider dissemination. Her principal themes are at times coy, as in the *Scherzo molto vivace*; contemplative, as in the first movement; affecting, as in the *Largo con Dolores*, which is somewhat too long-drawnout; blossoming into gay, sweet-scented luxuriance in the *Finale, Allegro con fuoco*. In style, she is not individual. Her dependence upon Schumann and Brahms is unmistakable, for which the feminine character furnishes ground and excuse.

The *Sonata* is sonorous and grateful in both violin and piano parts, though the latter in the last movement somewhat overstepped the allotted bounds of chamber music. There was almost too much pomp and bravura under the hands of the fiery Spaniard (Carreño). One could see and hear how warmly she felt toward the new work, and Herr Halir also gave to it the very soul of his art as a violinist. So we made the acquaintance of a beautiful work by means of a most beautiful rendering, and have not delayed the expression of our acknowledgement in the liveliest manner.

Teresa Carreño, who introduced Beach's *Violin Sonata* to Berlin, and to whom Beach dedicated her *Piano Concerto*, wrote to Beach on December 17, 1899:⁷

You certainly owe me no thanks, my dearest Beach, and I assure you that I have never had a greater pleasure in my life than the one I had in working at your beautiful *Sonata* and having the good luck to bring it before the Berlin

⁶ Ibid, 45.

⁷ Ibid, 46.

public. I consider it a great privilege and I assure you I know how to appreciate it for you have no greater admirer of your great talent, than I am. I am most eagerly looking forward to the new *Concerto* and let me again express to you my innermost thanks for the dedication of it. It will indeed be a work of love to learn it. When shall I get it? I hope that it will be very soon!

As you had friends at the concert here (as you tell me) it is not necessary for me to enter into detailed accounts of how your beautiful *Sonata* was received by the public, but perhaps, it will please you to know from an experienced old artist as I am, that it really met with a decided success, and this is said to the credit of the public. I think that you should have been pleased with the success and perhaps also, with the interpretation, especially that of Professor Halir who played it most beautifully and felt and expressed the greatest admiration for you, as is only natural he should. We both longed to have had you here with us!

The second overseas performance was in Paris, performed by the famous Belgian violinist Eugène Ysaÿe and the pianist Raoul Pugno on April 4, 1900. The reprinted reviews in the Boston and New York newspapers reported, “Ysaÿe and Pugno chanced upon the sonata in a bundle of music, scanned it, liked it and added it to their repertory....without suspecting that the composer was a woman or knowing that she was an American.”⁸ According to Block, the name of the composer was given on the program as “H. A. Beach;”⁹ that is why Ysaÿe thought it was the work of a man.¹⁰

⁸ Block, Adrienne Fried, *Amy Beach, Passionate Victorian: the Life and Work of An American Composer, 1867-1944* (New York: Oxford University Press, 1998), 121.

⁹ Block, 122.

¹⁰ Merrill, E. Lindsey, *Mrs. H. H. A. Beach, Her Life and Music* (Ph. D. dissertation, Eastman School of Music of the University of Rochester, 1963), 9.

The third European performance was by violinist Sigmund Beel and pianist Henry Bird in London on November 29, 1901. The London reviews were enthusiastic.¹¹ The *Times* of London called it “a sonata of remarkable beauty;” *Graphic* noted that “a good, new sonata for violin and piano is something of a rarity, and Mr. Sigmund Beel is to be congratulated most heartily on having produced one at his concert.”¹²

The *Violin Sonata* was published by the Arthur P. Schmidt Company in 1899. Since then, the *Violin Sonata* has become one of Beach’s most popular pieces.

¹¹ Adrenne Fried Block, “Arthur P. Schmidt, Music Publisher and Champion of American Women Composers,” *The Musical Woman* 2 (1984-85), 161.

¹² Block, Adrienne Fried, *Amy Beach, Passionate Victorian: the Life and Work of An American Composer, 1867-1944* (New York: Oxford University Press, 1998), 122. According to Block, Sigmund Beel also played the sonata with Beach during her California tours of 1915-1916.

CHAPTER 4. MUSICAL ANALYSIS OF THE *SONATA FOR VIOLIN AND PIANO IN A MINOR, OP. 34*

Beach's *Sonata for Violin and Piano in A Minor*, Op. 34 is her first large-scale chamber music work. In the *Violin Sonata*, she uses those compositional characteristics we observe from Chapter 2. She also applies compositional techniques like fugal writings, false recapitulation, thematic transformation, and developing variations. Under the influence of nationalist composer Dvořák, she uses folk materials in her writing. The second movement of the *Violin Sonata* is based on a folk tune.

The *Violin Sonata* contains four movements: *Allegro moderato*, *Scherzo (Molto vivace)*, *Largo con dolore*, and *Allegro con fuoco*. Although its form is influenced by Classicism in form, the *Violin Sonata* is in a scheme of ordinary Romantic sonatas. The first movement is in a large sonata form; the second movement is a three-part scherzo. The third is a lyrical three-section movement, and the finale is again in a large sonata form.

4.1 Movement I: *Allegro moderato*

The piano begins the movement by stating theme I. Theme I features two motives: an ascending 5th followed by a repeated note¹ (Motive I) and a dotted eighth note followed by a sixteenth note in measure 5 (Motive II) (Examples 16 and 17).

¹ Piscitelli, 13.

The violin joins in measure 6, presenting the counter-melodies. The piano plays a variation of theme I in measure 17, which is a combination of motive I and a descending scale (Motive III). Another motive figure containing an interval of second appears in measure 21 (Motive IV).

Example 16: Violin Sonata, mov. I: mm. 1-9.

Allegro moderato. (♩ = 120.)

Motive I

Example 17: Violin Sonata, mov. I: mm. 10-29.

Motive II

Motive III

Motive IV

From the beginning 32 measures, Beach shows her approach to expanding the melodies: in measure 6, the violin connects to theme I in the piano by playing the arpeggios; and in measure 14, the violin takes over the theme and connects to the variation of theme I. The phrase is extended for 32 measures, and the violin reaches from the first position to the highest position on the fingerboard.

The *Animato* arrives in measure 33, initiated by the piano announcing motive II and motive III (Example 18). The violin plays an arpeggiated figure in dialogue with the piano. The dotted rhythm, triplets, and sixteenth-note make the section animated and thick in texture. Theme I appears in C major above a dominant pedal in measure 49. By modulating down a half step, theme I is in E major in measure 57.

Example 18: Violin Sonata, mov. I: mm. 30-36.

Motive II Motive III

The musical score for Example 18, Violin Sonata, movement I, measures 30-36, is presented in two staves. The top staff is for the violin and the bottom staff is for the piano. The tempo is marked 'poco rall.' at the beginning and changes to 'Animato.' in measure 33. The piano part features arpeggiated figures, and the violin part features a dotted rhythm. Motive II is circled in measure 34, and Motive III is circled in measure 35. The score includes dynamic markings like 'pp', 'p', and 'cresc.', and a 'Red.' (Reduction) symbol at the end.

The violin introduces a lyrical theme II in E major in measure 65 (Example 19). Theme II is based on two melodic patterns: the descending and ascending scales derived from motive IV, and the descending 4ths and 5ths extracted from the inversion of motive I. Beach applies the “thematic transformation,” a technique she adopted from Berlioz and Liszt, transforming the theme to new materials.

Example 19: Violin Sonata, mov. I: mm. 63-69.

Theme II Motive III Motive I (Inversion)

E Major

By modulating up a half step, theme II is in F major in measure 77. Four measures later, it modulates back to E major. Frequent modulation by half steps is one Beach’s compositional characteristics. While the piano states theme II in F major in measure 77, the violin plays a new counter-melody. The bass note in each measure displays a descending chromatic scale (Example 20).

Example 20: Violin Sonata, mov. I: mm. 77-83.

Violin: Counter-Melody

Motive III

pp

dolciss.

sempre con pedale

dim. e rall.

Piano: Chromaticism (Bass)

F Major

Theme II is in variation in measure 85. It is written in eighth-note figures played by the piano; the violin joins by supplying an inversion of motive I (Example 21). Harmonized by chromatics, the variation of theme II modulates to F major in measure 97.

Theme II is varied in every return. Like Brahms, Beach uses the variation technique, which later Arnold Schoenberg described as “developing variation.”

The *Animato* enters *fortissimo* in measure 101. In 16 measures, the violin brings the melody from the high register of the E string to the low G string. Beach widely uses the violin fingerboard, expanding the range in the violin writing. The fragment of theme II is played by both instruments above an E pedal at the end of the *Animato* (measure 113).

Example 21: Violin Sonata, mov. I: mm. 84-90.

Variation of Theme II Motive I (Inversion)

poco più tranquillo e ben espressivo

rall.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

By moving down a half step, the development begins in the tonic in measure 117. Theme I is supported by the E pedal, remaining from in the previous section. Theme II appears in measure 148 in various keys. From measure 171, the two instruments play a hemiola and cross-rhythm figure (Example 22).

In Beach's works for violin and piano, the middle section is more chromatic; various harmonies build over the pedal points. In the *Violin Sonata*, the development is highly chromatic, and incorporates with rich half-step and enharmonic modulations. The texture is thick, and the rhythm is complex.

Example 22: Violin Sonata, mov. I: mm. 165-169.

Cross-rhythm

Hemiola + Cross-rhythm

Hemiola + Cross-rhythm

Theme I returns in measure 190 in modulation above an E pedal. The real recapitulation arrives at *Animato* in measure 219 in the home key. Like many late-Romantic composers, Beach applies a false recapitulation before the real arrival of recapitulation.

Theme II is in F major in measure 251 built on a dominant pedal. In measure 271, the variation of theme II is in A major, where the melody is written in the inner voices of the piano part. The recapitulation contains more transitional and modulatory writing than the exposition.

By modulating down a half step, the coda is in the tonic key, rooted on a tonic pedal. A hemiola figure originating from motive IV occurs (Example 23). The first movement ends quietly in the tonic minor key. See Table 4 and Figure 1 for the formal analysis and bass-line sketch of the second movement.

Example 23: *Violin Sonata*, mov. I: mm. 324-335.

Theme II (Minor)

The musical score for Theme II (Minor) from the Violin Sonata, movement I, measures 324-335. The score is in G minor, 3/4 time. It features a violin part and a piano accompaniment. The violin part includes Motive I and Motive IV (Hemiola). The piano part includes Motive IV (Augmentation). The score is marked with 'espr.' and 'rall.'.

4.2 Movement II: Scherzo: Molto vivace

Antonin Dvořák (1841-1904), the Bohemian nationalist composer, came to the United States in 1892. His *New World Symphony* and *American String Quartet* are inspired by black and Native American music, and premiered respectively in New York and Boston in December 1893 and January 1894.

Table 3. Formal Analysis of Movement I: Sonata Allegro Form.

Form	Sections	Measures	Key Areas
Exposition	Theme I	1- 16	A minor
	Variation of Theme I	17-32	C major
	<i>Animato</i> (Transition)	33-64	A minor
	Theme II	65-84	E major
	Variation of Theme II	85-100	B major
	<i>Animato</i> (Transition)	101-116	B major
Development	Theme I	117-147	A minor- Modulatory
	Themes II	148-164	Modulatory
	Transition	164- 189	Modulatory- A minor
Recapitulation	Theme I	190- 201	Modulatory
	Variation of Theme I	203-218	F major- Modulatory
	<i>Animato</i> (Transition)	219-250	A minor- Modulatory
	Theme II	251-270	F major- Modulatory
	Variation of Theme II	271-286	A major- Modulatory
	<i>Animato</i> (Transition)	287-302	B major- Modulatory
Coda	Fragments of Themes I and II	303-335	A minor

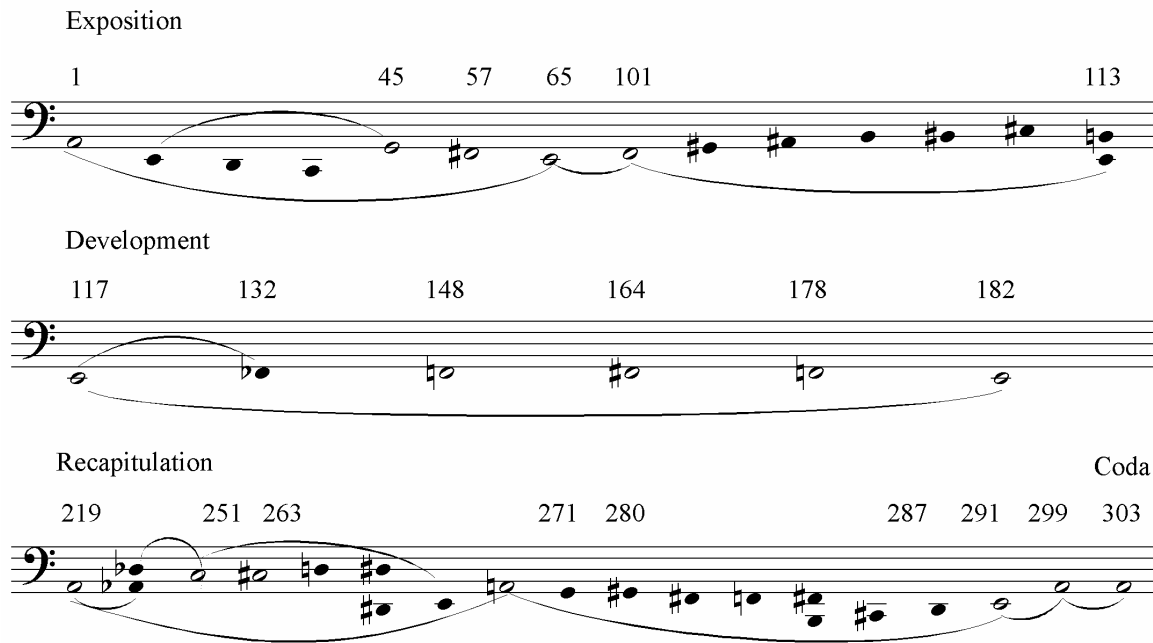


Figure 1. Bass-line Sketch of Movement I.

According to Block, “Beach, who made a habit during her formative years as a composer, ca. 1882-96, of studying orchestral and chamber scores before, during, and after their performances, could not have failed to do so with Dvořák’s American works.”² Influenced by Dvořák’s “American” compositions, Beach combines an American-sounding theme (i.e.

² Block, Adrienne Fried, “Amy Beach’s Music on Native American Themes,” *American Music* 8 (1990): 147.

pentatonic and drone accompaniment)³ with the Romantic harmonies⁴ in the second movement of the *Violin Sonata*.

Written in 2/4 time, the second movement is a three-part scherzo and trio in G major.

Opening the second movement, a folksong-like theme features pentatonism in the melodic line (A-B-C-E-F \sharp), accompanied by the piano's dance-like broken chords, and opens the second movement. The theme is introduced by the violin and imitated by each hand of the piano. The rhythmic motive of the theme is employed through the movement (Example 24).

Example 24: *Violin Sonata*, mov. II: mm. 1-6.

Violin: Folk-like pentatonic theme

Molto vivace. (♩ = 126.)

Rhythmic motive

Imitation: Violin + Piano

Piano: Dance-like accompaniment (left hand)

³ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musicians* (New York, Grove's Dictionaries Inc., 2001), s.v. "Antonin Dvořák," by Klaus Döge.


⁴ Block, Adrienne Fried, "Amy Beach's Music on Native American Themes," *American Music* 8 (1990): 147.

Beach described her piano work *An Omaha Tribal Dance* in *From Blackbird Hills*, Op. 83, “The left hand part suggests the Indian drum, and the jerky melody is typical of an aboriginal people.”⁵ The description also suits the character of the scherzo theme of the *Violin Sonata*.

The theme is repeated in measure 9, but the piano part is varied and chromatic (Example 25). The two instruments dialogue in sequences after the repeated theme. In measure 17, the piano plays an ascending chromatic scale, and the violin plays a descending chromatic scale with *sautillé*. The elaborated theme with grace notes, applied with the violin’s rapid *sautillé* strokes, recalls the finale of Tchaikovsky’s *Violin Concerto*, Op. 35 (Examples 26 and 27).

Example 25: *Violin Sonata*, mov. II: mm. 7-12.

Violin: Theme (One octave higher)



Piano: Varied + chromatic

⁵ Ibid, 151.

**Example 26: Pyotr Il'yich Tchaikovsky, *Violin Concerto*, Op. 35, mov. III:
mm. 54-61.**



Example 27: Tchaikovsky, *Violin Concerto*, Op. 35, mov. III: mm. 231-238.



From measure 25 to the first ending, the harmonies are built on a dominant pedal. After the repeat sign, the subsection maintains the imitations and a series of modulations. The scherzo closes by the violin's capriccio-like off-beat tonic chords (Example 28).

Example 28: Violin Sonata, mov. II: mm. 69-82.

Violin: Tonic pedal

A section: Ends with off-beat chords B section: Piano: Theme

Più lento. (♩ = 96.)

Rhythmic motive *p* *legatissimo* Rhythmic motive (augmentation)

rit. *pp* *rit.* *p* *espressivo* *cresc.*

Piano: Theme (varied + chromatic)

The key shifts to the parallel minor in the *Più lento* trio section in measure 73. The violin sustains the concluding G from the prior section, supplying a pedal point against the theme in the piano. Besides the G pedal, the rhythmic motive of the scherzo section appears in the violin. In measure 81, the piano plays a variation of the trio theme, which is very chromatic. The violin plays pedal point while the piano plays the theme, which recalls the second theme of the first movement of Mendelssohn's *Violin Concerto*, Op. 64 (Example 29).

The rhythmic motive is in augmentation from measure 89. In measure 93, the violin joins the piano by playing the variation of the trio theme. A tonic pedal is supplied by the left hand of

Example 29: Mendelssohn, *Violin Concerto*, Op. 64, mov. I: mm. 127-137.



the piano. In measure 101, the bass of the piano shows an augmentation of the rhythmic motive in octaves (Example 30).

Example 30: *Violin Sonata*, mov. II: mm. 90-104.

Rhythmic Motive (Augmentation) Violin: Theme
Piano: Counter-melody + Tonic pedal

sempre sul G
pp molto tranquillo
molto tranquillo
legatissimo
poco cresc.
dim.
Pedale sostenuto
sul D.

Violin: Dominant pedal

Piano: Rhythmic motive (Augmentation)

The scherzo returns in measure 111, which is expanded, containing more chromatic writing and modulating frequently by half steps and enharmonics. In measure 159, the tempo changes to *Vivo*, which marks the arrival of the coda (Example 31). In the coda, the violin plays the trills on a dominant pedal and shifts to a tonic pedal in measure 163. The piano plays an accompanying figuration of the tonic chords in conjunction with neighbor tones, which derives from Liszt (Example 32), and is frequently used by late-Romantic composers like Franck (Example 33).

Example 31: Violin Sonata, mov. II: mm. 154-167.

Coda:

Annotations:

- Rhythmic motive
- con delicatezza*
- Vivo.*
- Violin: Trills on dominant
- leggerissimo*
- sempre pp*
- rall.*
- Rhythmic motive
- pp* Violin: trills on tonic
- Piano: "Liszt" figuration
- f*
- rall.*
- ff*
- Piano: Off-beat tonic major triad

Example 32: Franz Liszt, *Piano Concerto No. 1*, in E \flat Major, mov. III: mm. 389- 394.

389

Cl. (Si) 1. 2.

Fg. 1. 2.

Cor. (Mi) 1. 2.

Pf.

Ped. *Ped.*

392

Fl. 1.

Cl. (Si) 1. 2.

Fg. 1. 2.

Cor. (Mi) 1. 2.

Pf.

mf fuoroso

Ped. *[Ped.]*

VI. I

VI. II

Vle

Vlc.

pizz. *pizz.* *pizz.* *pizz.*

Example 33: César Franck, *Violin Sonata, in A Major*, mov. II: mm. 224-229.

The musical score for measures 224-229 of the second movement of César Franck's Violin Sonata in A Major. The score is written for violin and piano. The violin part (top staff) begins with a melodic line in measure 224, followed by a series of chords and intervals. In measure 229, the violin leaps to a high G. The piano part (bottom staff) provides harmonic support with chords and arpeggios. Fingerings are indicated for both hands. The final measure (229) ends with a tonic major triad marked with an asterisk (*).

The scherzo's rhythmic motive comes back at the end of the movement in the violin with a leap to a highest G, along with the piano's off-beat tonic major triad, creating a humorous ending.

Beach employs a folk tune in the second movement, which soon becomes one of her favorite compositional elements. The combination of an American folk tune and the skillful writing techniques she learns from the Romantic masters makes the second movement of the *Violin Sonata* the most interesting movement among the four. See Table 5 and Figure 2 for the formal analysis and bass-line sketch of the second movement.

Table 4. Formal Analysis of Movement II: Scherzo and trio form.

Form	Sections	Measures	Key Areas
Scherzo	<i>Molto vivace</i>	1- 72	G major
Trio	<i>Più lento</i>	73- 110	G minor
Scherzo	<i>Tempo I</i>	111-158	G major
Coda	<i>Vivo</i>	159- 167	G major

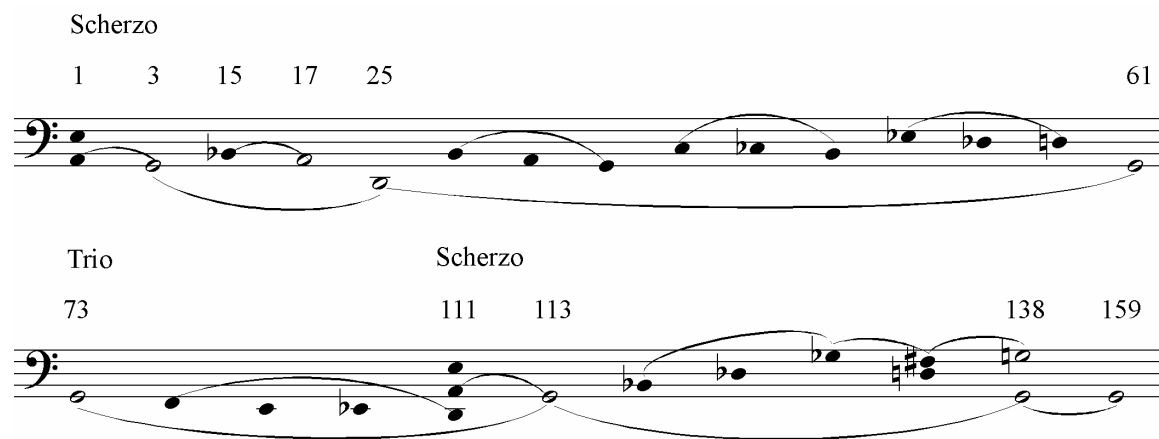


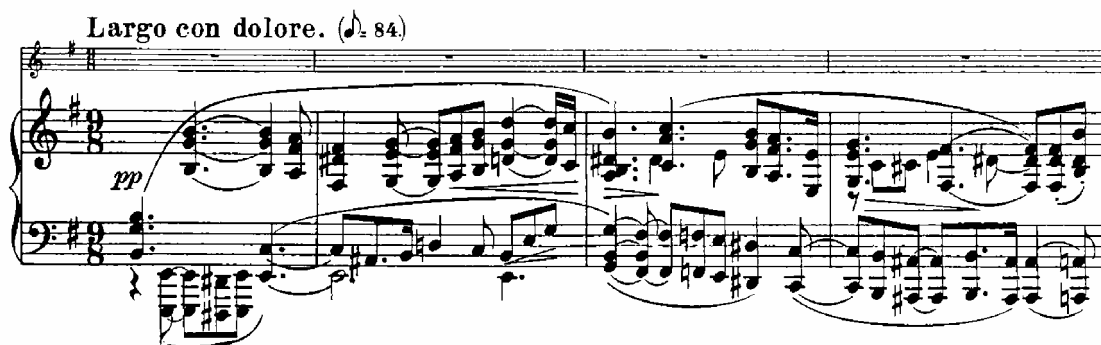
Figure 2. Bass-line Sketch of Movement II.

4.3 Movement III: *Largo con dolore*

The lyrical third movement, marked *Largo con dolore*, is in E minor, containing three sections. The piano begins the exposition by presenting the theme, which includes overlapping suspensions, appoggiaturas, dotted rhythms, chromatics, and contrapuntal writing (Example 34).

Example 34: *Violin Sonata*, mov. III: mm. 1-4.

Exposition: Overlapping suspensions and appoggiaturas



The violin joins in measure 9, stating and developing the theme while the piano accompanies with arpeggios and counter-melodies (Example 35). The theme develops and modulates between the two instruments. The cadence arrives in measure 25 on the relative major triad, where the development commences (Example 36).

Example 35: Violin Sonata, mov. III: mm. 9-11.

Violin: Theme

Piano: Counter-melody + arpeggiated accompaniment

Example 36: Violin Sonata, mov. III: mm. 24-27.

Piano: "Liszt" figuration

The theme is imitated between the two instruments in the development. The piano initiates the theme in the bass in octaves in measure 31, and the violin imitates the theme with double stops in measure 32 (Example 37). From measure 28, the violin part incorporates plentiful double stops and *staccato* strokes, which recall the late 19th century virtuosic violin repertory of Wieniawski and Sarasate.

Example 37: Violin Sonata, mov. III: mm. 30-34.

Development: Violin: Double stops + Staccato strokes

Piano: Theme
(Bass)

The musical score for Example 37, Violin Sonata, movement III, measures 30-34, is presented in two systems. The top system shows the violin and piano parts. The violin part features double stops and staccato strokes, while the piano part plays the theme in the bass. The bottom system continues the development, with the violin part playing the theme (imitation) and the piano part playing broken chords and syncopated figuration. The piano part includes markings such as *poco a poco più animato*, *poco a poco cresc.*, and *marcato*. The score is in G major and 3/4 time.

Violin: Theme (Imitation)

Piano: Broken chords + syncopated figuration ("Schuman" figuration)

In the development, the piano accompaniment begins with broken chords and later switches to the syncopated figurations. The broken chords come from Liszt, and the syncopated figures

derive from Schumann. Both accompanying figurations are frequently found in Beach's vocal and instrumental works.

Più cresc e agitato begins in measure 37. The dialogue between the two instruments gradually transcends into massive chords in the piano that accompany the violin's bravura, peaking at the climax in measure 44 (Example 38). Beach often applies the massive chords entering the climax. For instance, the second movement of the *Piano Quintet*, variation IV of the *Theme and Variations for Flute and String Quartet*, and the end of the fugal section of the *String Quartet* all have massive chords that lead into the climax.

Example 38: Violin Sonata, mov. III: mm. 43-47.

Development: Violin: Sequences
Piano: Massive chords peak at the climax (m. 44)

The musical score for Example 38, Violin Sonata, movement III, measures 43-47, is presented in two systems. The top system shows the piano accompaniment, which consists of massive chords that peak at the climax in measure 44. The bottom system shows the violin part, which features a bravura sequence. The score includes dynamic markings such as 'ff appassionato' and 'sempre ff', and tempo markings like 'contutta forza' and 'appassionato'. The violin part is marked 'Violin: Bravura' and 'f'. The piano part is marked 'D' and 'f'. The score also includes a key signature change to D major and a time signature change to 2/4.

Marked *poco a poco più sostenuto*, a cadenza based on the opening theme anticipates the arrival of the recapitulation. In the cadenza, the piano plays a variation of the opening thematic fragmentation while the violin accompanies with long trills. The recapitulation arrives in measure 53, where the piano presents the theme and the violin supplies the counter-melodies (Example 39). The recapitulation contains more transitional and modulatory writings than the exposition.

Example 39: Violin Sonata, mov. III: mm. 48-54.

Violin: Trills
Cadenza: Piano: Thematic fragmentations

The musical score for Example 39, Violin Sonata, movement III, measures 48-54, is presented in two systems. The Violin part is written in treble clef and features long trills. The Piano part is written in grand staff (treble and bass clefs) and includes thematic fragmentations and a cadenza. The score is marked with 'poco a poco più sostenuto' and 'pp'. The cadenza is marked 'Tempo I.' and 'con gran espressione'. The recapitulation is marked 'pp a tempo'.

Recapitulation: Violin: Counter-melody
Piano: Theme

After a series of modulations, the coda begins in measure 77. The theme in the coda is accompanied by a sixteenth-note pattern. Both instruments imitate one another by playing the theme in the tonic key. The broken chords derive from the development conclude the movement in the tonic major key (Example 40).

Example 40: Violin Sonata, mov. III: mm.85-89.

Coda: Violin: Theme
Piano: Broken chords (Derived from development)

The musical score for the Coda of Violin Sonata, movement III, measures 85-89, is presented in two systems. The first system shows the Violin part (top staff) playing a theme with a 'rall.' marking, and the Piano part (bottom staff) playing broken chords with a 'ben tranquillo' marking. The second system shows the Violin part continuing the theme with a 'rall.' marking, and the Piano part playing broken chords with a 'morendo' marking. The score ends with a tonic major triad marked with an asterisk.

Ends on tonic major triad

Block describes the third movement: “Urgency and romantic longing are written into the ever-present forward movement toward a resolution of dissonance that comes only with the last

note.”⁶ The expressive movement contains rich chromatics, overlapping suspensions, and non-chord tones, which create a majority of dissonances; however, they are ultimately resolved. The compositional style of the third movement is very close to Grieg’s. The harmony is richly chromatic but still in the functional scheme, and the melodies constantly build above the pedal points.

The outer sections of the third movement are comprised of the Wagnerian infinite melodies, while the inner section contains the passionate and virtuosic passages. The extensive contrasts of the third movement form the most touching movement among the four. See Table 6 and Figure 3 for the formal analysis and bass-line sketch of the second movement.

4.4 Movement IV: Allegro con fuoco

The last movement is in A minor and in sonata form. The movement begins with a 12-measure introduction (Example 41), which contains the bravura scale passages and a three-pitch rhythmic motive. The three-pitch rhythmic motive in measure 5 is reminiscent of the *Animato* section of the first movement (Example 17). It is the main motive of the fourth movement, and later transforms to theme I and theme II.

⁶ Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 116.

Table 5. Formal Analysis of Movement III: Sonata Form.

Form	Sections	Measures	Key Areas
Exposition	<i>Largo con dolore</i>	1-12	E minor
		13-20	B major
		21-24	B minor
Development	<i>Molto tranquillo e legato</i>	25-30	G major
	<i>Poco a poco più animato</i>	31-36	G minor
	<i>Più cresc e agitato</i>	37-48	Modulatory
	Cadenza: <i>poco a poco più sostenuto</i>	49-52	E minor
Recapitulation	<i>Tempo I</i>	53-76	Modulatory
Coda	<i>Tranquillo</i>	77-89	E minor

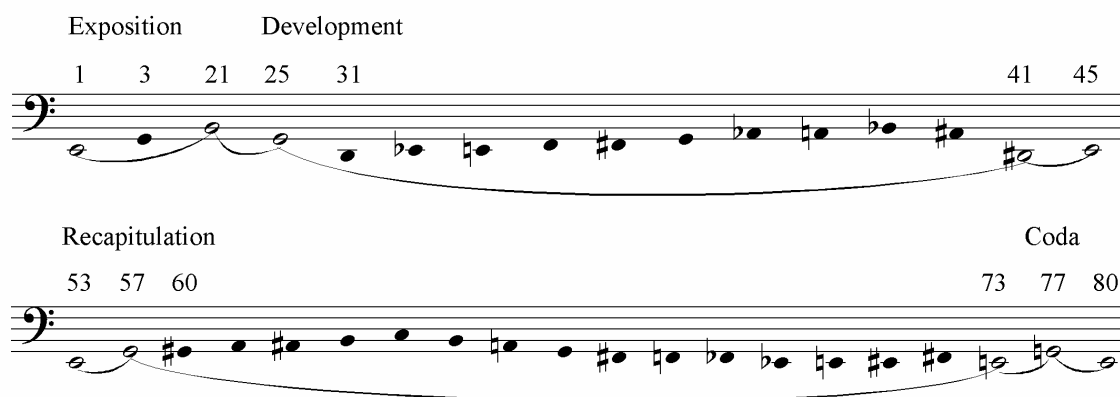


Figure 3. Bass-line Sketch of Movement III.

Example 41: Violin Sonata, mov. IV: mm. 1-9.

Introduction:

Allegro con fuoco. (♩ = 144)

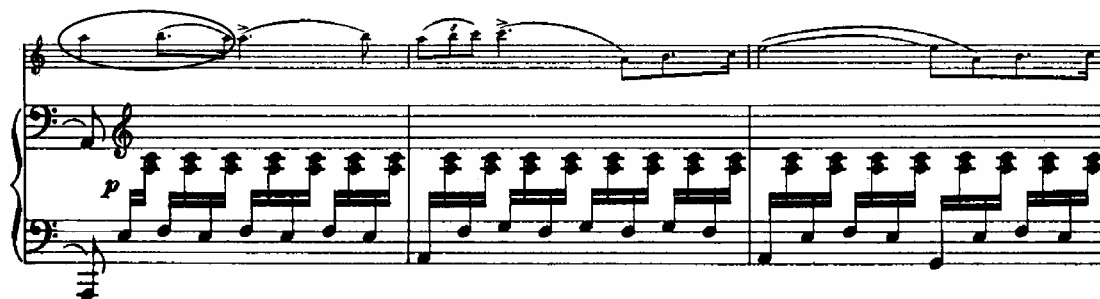
Three-pitch rhythmic motive

Descending chromatic scales

The violin states theme I over the piano's sixteenth-note accompaniment in measure 13 (Example 42). Theme I is comprised of a three-pitch motive derived from measure 5 and a triplet figure. The piano takes over the theme in measure 21.

Example 42: Violin Sonata, mov. IV: mm. 13-15.

Violin: Theme I (three-pitch motive)



After a transitional passage originating from the introduction, theme II arrives in C major in measure 47. Theme II contains a three-pitch rhythmic motive in augmentation. It is first heard in the piano's bass voice (Example 43), and later played by the violin in measure 56 (Example 44).

Example 43: Violin Sonata, mov. IV: mm. 45-49.

Piano: Theme II (Three-pitch motive)

Più tranquillo. (♩ = 96.)

Example 44: *Violin Sonata*, mov. IV: mm. 55-64.

Violin: Theme II

The image displays a musical score for measures 55-64 of the fourth movement of a Violin Sonata. It consists of three systems of staves. The first system is for the Violin, showing a melodic line with various dynamics and articulations. The second system is for the Piano, labeled 'Piano: Counter-melody', showing a more complex, rhythmic accompaniment. The third system continues the Piano part. The score includes numerous performance markings such as *rall.*, *a tempo*, *p con molto tenerezza*, *cantabile*, *pp*, *dolce grazioso*, *piu cresc.*, *poco cresc.*, *espressivo*, *dim.*, *pp*, and *poco rall.*. There are also many *ped.* (pedal) markings with asterisks throughout the Piano part.

The thematic fragment of theme II is played by both instruments in measure 65. The piano breaks away and states a triplet motive derived from theme I in measure 69, creating a contrapuntal passage against the violin's theme II melody (Example 45).

Example 45: Violin Sonata, mov. IV: mm. 65-67.

Theme II (Varied): Piano + Violin

The musical score for Theme II (Varied) in D major, measures 65-67, is presented for Piano and Violin. The Piano part is characterized by a rapid, scale-like passage in the right hand, with a more rhythmic accompaniment in the left hand. The Violin part features a melodic line with various ornaments and trills. The score includes dynamic markings such as *a tempo*, *mf espressivo*, *cresc.*, *mf cresc.*, *poco a poco più mosso*, and *più cresc.*. The key signature is D major, indicated by two sharps (F# and C#).

A closing theme commences in measure 75 (Example 46). It contains materials from the introduction, theme I, and theme II: the bravura scale passages of the introduction appear in measure 75; the piano plays theme I in measure 79; theme II arrives in measure 83 stated by both instruments.

Example 46: Violin Sonata, mov. IV: mm. 74-78.

Closing theme: Introduction materials

Violin: Theme I materials

The development begins with a fugue. The fugal subject derived from theme I first appears in the piano in measure 95. The violin answers in measure 100 a fifth above the fugal subject. The counter-subject contains the *staccato* eighth-note figures and a rhythmic pattern derived from the beginning motive of the second movement (Example 47).

Example 47: Violin Sonata, mov. IV: mm. 93-104.

Development:

The musical score for the development section (mm. 93-104) of the Violin Sonata, movement IV, is presented in three systems. The first system shows the Violin part (Fugal subject, Theme I) and the Piano/Cello/Double Bass parts (Counter-subject). The second system shows the Violin part (Counter-subject: Rhythmic motive from mov. II) and the Piano/Cello/Double Bass parts (Counter-subject). The third system shows the Violin part (Counter-subject) and the Piano/Cello/Double Bass parts (Counter-subject). The score includes various dynamics and performance instructions such as *poco accel.*, *cresc.*, *cresc. e poco accel.*, *senza cresc.*, *sempre pp*, and *senza cresc.*.

A *stretto* commences in the violin in measure 117. At the end of the *stretto*, a scale passage of the introduction concludes the fugue (Example 48). The thematic fragment of theme I appears in modulation in measure 125, followed by a transitional passage in measure 138.

Example 48: Violin Sonata, mov. IV: mm. 113-122.

Development: Stretto

Theme I returns in the parallel major in measure 143, where the recapitulation begins. The violin introduces theme II in A major in measure 157 (Example 49). Theme I and theme II in the recapitulation are varied, and contain rich contrapuntal writings.

The coda, marked *assai animato*, begins in measure 193. It is rapid and dramatic, combining thematic fragments from the introduction, theme I, and theme II. The three-pitch rhythmic motive comes back, finishing the sonata on the parallel major key (Example 50).

Example 49: Violin Sonata, mov. IV: mm. 157-160.

Violin: Theme II (Varied)

Più lento. (♩ = 96.)
con molto tenerezza

p

mormorando

sempre legatissimo

3 *5* ** Ad.* *3* ** Ad.* ** Ad.* ** Ad.* ** simile*

Example 50: Violin Sonata, mov. IV: mm. 203-209.

Coda

Three-pitch motive

Ascending A major scale

Tonic major triad

In the forth movement, Beach uses the thematic transformation efficiently. Both themes are based on a three-pitch rhythmic motive of the introduction, which derives from motive II of the first movement. The two themes are melodically related; however, they are stylistically in contrast. The first theme is driving and energetic, while the second theme is lyrical and expressive. Like the other movements, Beach uses “developing variation” on both themes, which are varied in every return.

Beach successfully “recycles” the three-pitch rhythmic motive in the forth movement, and creates the most compact and restless movement among the four. See Table 7 and Figure 4 for the formal analysis and bass-line sketch of the forth movement.

4.5 Performance Considerations

Beach’s manuscript of the *Violin Sonata* shows how highly detailed and meticulous she was in laying out her musical scores (Example 51). The tempo, metronome marking, dynamics, expressive terms, phrasing, articulation, fingering (piano part), and pedal indications are circumspectly marked. Performers should show respect to Beach’s detailed text and musical indications in order to interpret her music.

Table 6. Formal Analysis of Movement IV: Sonata Form.

Form	Sections	Measures	Key Areas
Exposition	Introduction	1-12	A minor
	Theme I	13-32	A minor
	Transition	33-46	Modulatory
	Theme II	47-74	C major
	Closing Theme	75-94	C major
Development	Fugue	95-124	Modulatory
	Theme I	125-137	Modulatory
	Closing Theme	138-156	Modulatory
Recapitulation	Theme II	157-182	A major
	Closing Theme	183-192	A major
Coda	Fragments of Introduction, Theme I and Theme II	193-209	A major

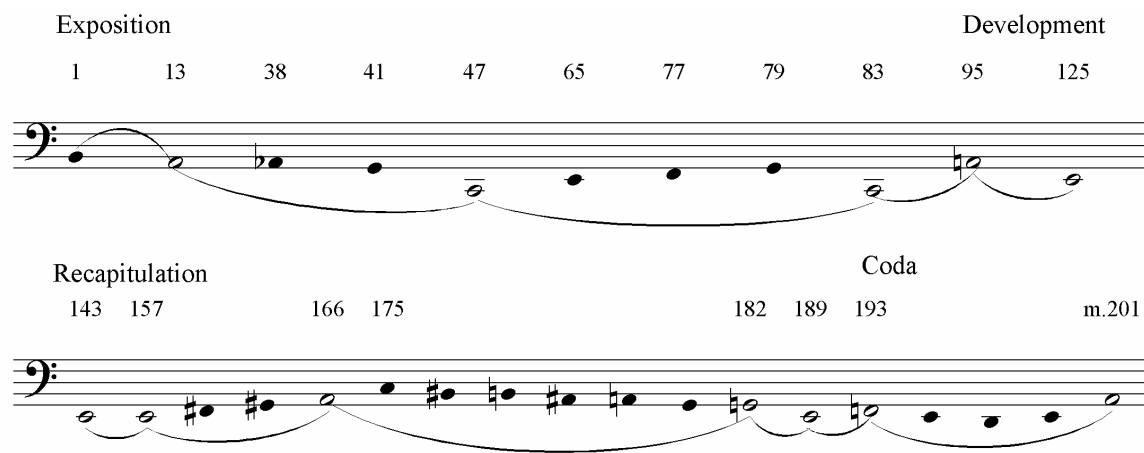


Figure 4. Bass-line Sketch of Movement IV.

4.5.1 Tempo.

“Music occurs in Time.”⁷ A good tempo decides a good performance. In the *Violin Sonata*, Beach marks down the tempo indications and metronome markings in each movement, which are good performing principles.

It is always critical to set an appropriate tempo. Performers should glance through the score, especially the part with the quickest notes, and decide the tempo from there before starting the movement. An ideal fast tempo should be steady without rushing, and an ideal slow tempo should be moving without missing the slow spirit.⁸ In Beach’s music, the piano parts are thick; it

⁷ Norton, Herter, *The Art of String Quartet Playing* (London: Victor Gollancz Ltd. 1963), 50.

⁸ Ibid, 50.

is necessary to watch the harmonic texture, and appraise the speed from the section with complex textures.

Beach frequently distinguishes the sections by applying different tempos, contrasting the moods within the movements. In the *Violin Sonata*, a metronome marking is sometimes given to a new section. Tempo memory and adequate rehearsals with partners are mandatory in Beach's music.

4.5.2 Dynamics.

Dynamic marks are a method composers use to express their ideas of the volume a phrase is to be played. The fact about dynamics is that they are relative to each other and to the whole movement. In the *Violin Sonata*, Beach's dynamics range from *pp* to *fff*. She indicates cautiously the maximum volume the *crescendo* arrives and the minimum volume that *diminuendo* reaches.

Beach often voices the parts with dynamics, i.e. louder dynamic for the principal melody, and softer one for the opposite. If both instruments have the same dynamics, she adds the articulation or expressional indications in the parts. For instance, in measure 73 of the first movement, both violin and piano parts have *crescendo*; however, "*marcato*" is indicated in the piano's bass voice featuring the principal melody.

At times, Beach applies the same dynamics in both piano and violin parts. Performers should analyze the music, considering ensemble balance and voicing issues. In measure 44 of the

third movement (Example 38), both parts are marked *ff*. However, the melody is on the violin; thus the piano should avoid banging.

Leopold Auer says, “Run the emotions on the strings; translate feeling into the expressional terms of dynamics and nuance.”⁹ When interpreting Beach’s music, performers should also translate dynamics into different colors and feelings, searching for the variety of tones and refining the sound conveying Beach’s intentions.

4.5.3 Phrasing and Articulations.

In the manuscript of the first movement (Example 51), the violin part has a slur from measure 6 to measure 11; however, in Arthur P. Schmidt’s published score, the *tenuto* markings have been added in the violin part in measure 8 (Example 16). Beach apparently had revised the manuscript after the premiere of the *Violin Sonata* in 1897. The articulations in the published score may be closer to what Beach wants.

There are no down-bow or up-bow markings in the *Violin Sonata*. Beach’s written slur indicates the phrasing instead of bow changes. Beach constantly demonstrates her intended voice leading through the *tenuto* markings, which require left hand vibrato with larger portions of the bow with slight separation in order to achieve the voice leading with singing quality.

⁹ Leopold, Auer, *Violin Playing As I Teach It* (Philadelphia, Lippincott, 1960), 70.

Example 51: *Violin Sonata*, mov. I: mm. 1-22. (Used with permission of the MacDowell Colony)

[illegible]

4.5.4 Fingerings and Pedals.

Beach was an established pianist. She marks down her pedals and fingerings in the piano score. However, fingerings are a personal matter, and performers should find what is beneficial for them.

Beach's pedal notations supply the harmonic progression (Example 19), support the *legato* (Example 20), indicate the voice leading (Example 35), intensify the dynamics (Example 38), and evoke a romantic feeling (Example 40).

4.5.5 Interpretation.

Beach gives clear expressional indications in her music. Performers have to interpret Beach's musical terms with feeling and imagination.

Beach gave "Music's Ten Commandments for Young Composers" in *Musical Courier* on July 7, 1915.¹⁰ Her last commandment perhaps is the best guide for performance of her music: "Remember that technique is valuable only as a means to an end. You must first have something to say—something which demands expression from the depths of your soul. If you feel deeply and know how to express what you feel, you make others feel."¹¹

¹⁰ Block, Adrienne Fried, *Amy Beach, Passionate Victorian* (New York: Oxford University Press, 1998), 310.

¹¹ See Appendix B for the complete article.

CHAPTER 5. CONCLUSIONS

In American music history, Beach belongs to the Second New England School, which also includes other composers like George Whitefield Chadwick, Arthur Foote, Horatio Parker, and Arthur Whiting. The Second New England School composers have also been called “the Boston Academics,” “the Boston Classics,” and “Conservative Eclectics”¹ in contrast with the younger generations of Gershwin, Copland, and Ives. According to Jenkins, “Beach was highly regarded as a creative craftsman by her fellow composers, even by younger composers who considered her music hopelessly old-fashioned.”²

The *Gaelic Symphony* confirms Beach’s position as one of the most important American composers of her time. In addition to the *Gaelic Symphony*, her compositions include a large number of solo piano works, choral pieces, vocal songs, the *Piano Concerto in C# minor*, the opera *Cabildo*, and outstanding chamber music works.

Beach’s piano and vocal works are frequently performed, and some are good pedagogical materials. Beach’s chamber music compositions constitute an important category among her compositions. They are written in late-Romantic style, and incorporate with chromaticism, cyclic form, folk materials, fugal writings, and impressionist harmonies.

¹ Hitchcock, H. Wiley, *Music in the United States* (New Jersey: Prentice-Hall, Inc., 2000), 160.

² Jenkins, 169.

Nowadays, there are several studies and discographies on Beach's chamber music available. People are gradually discovering and recognizing Beach's chamber music works, especially the *Sonata for Violin and Piano in A Minor*, Op. 34.

The *Sonata for Violin and Piano* begins with a large, imposing first movement followed by a light, folk-like second movement. The scherzo section of the second movement includes pentatonic melodies accompanied by dance-like broken chords, which shows the influence of Dvořák's American compositions. The expressive third movement contains Wagnerian infinite melody. An energetic finale ends the work. The *Violin Sonata* is very well written, and presents diversity in the style.

The formal structure of the *Violin Sonata* is based on conventional forms complying with a scheme of Romantic sonatas. The themes are in contrast in terms of tonal duality and styles. Similar to the "thematic transformation" of Berlioz and Liszt, Beach modifies a theme to new context. In the first movement, theme II transforms from theme I. The last movement is based on a three-pitch rhythmic motive originated from the first movement. Avoidance of theme I in the tonic key following the development section causes a false recapitulation, which is a typical approach she adopts from late Romantic composers like Brahms.

The themes in the *Violin Sonata* are varied in every return. Beach adopted the variation technique from Brahms; a technique later described by Arnold Schoenberg as “developing variation.” The themes may be varied by:

1. employing variations, i.e. theme II of the first movement (Example 19 and Example 21);
2. applying themes to different voices, i.e. theme II in variation is in outer voice of the piano part in the exposition (measure 85); it is in the inner voice of the piano part in the recapitulation (measure 271);
3. altering the instrumentations, i.e. compare the theme of the third movement in the exposition (Example 35), and the theme in the recapitulation (measure 53 of Example 39);
4. applying different accompanying figurations, i.e. compare theme II of the fourth movement in the exposition (Example 44), and theme II in the recapitulation (Example 49).

Harmonically, the *Violin Sonata* is characterized by chromaticism and modulation to distant keys by shifting in half steps or enharmonics. Seventh and augmented-sixth chords, appoggiaturas, neighbor tones, and varied harmonies built within the pedal points create a majority of dissonances, but the dissonances are ultimately resolved. Beach frequently ends the

minor key movements with the major key. In the *Violin Sonata*, the first movement ends on a minor key. The rest of the movements begin with the minor keys and end on the major keys. Rhythmically, the *Violin Sonata* features cross-rhythms, syncopations, triplet figures, dance rhythms, and rapid sixteenth-note passages. Beach avoids cadences in her writing in order to create lyrical and expansive melodies.

Beach's violin writing is similar to the piano's lay out, especially when she widely uses the violin fingerboard expanding the range. Some of her violin writings imitate the late 19th century virtuosic violin repertory. The extended and expressive melodies recall the vocal art songs. The piano part of the *Violin Sonata* is thick and virtuosic. The accompanying figurations are miscellaneous. She adopts the compositional techniques from the Romantic masters like Brahms, Franck, Liszt, Mendelssohn, Schumann, Grieg, and Wagner.

Beach's compositional style is very close to Grieg's, especially the third movement of the *Violin Sonata*. Both Beach and Grieg are fond of using national folk elements. The harmony in their works is richly chromatic but still in the functional scheme. The melodies and harmonies frequently build above the pedal points. The Impressionist harmony appears, and a freer handling of dissonance becomes evident in their mature works.³

³ Stanley Sadie and John Tyrell, ed., *The New Grove Dictionary of Music and Musician* (New York, Grove's Dictionaries Inc., 2001), s.v. "Edvard Grieg," by Nils Grinde.

Beach's *Violin Sonata* is exceptional because she conveys intense feelings and emotions throughout it. She accomplishes this by contrasting Classical form and Romantic style, lyrical melodies and passionate passages, consonances and dissonances, minor modes and major modes, *pp* and *ff*, humor and expressiveness, the Indian dance and the Wagnerian Infinite melody.

Beach's music resonates the innermost emotion and outermost energy of the human soul.

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APPENDIX A: CATALOG OF BEACH'S MUSIC

Orchestral

- Opus 32 Gaelic Symphony, 1896
45 Concerto for Piano and Orchestra, 1899

Chorus & Orchestra

- Opus 5 Mass in E-flat, 1891
16 The Minstrel and the King, 1894
17 Festival Jubilate, 1892
30 The Rose of Avontown, 1896
46 Sylvania, a Wedding Cantata, 1901
59 The Sea Fairies, 1904 (women's voices)
66 The Chambered Nautilus, 1907 (women's voices)
123 The Canticle of the Sun, 1925
132 Christ in the Universe, 1931

Opera

- Opus 149 Cabildo, in one act, 1932 (Libretto by Nan Bagby Stephens)

Chamber Music

- Opus 23 Romance for Violin and Piano, 1893
34 Sonata for Violin and Piano, 1896
40 Three Pieces for Violin and Piano, 1898
55 Invocation for Violin and Piano, 1904
67 Quintet for Piano and String Quartet, 1908
80 Variations for Flute and String Quartet, 1920
89 String Quartet, 1929
150 Trio for Piano, Violin, and Cello, 1938

Piano

- Opus * Mama's Waltz, 1870
* Snowflake Waltz, 1870
3 Cadenza to Beethoven's Concerto in C Minor, 1887
4 Valse Caprice, 1889
6 Ballade, 1894
15 Four Pieces, 1892
22 Bal Masque, 1894
25 Children's Carnival, 1894
28 Three Pieces, 1894
36 Children's Album, 1894

- Opus 54 Scottish Legend and Gavotte Fantastique, 1903
- 60 Variations on Balkan Themes, 1904
- 64 Four Eskimo Pieces, 1907
- 65 Suite Française, 1905
- 81 Prelude and Fugue, 1905
- 83 From Blackbird Hills, 1922 (pub. date)
- 87 Fantasia Fugata, 1917
- 91 Fair Hills of Éiré, O! 1923 (pub. date)
- 92 Hermit Thrush at Eve, Hermit Thrush at Morn, 1922
- 97 From Grandmother's Garden, 1922 (pub. date)
- 102 Farewell Summer, Dancing Leaves, 1924 (pub. date)
- 106 Old Chapel by Moonlight, 1924 (pub. date)
- 107 Nocturne, 1924 (pub. date)
- 108 Cradle Song of a Lonely Mother, 1924
- 114 By the Still Waters, 1925
- 116 Tyrolean Valse Fantaisie, 1926
- 119 From 6 to 12, 1932
- 128 Three Pieces, 1932
- 130 Out of the Depths, 1932
- 148 Five Improvisations, 1934

Piano, Four Hands

- Opus 47 Summer Dreams, 1901
- 60 Variations on Balkan Themes, 1904
- 104 Suite for Two Pianos, 1921

Songs

- Opus 1 Four Songs, 1885-7
- 2 Three Songs, 1887-91
- 11 Three Songs, 1889
- 12 My Love is Like a Red, Red Rose, 1889
- 13 Hymn of Trust, 1901 (violin obbligato ad lib.)
- 14 Two Songs, 1901
- 18 Scene and Arai, with Orchestra, 1892
- 19 Three Songs, including "Ecstasy," 1893
- 20 Across the World, 1893
- 21 Three Songs in French, with Orchestra, 1894
- 26 Two Songs, 1894
- 29 Six Songs, 1895
- 35 Four Songs, 1897
- 37 Three Songs, 1897
- 41 Three Songs, 1898
- 43 Five Burns Songs, 1899-1900
- 44 Four Browning Songs, 1899

- 48 Four Songs, 1902
- 51 Four Songs, 1903
- 53 Aria: Jephtha's Daughter, with Orchestra, 1903
- 56 Four Songs, 1904
- 57 Only a Song
- 62 When Soul is Joined to Soul, 1905
- 68 After, 1909
- 69 Two Mother Songs, 1908
- 71 Three Songs, 1910
- 72 Two Songs, 1913-5
- 72 Two Songs, 1913-5
- 75 Four Children's Songs, 1913-5
- 77 Two Songs, 1913-5
- 79 Three Songs, 1913-5
- 85 In the Twilight, 1922
- 93 Message, 1918
- 99 Four Songs, 1932
- 100 Two Songs with Violin and Cello obbligato, 1932
- 112 Jesus, My Savior, 1931
- 113 Mine Be the Lips, 1933
- 115 Around the Manger, 1933
- 117 Three Songs, 1933
- 120 Rendezvous, with Violin obbligato, 1933
- 124 Springtime, 1925
- 125 Two Songs, 1930-4
- 131 Two Songs, 1932
- 135 To One I Love, 1932
- 136 Fire and Flame, 1933
- 137 May Flowers, 1933
- 145 I Sought the Lord, 1935
- 152 Though I Take the Wings of Morning, 1941

Vocal Duets

- Opus 10 Three Duets, 1890
 - 61 Give Me not Love, 1905
 - 88 Spirit Divine, 1918

Part songs/ Mixed Voices

- Opus 41 Song of Welcome, with orchestra, 1894
 - 49 Song of Liberty, 1902
 - 52 Hymn of Freedom, 1903
 - 74 Panama Hymn, 1915
 - 86 May Eve, 1933
 - 94 Three School Songs, 1933

- Opus 110 The Greenwood, 1933
115 Around the Manger, 1933
118 The Moon Boat, 1929 (pub. date)
140 We Who Sing, 1933

Part Songs, Men's Voices

- Opus 126 The Last Prayer and Sea Fever, 1931
127 When the Last Sea is Sailed, 1931

Part Songs, Women's Voices

- Opus 8 The Little Brown Bee, 1891
26 Wouldn't That Be Queer, 1894
31 Three Flower Songs, 1896
39 Three Shakespeare Songs, 1897
57 Three Songs, 1904
82 Dusk in June, 1917(pub. date)
101 Peter Pan, 1923
129 Drowsy Dreamtown, 1932
144 This Morning Very Early, 1937

Church Music

- Opus 7 Anthem, 1891
8 Responses, 1891
24 Christmas Hymn, 1893
28 Easter Anthem, 1895
38 Christmas Anthem, 1897
50 Motet, 1903
63 Service in A, 1905-6
74 Hymn, 1915
76 Anthem, 1914
78 Four Canticles, 1916
84 Te Deum in F for Mixed or Men's Voices, 1922
88 Duet: Spirit Divine, 1922
95 Anthem: Constant Christmas, 1922
96 The Lord is My Shepherd, for Women's Voices, 1923
98 Motet: I Will Lift Up Mine Eyes, a cappella, 1923
103 Benedictus es Domine and Benedictus, 1924 (pub. date)
105 Anthem: Let This Mind Be in You, 1923
109 Anthem: Lord of the World Above, 1925 (pub. date)
112 Song: Jesus my Savior, 1925
115 Around the Manger, carol, 1925 (pub. date)
121 Benedicite, 1928
122 Communion Service and Lamb of God, 1928

Opus 125 Songs with chorus: Evening Hymn, 1934
139 Anthem: Hearken Unto Me, 1933
145 I Sought the Lons, 1935
146 Anthem: Lord of All Beings, 1937
147 Anthem: I Will Give Thanks, 1939

Organ

Prelude on an Old Folk Tune, 1941 (pub. date)

APPENDIX B: MUSIC'S TEN COMMANDMENTS
AS GIVEN FOR YOUNG COMPOSERS¹
-MRS. H. H. A. BEACH-

Spare neither time nor strength in the perfecting of the technique of composition, beginning with the simplest rudiments, Your musical material must be perfectly under control as is language in the case of a writer of literature. One must never be compelled to pause in the development of an idea through lack of knowledge of spelling or grammar.

Begin with small things—ideas that can be expressed in small form.

Study how best to develop all the possibilities of a small form. A small gem may be just as brilliantly cut as one weighing many carats.

Learn to employ as much variety in form as possible. Above all things, avoid becoming stereotyped in the expression of melodic, harmonic or rhythmic ideas.

Subject yourself to endless labor in the analysis of works by the old masters, especially using, as illustration for the form upon which you are now engaged, a master's work in the same form. There is no better way to learn how to write a fugue than dissecting one by Bach, preferably one from "The Well-Tempered Clavichord."

Begin early to study the scores of stringed quartet music by Haydn and Mozart and the early Beethoven. It is well to select one work and subject it to the most careful analysis, studying it until it is learned by heart.

Use every possible opportunity to hear a good stringed quartet, if possible at rehearsals, as well as at concerts. Take a score of the composition and study it while it is being played.

Hear as much choral music as possible. The study of voice writing, as illustrated in the master works. Is of the greatest importance.

The crowning glory of music study is familiarity with the master works in symphony, played by a fine, modern symphony orchestra. Carry into the study of symphonic compositions the same thoroughness with which you have analyzed works for the piano, stringed quartet and chorus, beginning with the simpler and earlier composers.

Remember that technique is valuable only as a means to an end. You must first have something to say—something which demands expression from the depths of your soul. If you feel deeply and know how to express what you feel, you make others feel.

¹ Block, 310.

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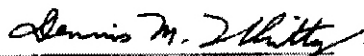
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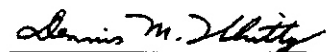
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VITA

Yu-Hsien Judy Hung was born in Hsin-Zhu, Taiwan. After graduating from National Sun Yat-Sen University in Kaohsiung, Taiwan, she joined the Kaohsiung City Symphony Orchestra and worked as music director of National Sun Yat-Sen University Instrumental Ensemble. Hung came to the United States in 1999, received the Master of Music degree in violin performance from the San Francisco Conservatory of Music, where she studied with Professor Camilla Wicks. Hung is currently pursuing the Doctor of Musical Arts degree in violin performance at Louisiana State University, where she studies with Professor Kevork Mardirossian. She is also minoring in orchestral conducting with Professor Julian Shew. In addition to her violin studies, Hung is an accomplished pianist and studies piano with Professor Michael Gurt.