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## A stylistic and analytical study of Concerto No.2 for Piano and Orchestra, Op.33, by Lee Hoiby

Ji-Won Mun

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**A STYLISTIC AND ANALYTICAL STUDY OF CONCERTO  
NO. 2 FOR PIANO AND ORCHESTRA, OP. 33,  
BY LEE HOIBY**

**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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**B.M., Pusan National University, 1996**

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## **ABSTRACT**

Lee Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33, completed in 1980, is a welcome addition to the piano concerto repertory. The concerto was first performed June 6, 1980, in Chicago by Lee Hoiby with the American Chamber Symphony conducted by Robert Frisbie. This concerto contains the usual three movements and reflects many stylistic traits of late Romantic music.

The purpose of this paper is to provide a stylistic and analytical examination of Lee Hoiby's Concerto No. 2 for Piano and Orchestra, Op.33. The paper is organized into three chapters. The first chapter includes biographical information about Hoiby, drawn from various articles and dissertations listed in the bibliography, and a brief survey of his piano music and compositional style. His compositional style is examined in terms of counterpoint, harmony, melody, rhythm, motivic unity, and idiomatic piano writing. Chapter Two provides historical background, and examines musical influences and stylistic characteristics of the concerto. The third chapter provides an analysis of the formal, harmonic, and thematic structures of the concerto, with an emphasis on the unique aspects of Hoiby's compositional techniques which make this concerto significant.

## CHAPTER 1

### LEE HOIBY

#### **BIOGRAPHICAL SKETCH**

Born February 17, 1926, in Madison, Wisconsin, the contemporary American composer Lee Hoiby was the son of Henry and Violet Smith Hoiby, both of whom were of Norwegian and Danish descent and amateur musicians. It was his mother who first noticed Hoiby's youthful musical aptitudes and taught him to play the piano at the age of 4 or 5. As a child, Hoiby was fond of improvising on the piano and wrote down his first composition when he was fifteen.<sup>1</sup> Hoiby had a good ear and learned music immediately, but he quickly became bored with reading music. Because of this, Hoiby stopped taking lessons for a year, but resumed lessons later with Olivie Endres.

During his high school years, he continued to take piano lessons and began filling in for the chorus accompanist. Before he graduated from West High School in Madison, Hoiby had intensive piano lessons from Gunnar Johansen, a concert pianist at the University of Wisconsin. Hoiby considers Johansen to be the first important musical influence in his life and credits Johansen with being the first to expose him to the truly great piano literature.<sup>2</sup>

Hoiby continued to study piano with Johansen as an undergraduate at the University of Wisconsin, preparing for a career as a concert pianist. Although Hoiby never thought of being a professional composer, his earliest works were composed while attending the University of

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<sup>1</sup> Gary Schmidgall, "Lee Hoiby," *Current Biography* 48/3 (March 1987): 241.

<sup>2</sup> Richard Crosby, *The Piano Music of Lee Hoiby*, D.M.A. diss., University of Cincinnati, 1990, 3.

Wisconsin. During this time, he composed several works for the piano and played at the annual May Music Festivals organized by Johansen.<sup>3</sup>

At Johansen's urging, Hoiby attended Egon Petri's master classes in Ithaca, New York, in the summer of 1944. After obtaining a Bachelor of Arts degree from the University of Wisconsin in 1947, Hoiby decided to go on to study with Petri at Mills College in Oakland, California. Hoiby received his masters degree in 1952.<sup>4</sup> At the same time, Hoiby still composed in his extra time and considered it "nothing more than 'self-indulgent truantism' (as he puts it) which was robbing time from practicing the Liszt sonata."<sup>5</sup> It was Stanley Hollingsworth, one of Hoiby's friends, who encouraged him to go to Philadelphia in order to study composition with Gian-Carlo Menotti at the Curtis Institute. Hoiby described his conversation with Stanley Hollingsworth:

He just started snooping around this pile of manuscripts on the piano, and he said, "what is this? HMMMMMMMM," he said. "Listen," and he read through them, and he said, "You really are wasting your time playing the piano. There are lots of pianists around, but there are very few composers who can write this kind of music. Now you should go and study with Menotti at the Curtis Institute." And I said, "Well, who's Menotti? I've never heard of him. Go away-I'm a pianist." And he said, "No, no, no, you're doing the wrong thing." I wouldn't hear it. I had no ear for him at all. And yet Stanley wouldn't give up, and he kept pestering me, and he said, "Let me take some of your music to Menotti," and finally just to shut him up I said, "All right," and I gave him some things, and he went off to Philadelphia. I got a phone call from him a couple of weeks later, and he said, "Menotti wants you to come and study with him. He's going to send you a plane ticket." I said, "Yeah? All right." I meant it's like there was no decision to be made. To this day I don't know how it happened. I was totally committed to a life as a pianist, and yet I got this call from Philadelphia, and the next week I was on a plane!<sup>6</sup>

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<sup>3</sup> William Krusemark, *Two Early Operas by Lee Hoiby: A Stylistic Analysis and Commentary*, D.M.A. diss., University of Missouri, Kansas, 1989, 2.

<sup>4</sup> Schmidgall, "Lee Hoiby," 241.

<sup>5</sup> Crosby, *The Piano Music of Lee Hoiby*, 6.

<sup>6</sup> Crosby, *The Piano Music of Lee Hoiby*, 6-7.

Hoiby accepted Menotti's invitation to study composition with him and entered the Curtis Institute in 1948. Hoiby submitted himself to rigorous lessons in counterpoint with Menotti who emphasized strict rules of counterpoint. "A surprising revelation was that Menotti considered his work with a cantus firmus to be actual music and not just a mere exercise."<sup>7</sup> The first thing Menotti did was to begin Hoiby on species counterpoint.

I went to my first lesson with Menotti and he said, "Okay, now you have to learn to do counterpoint." I said, "I am sorry Mr. Menotti, I've already done counterpoint: I did it all the way through college and I know it backwards." He said, "You have to do note-against-note—Palestrina—counterpoint. What you did was Bach counterpoint, and you won't learn anything from that." Well, he gave me these canti firmi, and I had to go home and for a week do nothing but one note against the other, living in this dingy room in upper Philadelphia.<sup>8</sup>

In 1951 Hoiby returned to Mills College, where he attended Darius Milhaud's summer composition course. The following year Hoiby completed his academic work at both Curtis and Mills College with his Master of Arts degree. He was awarded a Fulbright grant to study composition at the Academia de Santa Cecilia in Rome although he was refused admittance to the school. Hoiby recalled:

They wouldn't say why. Pizzetti (a disciple of Schoenberg), the director, told Barber that it was because the Italian modernists hated Menotti. I went to the home of Goffredo Petrassi at the time and played him some of my music. He said, "Well, you're obviously a very musical person, very gifted, but why don't you try to write some new sounds? Why are you writing stuff like this?" .... I was only too happy not to go to classes at the Santa Cecilia. Dollars went so far in Italy those days. I rented a magnificent apartment on the Viale Parioli and I wrote some of my early works there.<sup>9</sup>

In 1957 he received the National Institute of Arts and Letters Award followed by a Guggenheim Fellowship in 1958.

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<sup>7</sup> Mac Larry Lambert Jr., *An Investigation of Selected Choral works by Lee Hoiby*, D.M.A. diss., University of Cincinnati, 1999, 7.

<sup>8</sup> Crosby, *The Piano Music of Lee Hoiby*, 8.

<sup>9</sup> Allan Robinson, "An Interview with Lee Hoiby," *American Organist* 26 (December 1992): 58.

At the age of fifty-two, Hoiby gave up composing in order to make his New York debut as a concert pianist. The recital was held on January 17, 1978, in New York City's Alice Tully Hall. The challenging program included works by Bach, Beethoven, Liszt, Chopin, and his own Five Preludes. After his successful New York debut, Hoiby occasionally played recitals throughout the United States, considering the experience valuable.

Now at the age of seventy-five, Hoiby still actively composes and considers himself lucky:

I left Curtis in the mid 50s. My career went forward haltingly. Actually, I had a lot of luck. Almost everything I wrote was commissioned. On the other hand, I never received any grants. But being a 'Depression Baby,' I knew how to live on very little money, so I never had to teach at universities. Of course, I lived like a hermit. Looking back on it, I wonder at how I ever held my self together and kept on writing. It was always enough for me, I think, that musicians liked my music. They liked playing it, they liked singing it.<sup>10</sup>

### **A BRIEF OVERVIEW OF PIANO COMPOSITIONS**

Hoiby is a prolific composer in both vocal and instrumental genres. Although he is known primarily for his vocal music (almost three-fourths of Hoiby's output is vocal music), the piano remained important to him throughout his creative life. Hoiby's intention was to become a concert pianist until Menotti accepted him as a student at the Curtis Institute. Hoiby strongly feels that his performance has influenced his compositions:

The creative process is the same, whether you are performing or composing. As a performer, I must 'find' the right notes when, for example, I play a passage from Beethoven just as Beethoven did when he composed it. You find them by listening. As a performer, you work from the outside in. But as a composer, you work from the inside out. In me the activities feed each other.<sup>11</sup>

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<sup>10</sup> Walter Cavalieri, "Lee Hoiby," *Music Journal* 38 (November-December 1980): 10.

<sup>11</sup> Cavalieri, "Lee Hoiby," 12.

As a virtuoso pianist himself, Hoiby knows how to compose for the piano and explore the natural assets and style of the instrument.

Hoiby's piano compositions come from various periods throughout his life. These works include ten pieces for solo piano, two piano concertos, and an arrangement of three organ chorale preludes of Bach for two pianos. While he was earning his masters degree in piano, Hoiby wrote his earliest piano work, *Toccata*, Op. 1 (1949), and it was published in 1953 by G. Schirmer. "Hoiby, who had just finished his studies with Menotti at the Curtis Institute, says that the work was published because of the insistence of Menotti."<sup>12</sup> The toccata is an extension of the Romantic and modern toccata retaining mainly its perpetual motion and technical brilliance.

Hoiby's next piece, *Five Preludes*, Op. 7, was composed in 1952 and revised in 1977. "These preludes were compared to Prokofiev's Prelude in C major and were said to be unpretentious, pleasant, and fun to play."<sup>13</sup> The preludes are in ABA form, and each prelude is in a different key (C minor, A major, E-flat major, B-flat major, B-flat minor, F minor). Hinson indicates that these preludes are of moderate difficulty and require large stretches in both hands.<sup>14</sup>

In 1958 Hoiby completed his Concerto No. 1 for Piano and Orchestra, Op. 17, in Rome, commissioned by the Italian pianist Vera Franceschi. This work was premiered on January 20, 1967 at Philharmonic Hall in New York City and featured the pianist John Atkins and the

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<sup>12</sup> Crosby, *The Piano Music of Lee Hoiby*, 33.

<sup>13</sup> David Knowles, *An Analytical Study of the Song Cycle O Florida by Lee Hoiby*, D.M.A. diss., University of Southern Mississippi, 1994, 4.

<sup>14</sup> Maurice Hinson, *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 1993), 378.

Festival Orchestra of New York, under the direction of Thomas Dunn. Hoiby described the formal course of the concerto:

The piano begins with a quiet statement of the principal theme, which is then exchanged with the orchestra and led through several keys, without transition, directly to the second subject in *tempo giusto*. There is a closing section, wherein two new motives appear at the same time. Development of all this material follows, leading to a solo piano cadenza, and a brief summarizing recapitulation with coda.

The *Lento* second movement is by turns lyrical, contemplative, rhapsodic, with an embellished cadenza prominent in the early pages.

The *Allegro vivo* finale offers a dancing 7/8 solo piano figure by way of the main theme, which is counterpointed by a separate rhythm for muted bass. This theme is alternated with two contrasting sections in sonata-rondo fashion. The last pages of the Concerto are marked by steadily increasing momentum leading to a fortissimo close.<sup>15</sup>

*Capriccio on Five Notes*, Op. 23, commissioned as the required work for the first Van Cliburn International Piano Competition, was composed in 1962. It is “designed to show off many sides of the pianist’s technical and musical ability.”<sup>16</sup> The technical difficulties fulfilled the conditions of the commission: Van Cliburn asked Hoiby to compose a piece of maximum difficulty.<sup>17</sup> The capriccio is Hoiby’s most demanding piece, and the music is basically generated from a five-note motive.

Hoiby’s *Nocturne* was composed in 1949, but the work was put away for thirty years until his associate Mark Schulgasser discovered it in 1979 in a box of manuscripts in Hoiby’s studio.<sup>18</sup> This is a work filled with the romantic spirit of John Field and Chopin. The nocturne is ternary (A-B-A') in form.

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<sup>15</sup> David Hall, *Concertino for Piano and Orchestra and Piano Concerto by John Alden Carpenter, Lee Hoiby, and John La Montaine*, Citadel 88118, liner notes.

<sup>16</sup> Hinson, *Guide to the Pianist’s Repertoire*, 378

<sup>17</sup> Crosby, *The Piano Music of Lee Hoiby*, 66.

<sup>18</sup> Crosby, *The Piano Music of Lee Hoiby*, 67.

In 1980 Hoiby completed his Concerto No. 2 for Piano and Orchestra, Op. 33. It was written at the suggestion of Robert Frisbie, conductor of the American Chamber Symphony. On June 6, 1980, Hoiby premiered his concerto with the American Chamber Symphony in Chicago. He also performed Beethoven's Piano Concerto No. 4 in G Major, Op. 58, on this concert. The reviewer's interest centered on the new composition:

The new concerto is traditional in design and unabashedly Romantic in spirit.... The score fits squarely in the virtuoso-showpiece tradition, and the piano part is nearly omnipresent, weaving filigree around orchestral statements, or taking the lead in long cadenza-like stretches.<sup>19</sup>

When he was asked which composers influenced his compositional style, Hoiby frequently pointed to Schubert, whose songs he first learned at the age of seventeen. Hoiby believes his experience with these songs encouraged him to pursue a career in music.<sup>20</sup> Hoiby also borrowed a Schubert theme for his set of variations, entitled *Ten Variations on a Schubert Ländler*, Op. 35. The theme comes from Schubert's set of seventeen German dances, published in 1824. Hoiby began to write the set of variations in 1951, but did not complete them until 1979. He revised the work several times and finally premiered it in 1981. The theme is in binary form, and the entire set consists of ten variations. "Pianistically idiomatic, having immediate appeal, compositionally impressive, this is one of the finest set of variations for piano written since the second World War. This work forms part of a body of piano music that puts Hoiby in a league with such twentieth-century American composers of piano music as Aaron Copland, Samuel Barber, and Charles Griffes."<sup>21</sup>

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<sup>19</sup> Phillip Huscher, "Lee Hoiby in Chicago," *Hi Fidelity/Musical America* 30 (October 1980): 25.

<sup>20</sup> Lambert, *An Investigation of Selected Choral Works by Lee Hoiby*, 12.

<sup>21</sup> Crosby, *The Piano Music of Lee Hoiby*, 174.



*Narrative*, Op. 41, is Hoiby's most recent piano work. It was commissioned by the United States Information Agency for the Artistic Ambassador Program. Although this work is sectional in structure, it is very difficult to categorize its form because it does not fit any standard formal plan. As in his *Capriccio on Five Notes* and *Ten Variations on a Schubert Ländler*, the *Narrative* contains the idea of thematic motives moving from voice to voice. The work is highly contrapuntal and orchestral in nature. Hoiby described the way he approached its composition:

The *Narrative* gave itself form. The only thing I was conscious of doing was using the material, as I almost always do in everything I write, using the motivic material in various ways.... That makes the piece hold together, and its formal device which the lay listener wouldn't probably be aware of.<sup>22</sup>

Critics often considered Hoiby a “post-Romantic”, “neo-Romantic”, or “modern Romantic” from the lineage of Barber and Menotti because his lyrical melody and tonal harmony has kept him outside the mainstream of the mid-twentieth century American music. Hoiby described his compositional style as a “long, lonely road, with few tonal buddies.”<sup>23</sup> He said: “I thought I would have a pretty easy time of it. My music was accessible. Audiences loved it. But I had a rude awakening. Critics did not like it. I was definitely out of step with the 1950s.”<sup>24</sup> Hoiby simply considers himself a late Romantic, continuing in the tradition of composers like Gustav Mahler and Richard Strauss.<sup>25</sup>

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<sup>22</sup> Crosby, *The Piano Music of Lee Hoiby*, 183.

<sup>23</sup> Krusemark, *Two Early Operas by Lee Hoiby: A Stylistic Analysis and Commentary*, 159.

<sup>24</sup> Cavalieri, “Lee Hoiby,” 10.

<sup>25</sup> Lambert, *An Investigation of Selected Choral Works by Lee Hoiby*, 10.

## **COMPOSITIONAL STYLE**

Hoiby's compositional style is discussed here with regard to counterpoint, harmony, melody and rhythm, motivic unity, and idiomatic piano writing. The main focus is on the various piano works of Hoiby, and his unique individuality in composition is also explored.

### **Counterpoint**

A great portion of Hoiby's music shows his fondness for and reliance on counterpoint. Hoiby stressed the importance of the tools of counterpoint: "I feel confident to say that my music could never have come about if I had not had the tools of counterpoint, and musical form that I learned as a student."<sup>26</sup> Hoiby spent two years studying counterpoint with Menotti at the Curtis Institute:

I was very unhappy at first as I did nothing but exercises every day. For the first two years I was not allowed to do anything but counterpoint. Finally I got up to eight part florid counterpoint.<sup>27</sup>

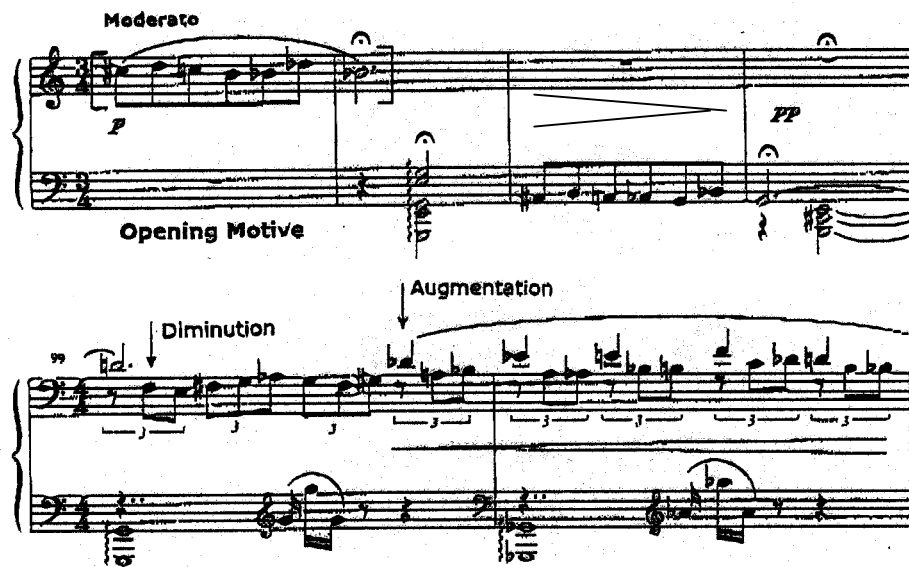
Contrapuntal examples appear in most of his piano works. The interesting and masterful *Capriccio on Five Notes*, Op. 23, is a culmination of the composer's contrapuntal skill. Example 1.1 shows a four-voice statement of the thematic cell in its augmentation and diminution.<sup>28</sup>

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<sup>26</sup> Crosby, *The Piano Music of Lee Hoiby*, 25.

<sup>27</sup> Allan Robinson, "An Interview with Lee Hoiby," 58.

<sup>28</sup> Crosby, *The Piano Music of Lee Hoiby*, 62.



**Example 1.1.** Hoiby, *Capriccio on Five Notes*, mm 1-4, mm. 99-100

Hoiby exploits counterpoint another way at the first return of the A section in the third movement of his second piano concerto (Example 1.2). He subjects a simple motive from the initial A section to a long series of stretto canons.

The image shows two systems of musical notation. The first system, labeled 'Motive 2', starts at measure 107. It features a piano (*p*) dynamic and a half-note melody in the right hand, with a piano-piano (*pp*) dynamic in the left hand. The second system, starting at measure 116, illustrates a series of stretto canons. Arrows point to the entry points of the canon in both the right and left hands, showing how the motive is repeated in quick succession. The notation includes various accidentals and dynamic markings to indicate the specific musical details.

**Example 1.2.** Hoiby, *Concerto for Piano and Orchestra No. 2*, Op. 33, III, mm.107-110, mm 116-118

Counterpointal writing became a natural element of Hoiby's style through Menotti's teaching. Hoiby recalled:

I learned how to sharpen my compositional tools by doing that strict counterpoint that Menotti was teaching us.... It was like doing push-ups to develop your muscles.<sup>29</sup>

### **Harmony**

Hoiby's harmonic idiom is quite tonal. However, he is constantly changing tonal centers, sometimes moving to closely related keys, but often shifting to keys that have no relationship. Although Hoiby follows traditional harmonic progressions, he often avoids cadences that would conclusively establish a particular key, leaving the performer with the feeling that one is in a key, but without enough evidence to verify that fact.<sup>30</sup> Hoiby described his feelings about harmony:

I don't really know the terminology of harmony that well. It is like a language that I speak as a native without ever having studied the grammar. I will say that it is always nice when you can still bring off a 6/4 chord. It is satisfying when a large piece reveals a harmonic architecture which wasn't planned. The reason why a certain key seems right for a specific passage in the context of a work is usually ineffable, no matter how much terminology you apply.<sup>31</sup>

Generally, Hoiby's harmonic language includes the following: pandiatonicism, a lack of authentic cadences, a succession of shifting tonalities or modalities, abrupt tonal shifts without a modulation, and enharmonic and chromatic modulation. Example 1.3 shows several features of Hoiby's harmonic idiom, such as shifting tonal centers, chromatic modulations, and avoidance of authentic cadences. The passage begins in B major and arrives at the augmented sixth chord (m. 25) of G major by way of B-flat and A-flat tonalities. Finally, the augmented

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<sup>29</sup> John Gruen, *Menotti-A Biography* (New York: Macmillan Publishing Co., 1978), 83.

<sup>30</sup> Knowles, *An Analytical Study of the Song Cycle O Florida by Lee Hoiby*, 105-106.

<sup>31</sup> Robinson, "An Interview with Lee Hoiby," 59.

sixth chord provides motivation toward the second inversion tonic chord of the next passage. To better understand this progression, it should be approached melodically since the modulations and key relations are governed mainly by the melodic force of the counterpoint.

16 *poco stretto* *rall.* **B:** *mf* *p* *Broadly* **Tempo I**

19 *allarg.* *cresc.* **Bb:** *f* **Ab:**

23 *dim.* *(loco)* *p* *cantando* **G:** *8ba.* **Tempo I** *ppp*

**Example 1.3.** Hoiby, *Narrative*, mm.16-26

### Melody and Rhythm

Hoiby loves melody. Lambert wrote, “He followed his heart and wrote music that was lyric and melodic.”<sup>32</sup> According to Bade, “the influence of Samuel Barber’s lyricism is apparent in his music. For both composers, a typical line may be lyrical in character, with a

<sup>32</sup> Lambert, *An Investigation of Selected Choral Works by Lee Hoiby*, 10.

certain simple freshness”<sup>33</sup> In addition to Barber’s lyricism, the influence of Schubert’s melodic writing can be found in Hoiby’s music. Hoiby, quoted in an article, recalled:

I’ve always considered Franz Schubert my musical patron saint. Schubert’s lyricism is the most precious of musical gift, and “An die Musik” is a quintessential expression and example.<sup>34</sup>

In creating melody, Hoiby frequently utilizes chromatic scales, octatonic scales, and modal and whole-tone inflections. Melodies are frequently developed through sequential repetition and counterpoint, and arpeggiated chordal figuration is one of the outstanding melodic gestures in his music (Example 1.4).

Variation 7  
A piacere

212

214

**Example 1.4.** Hoiby, *Schubert Variations*, mm. 212-215

Hoiby’s unique use of rhythm is another stylistic trait of his music, including rhythmic displacement, and shifting meter. Triplets, hemiola, syncopation, irregular groupings, and asymmetrical division of beats are the devices which Hoiby often employs to achieve forward

<sup>33</sup> Lori Ellefson Bade, *Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music, and His Song Output*, D.M.A. diss., University of Texas, Austin, 1994, 23-24.

<sup>34</sup> Connie Emmerich, “Artists on Repertoire,” *Chamber Music Magazine* 6 (Summer 1989): 11

motion. Although Hoiby shifts meters often, he is not really experimenting with asymmetrical meters. Actually, his asymmetrical meters are usually used to allow an extended or shortened note value, not to create complex rhythmic patterns as illustrated in Example 1. 5 (see mm. 152-153).<sup>35</sup> The meter changes always feel natural and inevitable.

The image displays a musical score for two systems, labeled I and II. The first system (mm. 149-151) is marked 'Risoluto' and 'ff'. The second system (mm. 152-154) includes markings for 'poco ritard.', '22 A tempo', and 'ff'. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as 'sfz' and 'ff'.

**Example 1.5.** Hoiby, Concerto for Piano and Orchestra No. 2, Op. 33, I, mm.149-154

### Motivic Unity

Another stylistic feature of Hoiby's music concerns the motives in his works. The musical material of a section within a work is very often developed from a motive or motives

<sup>35</sup> Knowles, *An Analytical Study of the Song Cycle O Florida by Lee Hoiby*, 106.

which unify a section. Motives are often used as the source for rigorous contrapuntal writing.

Example 1.6 provides an example of Hoiby's stylistic treatment of a germinal motive (the falling second) which binds the piece together.

The image displays three staves of musical notation for Example 1.6. The first staff, labeled 'Lento' with a tempo marking of '♩ = ca. 72', shows the 'Opening Motive' in 2/4 time. It features a piano (pp) dynamic and a melodic line with a falling second interval. The second staff, starting at measure 16, is marked 'poco stretto' and 'rall.', with a 'Tempo I' indication. It includes dynamics of mf and p, and a 'Broadly' section. The third staff, starting at measure 51, is marked 'mp' and 'pp', with dynamics of f and p. It includes a 'Broadly' section and a 'Tempo I' indication. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Example 1.6.** Hoiby, *Narrative*, mm. 1-4, 16-18, 51-52

In Hoiby's music, melodic and rhythmic ostinatos, being two of Hoiby's favorite devices, are often considered to be motives. Hoiby's second piano concerto is a good example of his use of ostinato as a unifying material (Example 1.7). The introduction of the concerto provides an ostinato which consists of six different pitches, and the solo cadenza undertakes the responsibility of restating this ostinato.



Moderato ♩ = 94

II *p*

Motive 1

187 *leggerissimo* *pp subito* *ritard.*

139 *poco meno mosso* *mf*

190 *A tempo* *ff*

**Example 1.7.** Hoiby, Concerto for Piano and Orchestra No. 2, Op. 33, I, mm. 1-4, 187-190.

### Idiomatic Piano Writing

A very characteristic feature of Hoiby's piano music is the idiomatic piano writing.

Hoiby has an extraordinary awareness of virtuosic piano writing and explores the capacities of the instrument.

Alternating double notes or chords between the hands commonly appear in cases of increasing drama within his piano music as shown in Example 1.8.

**Example 1.8.** Hoiby, *Schubert Variations*, mm. 429-434

The *Toccata* contains another good example of alternation between the hands which serves to escalate intensity toward a dramatic cadence (Example 1.9).

**Example 1.9.** Hoiby, *Toccata*, mm. 167-171

A passage containing a figure which alternates the thumb with chord clusters hurtles us into the dazzling *Toccata*, collecting a mass of dissonant sounds along the way. The passage also helps create a dramatic effect (Example 1.10).



**Example 1.10.** Hoiby, *Toccata*, mm. 133-134

Arpeggiated figures also appear prominently in his piano music. Example 1.11 provides an arpeggiated pattern which is symmetrically balanced. However, in many cases, Hoiby's arpeggios present asymmetrical patterns.



**Example 1.11.** Hoiby, *Toccata*, mm. 159-160

Hoiby's piano works contain many elements of Romantic pianism, such as leaping chords, legato parallel thirds, quick passages of alternation between hands, disjunct octaves, and wide-ranging arpeggios. Hoiby's idiomatic piano writing demonstrates the composer's ingenious use of the instrument's qualities to accomplish the chief lyric and dramatic effects in his music.

Hoiby's piano compositions exhibit an interesting fusion of traditional and contemporary musical language. The works are an amalgamation of all the compositional strengths Hoiby possesses: the mastery of contrapuntal writing, the sense of warm lyricism, the economy of means through motivic unity, exciting rhythms, and the idiomatic treatment of the piano. As Hoiby's music becomes better known, his piano music will surely be a significant contribution to the piano repertoire.

## **CHAPTER 2**

### **CONCERTO NO. 2 FOR PIANO AND ORCHESTRA, OP. 33**

#### **HISTORICAL OVERVIEW OF THE CONCERTO**

Although American piano concerti initially grew in popularity in the 1920s, the middle part of the twentieth century showed a significant increase in the number of piano concerti being written by American composers. For numerous American composers, the piano concerto was becoming a prominent vehicle of expression. The piano concerti of Ernest Bloch (1880-1959), Roger Sessions (1896-1985), John Cage (1912-1992), Roy Harris (1898-1979), Samuel Barber (1910-1981), Vincent Persichetti (1915-1987), Elliott Carter (1908- ), Ned Rorem (1923- ) and Charles Wuorinen (1938- ) are generally considered the most innovative and outstanding works of the genre in this period.

American music since the 1930s has exhibited a diversity of musical styles. Although the composers of piano concerti took an individual approach to their music, several main trends became evident. One of the most popular stylistic types of piano concerti of the middle part of the twentieth century was the “traditional” group. This group employed at least a variant of the concerto-sonata form within a three-movement framework and also included some tonally functional implications, as seen in the concertos of Bloch, Persichetti, and Barber. The other concerti can be classified according to their use of non-traditional techniques. However, they should be further categorized because of their variety in compositional styles, such as aleatoric techniques, serializing temporal elements, and utilizing electronic techniques and sounds. These techniques are found in the piano concerti of Cage, Carter, and Wuorinen.

Lee Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33 can be included in the traditional group in that the concerto is written in a tonal idiom and is conventional in design: the three movements are in sonata allegro, ternary, and sonata-rondo form.

Hoiby's concerto was written between November 1979 and April 1980 shortly after he returned to composing after his years of concentrated work at the piano. His first important composition of this period is a choral anthem, *At the Round Earth's Imagined Corner* for mixed chorus and keyboard, commissioned by the American Guild of Organists. Two operatic works, a one-act opera buffa *Something New for the Zoo* (1979) and a one-act setting of a Ruth Draper monologue *The Italian Lesson* (1981), also occupied Hoiby's attention in the three-year period after his compositional hiatus.<sup>1</sup> *Ten Variations on a Schubert Ländler* for solo piano was also finished in 1981. In his review of the premiere performance of the second piano concerto, Phillip Huscher, the concert reviewer for *Hi Fidelity / Musical America*, said "Hoiby has long preferred to write in a relentlessly tonal, neo-Romantic style: while his kind of musical reminiscence makes no pretension to 'newness', the concerto seemed particularly derivative. The slow movement, lush and lyrical, recalled Rachmaninoff, and in the more aggressive, percussive outer movements, the shadows of many early twentieth century figures hovered uncomfortably."<sup>2</sup> Stylistically, the concerto reflects some late nineteenth-century and early twentieth-century concerti, notably the concerti of Rachmaninoff, Richard Strauss, Prokofieff, and Stravinsky, featuring much virtuosic display and a late nineteenth-century harmonic idiom.

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<sup>1</sup> William David Krusemark, *Two Early Operas by Lee Hoiby: A Stylistic Analysis and Commentary*, D.M.A. diss., University of Missouri, Kansas, 1989, 9.

<sup>2</sup> Phillip Huscher, "Review of the Premiere of Hoiby's Second Piano Concerto," *Hi Fidelity / Musical America* 30 (October 1980): 25.

“While he acknowledges that his fidelity to his nineteenth-century ‘roots’ has kept him on the fringes of twentieth-century trends, he thinks of himself as a ‘mainstream Romantic’.”<sup>3</sup>

Actually, Hoiby came to compositional maturity in the fifties and sixties, when the post-Webernian serialists had ascended. Hoiby felt locked out of the academic and critical establishment, which favored the twelve-tone system of Milton Babbitt and Elliott Carter.<sup>4</sup> Hoiby has exceptional disdain for the twelve-tone system for several reasons. According to Crosby, Hoiby was offended by Schoenberg’s remark that he had just made a discovery that was going to assure the dominance of German music for the next years (meaning his twelve-tone system), and Hoiby called this “musical Nazism”.<sup>5</sup> This comment, combined with other experiences, caused Hoiby to dislike the music of the “atonalists”. For him, the musical avant-garde had no importance. Hoiby described his view:

I’m not trying to exhibit any false modesty, but I’m not an ambitious person. All I ever wanted to do, and I’ve always been able to do it, is to be alone and write my music, and that’s all I want from now on into the future. I do not want to go out into the world and be a celebrity—that I can assure you. It would be very gratifying to me if I thought that my doings had any effect on other people and gave them the belief that they could also write without using twelve-tone technique and could also have more faith in the tonal way of writing music. It really startles me when people say the things they’ve said to me in recent years, that they really love my music, and they think it’s “for the ages”.<sup>6</sup>

Although Hoiby had already returned to the piano, the Concerto No. 2 for Piano and Orchestra, Op. 33, played an important role in his career as a composer-pianist. He played his Concerto No. 1 for Piano and Orchestra, Op. 17 with the Oklahoma City Symphony and the Minnesota Orchestra in 1975 and made his New York debut as a solo pianist at Alice Tully

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<sup>3</sup> Krusemark, *Two Early Operas by Lee Hoiby: A Stylistic Analysis and Commentary*, 159.

<sup>4</sup> Kenneth LaFave, “Music at the Poles of Today’s America,” *Kansas City Star*, 10 April 1988, 1j.

<sup>5</sup> Richard Crosby, *The Piano Music of Lee Hoiby*, D.M.A. diss., University of Cincinnati, 1990, 20.

<sup>6</sup> Crosby, *The Piano Music of Lee Hoiby*, 29.

Hall in 1978. On June 6 1980, Hoiby premiered his second piano concerto alongside Beethoven's Piano Concerto No. 4 in G Major, Op. 58, with the American Chamber Symphony in Chicago. The reviewer Huscher reported, "Hoiby seemed glad to be back at the keyboard again, and he played his new work with skill and panache."<sup>7</sup>

The concerto was revived with Stanley Babin's performance with the Slovak Radio Symphony Orchestra in a recording of the work in 1996<sup>8</sup>.

### **STYLISTIC CHARACTERISTICS AND MUSICAL INFLUENCES OF THE CONCERTO**

Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33 is a twentieth-century masterpiece displaying a highly idiomatic, virtuosic, brilliant style and elaborate keyboard textures. The concerto is difficult and requires a great deal of facility but is extremely effective. Hoiby continues the pianistic tradition of Chopin, Liszt, Rachmaninoff, and Prokofieff while adding his own sophisticated insights. The pianistic writing includes rapid arpeggios, parallel scales in thirds, virtuoso passages with full blocked chords, alternating hands, trills, chromatic runs in contrary motion and alternating clusters. Example 2.1 illustrates some of Hoiby's idiomatic piano writing which is relatively common in late Romantic piano works: alternating octaves (Example 2.1a), wide-ranging arpeggios (Example 2.1b), and chromatic runs in both hands (Example 2.1c).

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<sup>7</sup> Huscher, 25.

<sup>8</sup> Lee Hoiby, *Lee Hoiby: Concerto No. 2 for Piano and Orchestra, Op. 33*. Slovak Radio Symphony Orchestra with Stanley Babin, Piano, MMC Recordings MMC 2038.





**Example 2.1a.** Hoiby, Concerto No. 2 for Piano and Orchestra, Op. 33, I, m. 200<sup>9</sup>



**Example 2.1b.** Hoiby, II, mm. 221-223



**Example 2.1c.** Hoiby, III, mm. 189-190

A great portion of the concerto shows Hoiby's reliance on contrapuntal writing. This comes from the influence of his studies in counterpoint with Menotti at the Curtis Institute. The use of imitative and canonic sections within a tonal context can be found in both Hoiby and Menotti's piano concerti. There are several passages in Hoiby's Concerto No. 2, Op. 33 that closely resemble Menotti's contrapuntal writing in his Concerto for Piano and Orchestra in F major, written in 1945. For example, in the first movement of Hoiby's concerto, the piano solo

<sup>9</sup> All musical examples from the two piano score of Lee Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33, are reprinted by permission of Rock Valley Music Co.

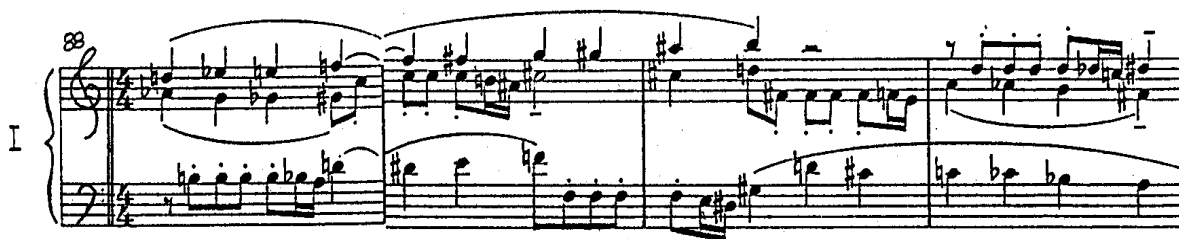
plays the countermelody in fifths while the orchestra states Theme 1B (Example 2.2a). This passage is strikingly similar to a passage from Menotti's concerto although Menotti's countermelody is stated in sixths (Example 2.2b).

**Example 2.2a.** Hoiby, I, mm. 23-26

**Example 2.2b.** Menotti, Concerto for Piano and Orchestra in F major, I, mm. 11-13

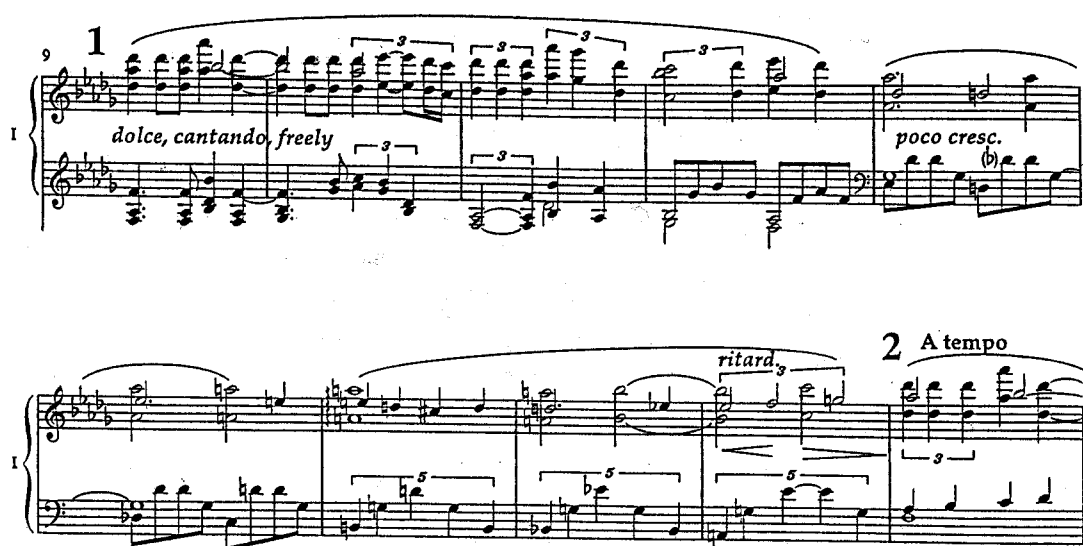
Another similarity of contrapuntal writing found in both concerti are stretto canons of a motive, as Example 2.2c and 2.2d illustrate.

**Example 2.2c.** Hoiby, III, mm. 107-111



**Example 2.2d.** Menotti, III, mm. 88-91

In addition to Menotti's influence, Hoiby often credits Schubert's influences on his music. Hoiby felt that Schubert's songs, which he was exposed to in his college years, encouraged him to pursue his career as a musician. Throughout the concerto, the influence of Schubert's long melodic line and warm lyricism can be found (Example 2.3). Other composers Hoiby indicates as significant influences include Mahler, Richard Strauss, Rimsky-Korsakov, Prokofieff, Debussy, and Ravel.



**Example 2.3.** Hoiby, II, mm. 9-17

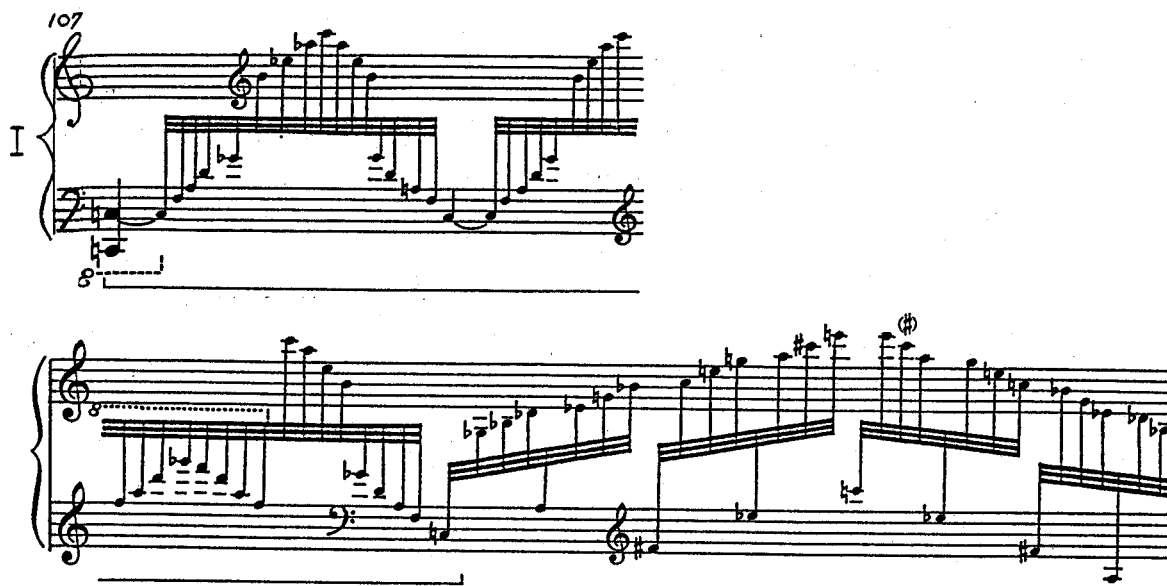
While Hoiby recognizes diverse influences on his style, he feels especially indebted to Samuel Barber. Hoiby never studied with Barber, but Barber was frequently nearby while Hoiby was studying with Menotti, and later, when Barber and Menotti shared a house at New York, Hoiby spent more time with Barber.<sup>10</sup> In view of their chronological proximity and their identical styles in the mainstream of musical tradition, a comparison between Hoiby's concerto and Barber's Concerto for Piano and Orchestra, Op. 38 (1962), demonstrates Barber's great influence on Hoiby.

In both concerti, the ordering and content are very similar. They both contain the usual three movements. The first movements of both are cast in sonata-allegro form and begin with an introduction in which several important motives appear which are used throughout the movement. Neither concerto has a double exposition. In both concerti, cadenzas are placed before, rather than after the recapitulation. Barber and Hoiby composed lyrical second movements which are in ternary form although Barber's second movement is monothematic in nature. The third movements of both concerti are rondos, and they are brilliant conclusions to the concerti. In addition, Barber and Hoiby achieved the utmost amount of integration and equality between the piano and orchestra.

In the two concerti, many common stylistic features are evident: warm lyricism, virtuosic pianistic style, mastery of contrapuntal techniques, and rhythmic excitement. Idiomatic piano writing appears at every turn, and is not just restricted to the flamboyant cadenzas and other brief cadenza-like passages spread throughout the works. Arpeggiated patterns figure prominently in both concerti as illustrated in Example 2.4a and 2.4b.

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<sup>10</sup> Crosby, *The Piano Music of Lee Hoiby*, 21.



**Example 2.4a.** Barber, Concerto for Piano and Orchestra, Op. 38, I, m. 107

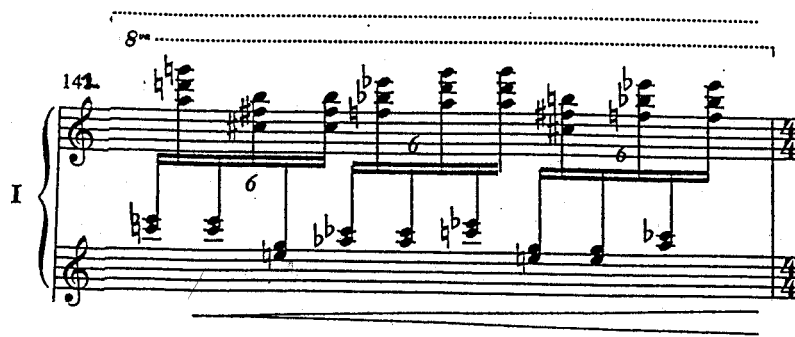


**Example 2.4b.** Hoiby, III, m. 142

Alternating double notes or chords between hands frequently appear in the instances of accumulating drama (Example 2.5a and 2.5b).



**Example 2.5a.** Barber, III, mm. 129-130

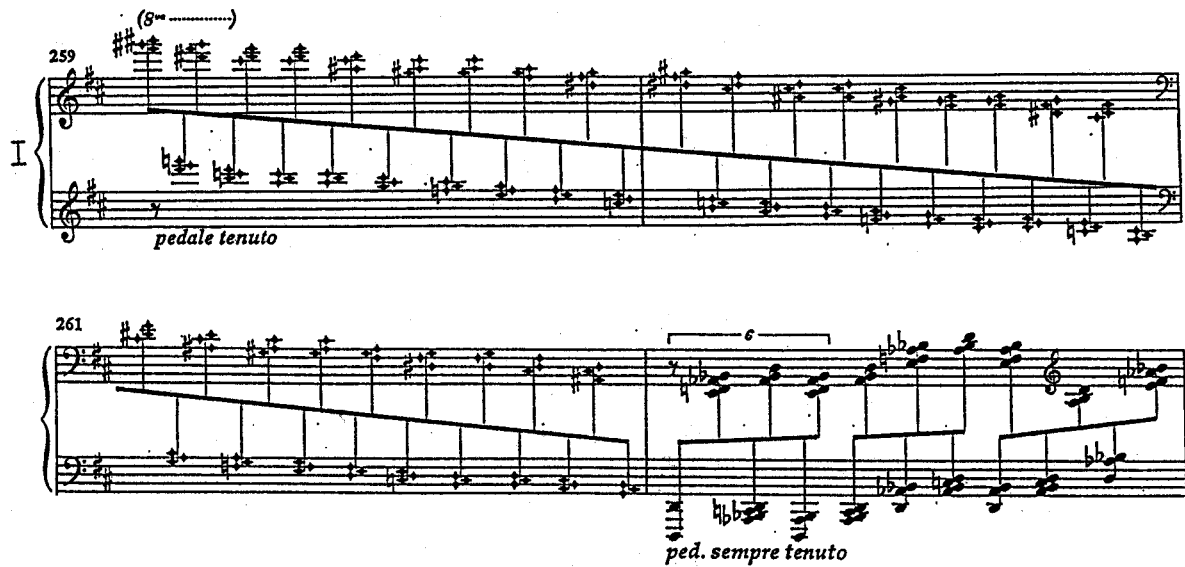


**Example 2.5b.** Hoiby, I, mm. 142

A passage containing a figuration which alternates single notes with chord clusters plunges listeners into the virtuosic cadenza of Barber's first movement. Hoiby achieved a similar effect at the end of his third movement (Example 2.6a and 2.6b). Hoiby inserted these instructions for the passages: "Play clusters of notes, right hand on black keys, left hand on white keys; begin at top of keyboard."

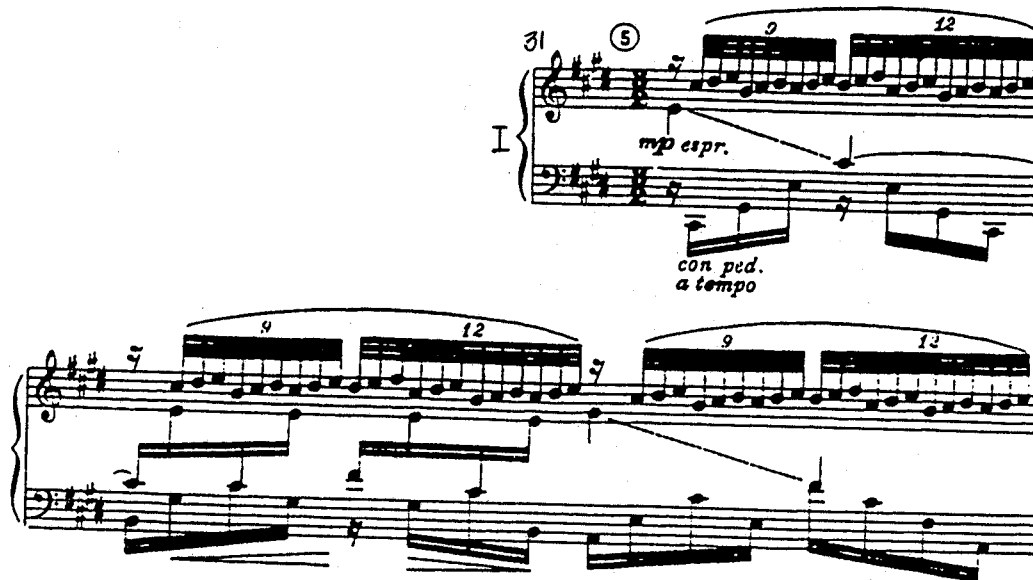


**Example 2.6a.** Barber, I, m. 186

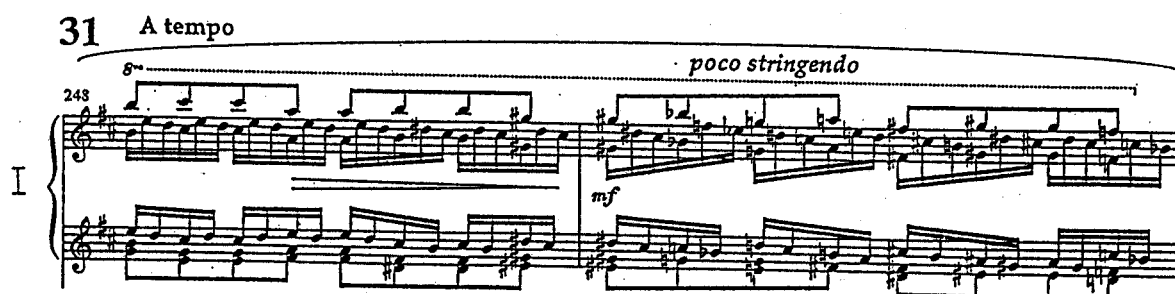


Example 2.6b. Hoiby, III, 259-262

On the lyrical side, both concerti also contain much idiomatic piano writing. The arabesque-like embellishment of these particular lyrical themes, seen in Example 2.7a and 2.7b, shows Barber and Hoiby's affinity for vocal music and their love of the *bel canto* style.



Example 2.7a. Barber, II, m. 31



**Example 2.7b.** Hoiby, I, mm. 248-249

A study of Hoiby's piano writing demonstrates his ingenious use of the instrument's unique qualities to achieve the greatest lyric-dramatic effects which become the most significant qualities in his music. Not only does Hoiby use the piano to sing in lyrical sections and play as a percussive driving instrument, but also to accomplish complicated techniques which include great concentration of idiomatic piano writing. Hoiby's lyricism and drama stem from his long term interest in stage works. The experiences of composing those works paved the way for Hoiby's lyric and dramatic approach to this concerto.

Rhythm is another crucial element in Hoiby's music. The concerto includes fluid metric changes to accommodate the composer's process. Although Hoiby shifts meter often (he uses eight different meters within the first movement: 2/3, 4/7, 4/4, 4/2, 3/8, 3/4, 7/8, 4/5), the rhythmic flow feels natural and inevitable. Actually, his asymmetrical meters, such as 4/7 and 7/8, are used to allow an extended note value, not to create rhythmic complexity. Rhythmic displacement is another device often used in the concerto. In addition to shifting accents, rhythm is varied by syncopation, hemiola, and across-the-bar phrasing. The second movement provides a good example of syncopation (Example 2.8).





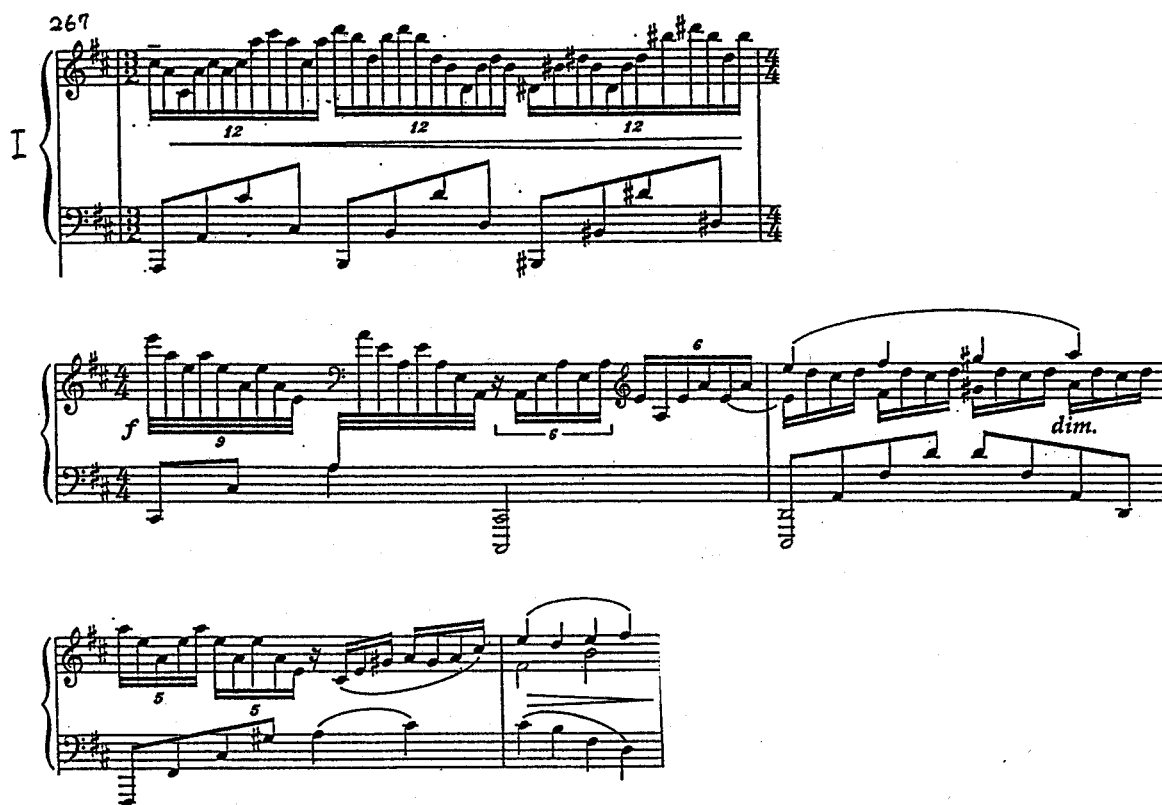
**Example 2.8.** Hoiby, II, mm. 148-153

Another rhythmic displacement occurs at the end of the third movement. Beginning in measure 217 the meter shifts constantly between two bars of 2/2 and one bar of 3/2 with syncopation throughout (Example 2.9).



**Example 2.9.** Hoiby, III, mm. 217-219

The concerto contains several examples of written-out *ritardandos* or *accelerandos*. Hoiby generally achieves this effect by decreasing or increasing the number of notes within each beat as illustrated in Example 2.10.



**Example 2.10.** Hoiby, II, 267-271

Hoiby did not leave many interpretive decisions for the pianist. In addition to the specific metronome markings found at the important formal sections (see Table 2.1), Hoiby frequently indicates *ritardando*, *trattenuto* (hold back), *ritenuto*, *allargando*, and *accelerando*. At the end of the third movement the performer is instructed to play rapidly by the marking *ancora stringendo* (still pressing).

**Table 2.1.** Hoiby's tempo markings in the Concerto No. 2 for Piano and Orchestra, Op. 33

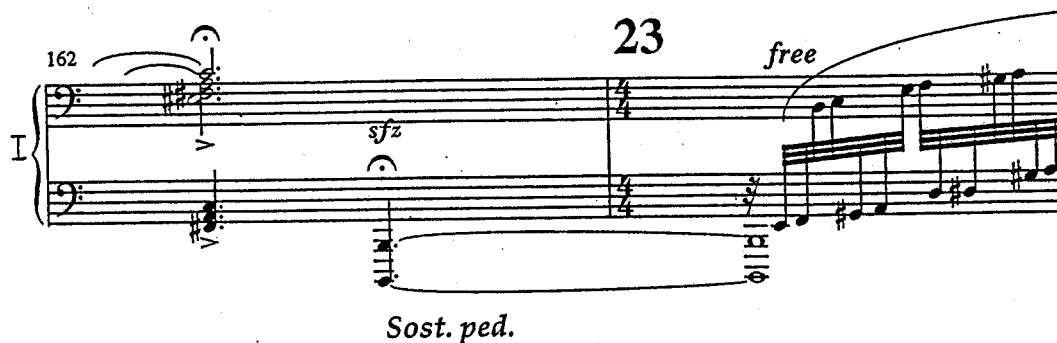
<u>Movement</u>	<u>Measure</u>	<u>Tempo</u>	<u>MM</u>
I.	1	Moderato	94 (to the quarter)
	13	Allegro gioioso	112 (to the quarter)
II.	1	Lento espressivo	60 (to the quarter)
	56	Allegretto	63 (to the dotted half)
III.	1	Presto	152 (to the quarter)
	84	Poco meno mosso	72 (to the half)
	214	Molto allegro	126 (to the half)

Hoiby gives explicit instructions regarding articulation, dynamics, and mood.

Articulation markings include the usual slur and staccato markings, as well as more detailed indications such as *legatissimo*, *secco*, *sostenuto e legato*, and *leggerissimo*. In addition, Hoiby often indicates interpretative markings such as *dolce*, *cantando*, *energico*, *risoluto*, and also those written in English, “holding back” and “holding back a little”. Although a few specific pedal instructions are included in every movement, Hoiby left many interpretative pedaling choices to the performer. There are two instances of Hoiby’s indication of *sostenuto* pedal (Example 2.11a and 2.11b):

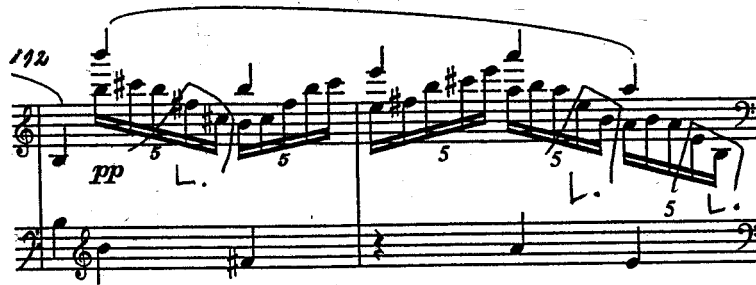


Example 2.11a. Hoiby, I, mm. 49-50



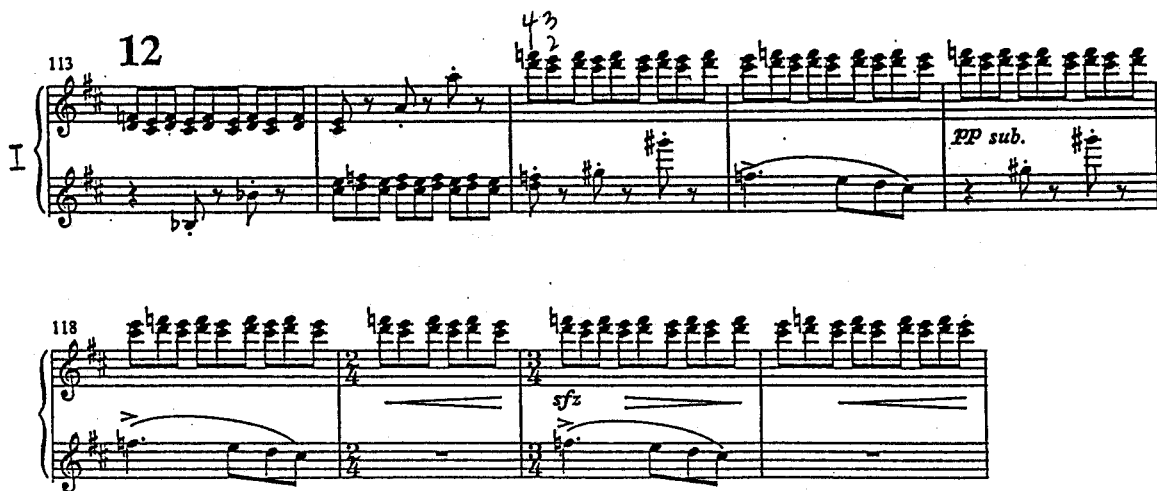
Example 2.11b. Hoiby, I, mm. 162-163

Pianistically, the concerto is very advanced. Some of the difficulties generated by the tempo in rapid passages can be made easier by dividing runs between the hands (Example 2.12).



**Example 2.12.** Hoiby, I, mm. 172-173

The second movement is not as technically demanding; however, there is a challenging passage of an extended trill in thirds (Example 2.13). Richard Crosby suggests that the best fingering would be 4-1 and 3-2.<sup>11</sup>



**Example 2.13.** Hoiby, II, mm. 113-121

<sup>11</sup> Crosby, *The Piano Music of Lee Hoiby*, 136.

The third movement is the most difficult and the level of difficulty is increased by the presto tempo. Unlike the first two movements, many passages of the third movement contain Hoiby's fingering. Example 2.14 is a chromatic passage in contrary motion in which Hoiby suggested his fingering:



**Example 2.14.** Hoiby, III, 189-192

Another challenging passage in this movement involves rapid octave skips in the left hand, beginning in measure 131. However, it is not an unreasonable demand for an advanced pianist (Example 2.15). The execution of this passage is made easier by relaxing the arm while keeping the fingers firm.



**Example 2.15.** Hoiby, III, mm. 131-134

The concerto is well written from a pianistic point of view. Its appeal derives from the fine idiomatic writing and a keen sense of lyricism and drama. Other compositional strengths that Hoiby possesses, such as mastery of form and contrapuntal devices, and the great economy of means through motivic unity, are also present in this concerto. As the work becomes better known, Hoiby's Concerto No. 2, Op. 33 will surely be one of the more accessible and popular concerti of the twentieth century, as well as an important contribution to the piano concerto repertoire.

## **CHAPTER 3**

### **ANALYTICAL OBSERVATIONS ON THE CONCERTO NO. 2 FOR PIANO AND ORCHESTRA, OP. 33**

Lee Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33, completed in 1980, reflects many stylistic features typical of neo-Romantic music, continuing in the tradition of composers such as Gustav Mahler and Richard Strauss. The musical language is essentially tonal, with a tendency to break into highly effective late-Romantic harmonies through the use of bold chromaticism, pandiatonicism, and modal, whole-tone and octatonic inflection. The great intensity of the concerto is achieved by considerable metric variety coupled with a wild and effective sense of overall rhythm. This concerto is a highly virtuosic and brilliant piece, making great technical demands on the soloist. However, unlike many virtuosic piano concerti of the nineteenth century such as Chopin's and Rachmaninoff's concerti, it adheres to the classical concerto principle without destroying the balance between the piano and orchestra.

This concerto comprises the usual three movements. They are traditional in formal design, with clear tonal centers. The form of the movements is as follows: a fast first movement in D major in sonata form; a slow second movement in D-flat major in ternary form; and a fast third movement in D major in a sonata-rondo form.

The orchestration of this concerto is similar to that of the typical late-nineteenth century concerto. The concerto is scored for two flutes, piccolo, two oboes, English horn, two clarinets in B-flat, bass clarinet, two bassoons, two horns, two trumpets in C, one trombone, percussion, and strings. The percussion section includes snare drum, bass drum, cymbal, suspended cymbal, and triangle. One of the most interesting aspects of Hoiby's orchestration is the melodic importance of the woodwinds and the brass. In particular, the trumpets play an important melodic function in the third movement. Hoiby achieves a nice balance between the

solo piano and the orchestra by his careful treatment of dynamics, registers, and textures, allowing the solo piano to balance with the orchestra. Increasing intensity is usually attained by long *crescendi*, instrumental doublings, sequential repetition, and the use of higher registers.

Hoiby's Concerto No. 2 for Piano and Orchestra, Op. 33, is a product of his compositional maturity. Therefore, an analytical study of this work will provide valuable insights toward understanding Hoiby's musical style and compositional devices. The formal, harmonic, and thematic structures of the concerto will be examined, with an emphasis on the unique aspects of Hoiby's compositional techniques.

### **MOVEMENT I: MODERATO**

This movement begins with a twelve-measure orchestral introduction. The tonal center of the introduction is ambiguous, but the ostinato figures in the bass suggest the tonal center of G major by virtue of their melodic design. A considerable amount of the material introduced in the first movement is derived from four distinct motives first heard in the introduction (Example 3.1). Extremely economical in his use of materials, Hoiby fashions these motives out of shared intervals and similar melodic contour. These motives emphasize the interval of a perfect fifth which becomes a cyclic element linking the entire piece. The interval of a perfect fifth is presented in every section of the first movement, providing melodic unity. The remainder of the introduction features alternations of the four motives, and finally all motives are combined together and coalesce into the first group in D major as the dynamic level increases to *ff*.



Moderato ♩ = 94

Motive 2

II *p*

Motive 1

Motive 3

II *poco a poco crescendo*

Motive 4

II *sempre stacc.*

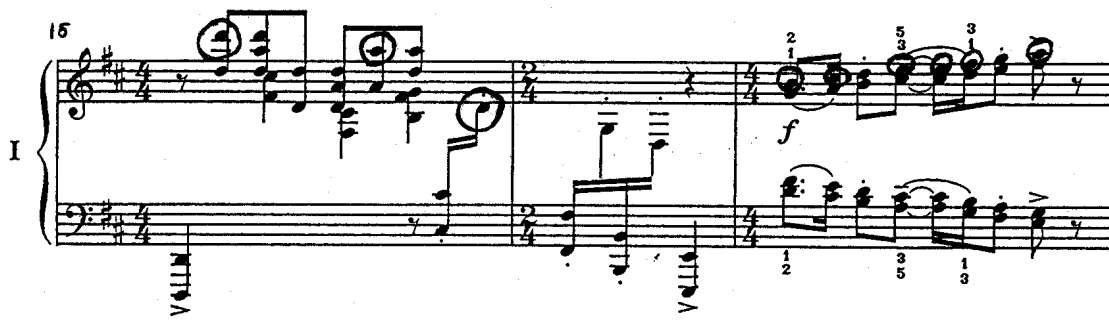
**Example 3.1.** Hoiby, I, mm. 1-3, 5, 7, four distinct motives

Hoiby finds many creative ways of expressing his music within the boundaries of the classical sonata allegro form, making excellent use of the four opening motives of the introduction. As in many Romantic concerti in which the classical “double-exposition” is no longer used, the first movement of this concerto contains a single exposition (Table 3.1). In the exposition (mm. 13-101), the orchestra and solo piano share the statement of thematic materials. The opening theme (Theme 1A) consists of two opposing ideas: a descending

fanfare-like passage (mm. 13-16) and a more stepwise passage in contrary motion (mm. 17-18). These two ideas explore the same intervallic patterns as motive 3 and motive 4 of the introduction as seen in Example 3. 2. A three-measure extension of Theme 1A by the orchestra in mm. 21-23, gives rise to Theme 1B.

**Table 3.1.** Formal Outline of Movement I: Sonata Form

	<u>Measures</u>	<u>Section</u>	<u>Key</u>
<b>INTRODUCTION</b>	1-12		(G)
<b>EXPOSITION</b>	13-101		
	13-37	FIRST GROUP ( <i>Allegro gioioso</i> )	
	13-23	Theme 1A	D
	24-36	Theme 1B	D-E
	37-66	Transition	E-Eb-D-e
	67-92	SECOND GROUP ( <i>con moto espressivo</i> )	
	67-92	Theme 2	Ab-E
	93-101	Closing	modulatory
<b>DEVELOPMENT</b>	102-203		
	102-111	Development 1 ( <i>Con brio</i> )	B-C
	112-143	Development 2 ( <i>Energico</i> )	Bb-Eb-c#-e-E
	143-162	Development 3	modulatory-B
	162-203	CADENZA ( <i>free</i> )	b-modulatory-D
<b>RECAPITULATION</b>	204-267		
	204-219	FIRST GROUP	
	204-210	Theme 1A	D
	210-219	Theme 1B	D
	220-234	Transition	D-modulatory
	235-251	SECOND GROUP	Db-A
	251-253	Closing	modulatory
	253-267	CODA	b-D



**Example 3.2.** Hoiby, I, mm. 15-17, Theme 1A

In Hoiby's music, musical development is achieved mainly through sequential repetitions and contrapuntal treatment of the musical materials. Example 3.3 shows his contrapuntal treatment of Theme 1B which begins in m. 23. The orchestra states the principal melody in D major while the soloist plays a countermelody at the fifth, and then they exchange their melodic materials in E major.

**Example 3.3.** Hoiby, I, mm. 23-25, Theme 1B

Theme 1A and Theme 1 B are broken into small motives to frame the transition theme, in which they are inverted and reharmonized (mm. 37-66). However, at the end of the transition

(mm. 62), the woodwinds enter with a motive that forms the basis of the second theme, adding a different tonal color and texture (Example 3.4).



**Example 3.4.** Hoiby, I, mm. 62-64

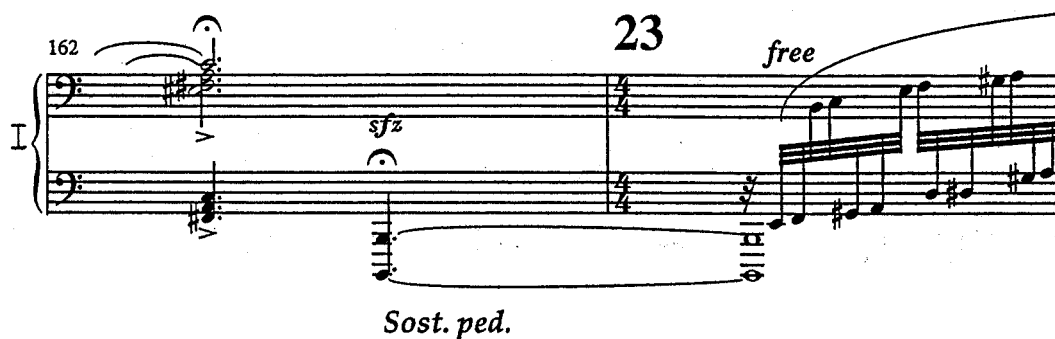
The lyrical second theme, marked *con moto espressivo*, is first introduced by the piano with great beauty and serenity. Gradually thickening the textures, Hoiby continues the statement of the theme in both the piano and orchestra. The second theme consists of a four-measure antecedent and a five measure consequent phrase answering at the fifth. This theme is greatly different from the previous themes, and yet it bears some resemblance to the fourth motive of the introduction in their shared intervals of a major second and minor third (Example 3.5). The tonal shift in m. 85 is quite interesting as Hoiby moves from the key of A-flat major to the key of E major, the enharmonic major third. The note E-flat, the dominant of A-flat major, becomes the leading tone, D sharp, in E major. In the recapitulation, Hoiby uses the keys of D-flat major and A major for this section.



**Example 3.5.** Hoiby, I, mm. 67-68, Theme 2

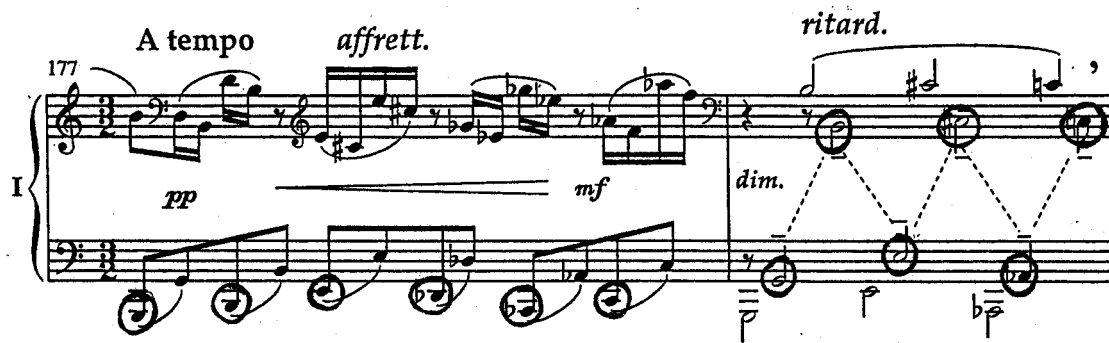
The motive derived from the second theme (mm. 67-68) appears prominently in the closing group (mm. 93-101). Hoiby begins a series of conversations between the piano and orchestra with this motive and concludes the exposition with a reminiscence of the introduction by the orchestra over the last chord in the piano.

The four distinctive motives of the introduction are the source of important thematic materials in the development as well as in the cadenza. The development begins in m. 102 with dialogues between the piano and orchestra, using the motives derived from the introduction and the second theme. Characteristic of Hoiby's compositional style, the governing tonality, B major, is briefly stated in mm. 102-105 and quickly shifts to ambiguously defined key areas, starting in m. 106. The only dominant-tonic cadence is found in measure 162, where the solo cadenza begins over a bass B pedal point (Example 3.6). The increase in dynamics, dissonance, and texture all serve to achieve the climax of the development which leads to the cadenza.



**Example 3.6.** Hoiby, I, mm. 162-163

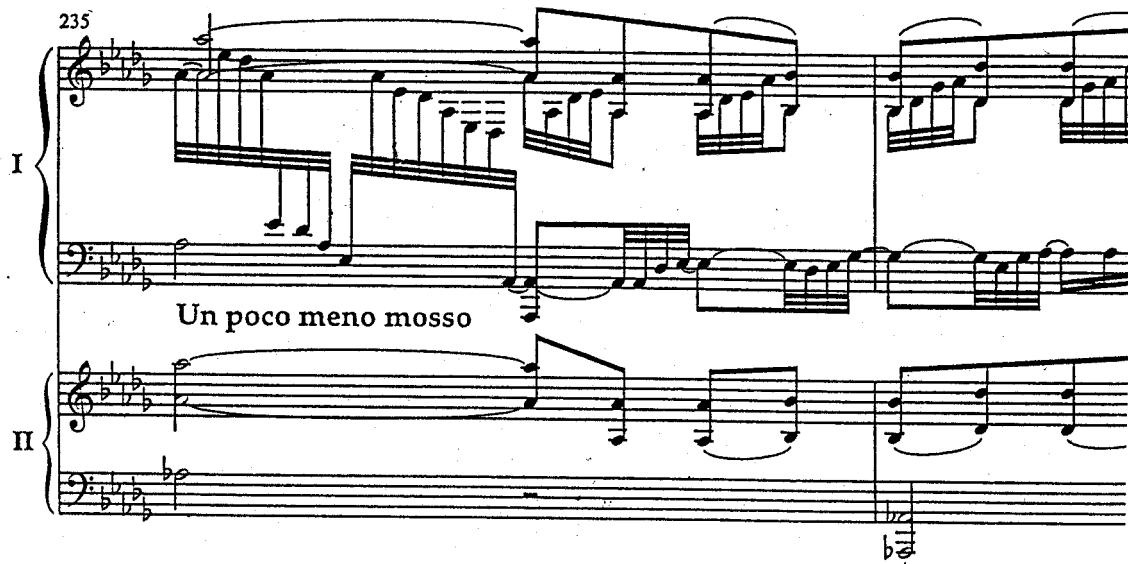
Hoiby places the cadenza before rather than after the recapitulation. The cadenza, marked “free”, begins with a rising flourish in measure 163. The opening flourish is soon subdued to a softer dynamic level, and then the cadenza returns several times to the second theme. Hoiby reintroduces the bass ostinato of the introduction throughout the cadenza, not only in the bass but also in other voices (Example 3.7).



**Example 3.7.** Hoiby, I, mm. 177-178

The tonality of the cadenza is centered around B minor although this section contains several effective modulations. Worthy of note is the use of a modulation by thirds from B major to G major. With increasing dynamic level and tempo, the alternating octaves finally descend from the highest register of the keyboard, followed by sequential passages in which the piano part undergoes several harmonic changes (mm. 201-202). In the one-measure extension of the cadenza (m. 203), Hoiby respells the note D flat as C sharp, creating the leading tone in D major. The cadenza concludes brilliantly on a D major tonic chord.

The recapitulation begins with the opening fanfare at m. 204. The first group in the recapitulation is compressed, containing only an abbreviated version of the first theme. In the recapitulation, the harmonic focus remains mostly in D major as expected, except for a brief appearance of D-flat major in the second group (mm. 235-242). The return of the second theme is more elaborate. It is a highly embellished variation of the theme with a flourish of thirty-second notes (Example 3.8).



**Example 3.8.** Hoiby, I, mm. 235-236

As the orchestra takes over the second theme to an arpeggiated piano accompaniment (m. 243), the tonal center shifts back to D major. Measures 251-253 correspond to the closing group in mm. 93-101 of the exposition. The brief closing section, marked *fortissimo*, leads to a relatively long coda based on the first theme (mm. 253-267). The tonal ambiguity continues in the coda, with the use of modal mixture. Hoiby enhances the exciting momentum with a rising glissando on D (mm. 264-265) for the piano. The only arrival of the tonic occurs in m. 266, at the end of the coda, following a minor-dominant seventh chord with an added ninth and eleventh.

Hoiby's harmonies show several interesting tendencies, including a succession of shifting tonalities or modalities (mm. 112-129), a lack of authentic cadences (mm. 92-101), an abrupt tonal shift without a modulation (mm. 12-13), and enharmonic and chromatic modulations (mm. 85-86 and mm. 101-102). Traditional harmonic analysis, such as assigning Roman numerals to chords, does not clearly explain Hoiby's music because the harmonies of his music are often melodically generated. Chromatic notes as substitutions for diatonic notes

may conflict with the prevailing key, or they may be a melodic connection, playing an important role in the modulation.

As a substitute for the authentic cadence, Hoiby employs unusual cadential formulas as shown in Example 3.9a and 3.9b. In Example 3.9a the bass line descends in stepwise motion (C-B-A) instead of via the traditional dominant-tonic progression, while the upper voice contain the leaps of a perfect fourth and fifth (B-F#-B). The difficult aspect of these progressions is that all of the voices require a separate diatonic explanation. To better understand the progression, it should be approached in a linear way because Hoiby constructs modulations and key relations contrapuntally.

Perfect 4<sup>th</sup> Perfect 5<sup>th</sup>

97 *ritard.*

I

*mf*

A tempo (Allegro)

**Example 3.9a.** Hoiby, I, mm. 97-98

Example 3.9b is another good example of Hoiby's tonal formula. This final cadence shows the progression from diatonic collections that are more remote from the D major collection to diatonic collections that are less remote. Hoiby uses the minor-dominant seventh chord which resolves directly to the tonic.



265

8<sup>va</sup>.....

8<sup>va</sup>.....

*ritard.*

I

D: V7 I

**Example 3.9b.** Hoiby, I, mm. 265-66

Example 3.10 shows four different types of modulations used in the first movement. The first is an abrupt tonal shift without modulation (Example 3.10a). The second is a traditional modulation which employs a pivot chord or introduces a dominant sonority of the key (Example 3.10b). The third is an enharmonic modulation (Example 3.10c), and the fourth is a chromatic modulation (Example 3.10d).

12

I

ff

con pedale

II

3

ff

G: D: I

**Example 3.10a.** Hoiby, I, mm. 12-13

52

I

II

*mf*

*mf*

D: V

Bb: I

Example 3.10b. Hoiby, I, mm. 52-53

85

I

II

*ritard.*

c: I<sub>6</sub>

E: V<sub>6</sub>

Example 3.10c. Hoiby, I, mm. 85-86

100

Con brio

pp

(cymbal)

I

B: I

**Example 3.10d.** Hoiby, I, mm. 100-102

Another compositional trait of the first movement concerns rhythm. Hoiby's use of rhythm includes shifting meters and rhythmic irregularities such as triplets, quintuplets, and sextuplets, as well as rhythmic displacement. Rhythm is expressively varied by such techniques as sequential repetition, across-the-bar phrasing, alternating subdivision with a fixed musical idea, syncopation, hemiola, and cross rhythm. In addition to these techniques, Hoiby's rhythmic language is often related to motivic treatment through the various voices as illustrated in the passage in Example 3.11.

The image displays a musical score for two staves, labeled I and II. The score is divided into three sections, each featuring a distinct motive. Motive 2 is located at the top of the first staff, starting at measure 106. Motive 3 is located at the bottom of the second staff. Motive 4 is located in the middle of the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

**Example 3.11.** Hoiby, I, mm. 106-107

Hoiby utilizes the main features of the traditional sonata-form for the structure of the first movement, making good use of the four distinctive motives which become the basis for the entire movement. Key relationships within the first movement also offer unity in addition to contrast to the various sections. The majesty and sweep of the first theme, the great beauty and lyricism of the second theme, the powerful force of the development, and the florid and fierce virtuosity of the cadenza are all integrated to make an exciting movement.

### **MOVEMENT II: LENTO ESPRESSIVO**

The second movement is relatively simple in form and songlike in character. This movement employs a smaller orchestra with woodwinds such as oboe, flute, and English horn being the principal soloists. Using a lyrical melody with a modern but not overly dissonant

harmonization, this movement becomes the emotional core of this concerto. The second movement is in ternary form, A-B-A', with an introduction and coda (see Table 3.2).

**Table 3.2.** Formal Outline of Movement II: Ternary Form

<u>Section</u>	<u>Measures</u>	<u>Key</u>
Introduction	1-8	D <sub>b</sub>
<b>A</b> ( <i>Lento Espressivo</i> )	9-55	D <sub>b</sub>
<b>B</b> ( <i>Allegretto</i> )	56-242	b
<b>A'</b> ( <i>A Tempo, come prima</i> )	243-276	D <sub>b</sub>
Coda	277-281	D <sub>b</sub>

The eight measure orchestral introduction establishes the tonal center, D-flat major, which was the key of the second theme of the first movement. The A section contains four statements of the opening theme and a brief linking passage to the B section, providing the formal organization of a theme and variations.

**Table 3.3.** Formal Organization of A Section:

mm. 9-17	Theme
mm. 18-27	Variation I
mm. 28-34	Variation II
mm. 35-43	Variation III
mm. 44-51	Variation IV
mm. 52-55	Transition

The first two statements of the theme are played by the piano alone; the third statement is played by the piano, accompanied by the oboe. In the fourth statement of the theme in D major, Hoiby increase the density and volume by adding string instruments. The fourth statement is slightly extended and is followed by a brief chromatic passage (mm. 52-55) that connects the A section to the B section.

The motive of the opening theme, which features a dactylic rhythm, has some resemblance to the first theme of the first movement in their shared intervals of perfect fifths (Example 3.12).



**Example 3.12.** Hoiby, II, mm. 9-11

The phrase structure of the theme is very interesting. It consists of a four-bar antecedent phrase in a stable harmonic structure and a five-bar consequent phrase with a more chromatic harmonic movement. Although the length of the consequent phrase is somewhat altered when it returns, the characteristics of the two phrases remain unchanged. A descending chromatic bass line of the theme is another interesting aspect of the theme (see Example 3.13).



**Example 3.13.** Bass line graph, Hoiby, II, mm. 9-18

The B section is marked by a clear change of both key and tempo. Although this section explores various harmonies, being more tonally unstable than the A section, several authentic cadences confirm a tonal center of B minor as shown in mm. 83-84, 143-144, and 219-220. In the beginning of the section, Hoiby introduces two important motives on which the entire section is based (Example 3.14).



**Example 3.14.** Hoiby, II, mm. 61-64, two motives in section B

The first motive, four chromatically ascending notes, is used as the source for rigorous contrapuntal writing, and the second motive is sharply rhythmic in nature. Throughout the section the motives are transformed in various ways; they are transposed, inverted and rhythmically augmented in all voices. Rhythmic characteristics of the B section include hemiola (mm. 132-143), asymmetrical subdivision of beats (mm. 188-199) and syncopation (mm. 144-153). At the end of the B section, the ascending and descending motions over a pedal point on B become insistent (mm 220-238). The B and A' sections are fused together by these figurations.

The B section contains many examples of Hoiby's tendency to use the octatonic scale, an eight-note scale made up of alternating whole-and half-steps (Example 3.15). In addition to the passage in Example 3.15, there are many fragments generated from the octatonic scale throughout the section.



**Example 3.15.** Hoiby, II, mm. 104-107

Example 3.16 shows the two intervals from the octatonic scale which Hoiby frequently uses for the harmonic progression: the half-step and tritone.



**Example 3.16.** Hoiby, II, mm. 109-110

The A' section (mm. 243-276) parallels the first A section in structure because the two sections share almost identical phrases; however, Hoiby omits the fourth variation of the theme and inserts a cadenza (mm. 275-276). This section presents a highly embellished version of the A section. The theme is first stated by the piano and oboe as in the third variation of the first A section; the orchestra carries the melodic material for the remainder of the section while the piano continues the embellishments. This section is lengthened by the cadenza, marked “*free*”, and a coda which is considered a parallel of the introduction. The movement draws to a quiet close with the tonic chord.

As in the first movement, formal and harmonic features in the second movement include enharmonic and chromatic modulations, frequent tonal shifts, unusual resolution of chords, chromaticism, and contrapuntal writing. In addition to the conventional authentic cadences, Hoiby’s tendency to use a cadential type of Neapolitan to the tonic is shown in



mm. 258-259 (Example 3.17). The treatment of unusual cadential formulas shows his stylistic tonal usage.

258

Movendo un poco

p

f

D: N6 I

**Example 3.17.** Hoiby, II, mm. 258-259

### **MOVEMENT III: RONDO: PRESTO**

The third movement, marked *Rondo: Presto*, is a marvelously brilliant conclusion to the concerto. In addition to the elements of rondo form, the key relationship between the B (B-flat major) and B' (D major) sections and the elements of thematic development suggest the principle of sonata form. Therefore, this movement is considered a type of sonata-rondo form. The Rondo is pervaded by the relentlessness of perpetual motion, yet the four episodes provide some contrast and relaxation. Much of the continuity of this movement is derived from its rhythmic and thematic components. Listeners can appreciate the harmonic, thematic, contrapuntal, and rhythmic complexity that make Hoiby's music so distinctive.

Coming from the sheer beauty of the lyrical second movement, the third movement begins with an opening chordal fanfare played by the orchestra. A four-measure introduction in F-sharp major leads to the first statement of the Rondo theme in D major. As in the first two movements, the Rondo theme of this movement is dominated by the interval of a perfect fifth,

making the concerto a cyclic composition. A lengthy opening theme in the A section consists of several important motives which form the backbone for the movement (Example 3.18). These motives are transposed, inverted, and augmented in the various voices.

Motive 1

I 4 *leggero e secco*

Motive 2

I *fp leggero e secco*

Motive 3

Motive 4

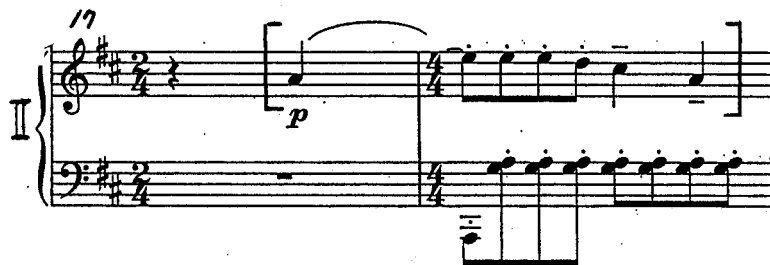
I

**Example 3.18.** Hoiby, III, mm. 4-6, 9, the opening motives

After the piano states the Rondo theme (mm 4-18), the orchestra plays a transition to the second statement of the theme (see Table 3.4), beginning with the inversion of the first and second motives. (Example 3.19)

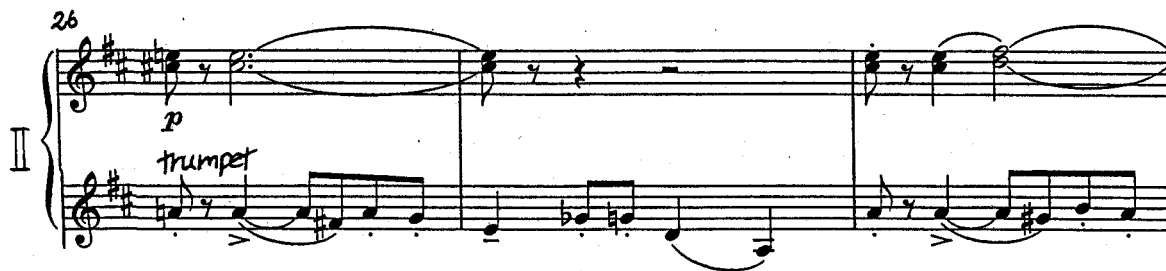
**Table 3.4.** Formal Outline of Movement III: Sonata-Rondo Form

<u>Section</u>	<u>Measures</u>	<u>Key</u>
Introduction	1-4	F#
<b>A</b>	5-34	D
<b>B</b>	34-49	Bb-Eb-Ab
<b>A'</b>	49-61	Ab
<b>C</b>	62-83	modulatory
<b>D</b>	84-105	A-G-A
<b>A''</b> (development of A)	105-141	A-Ab-F
<b>B'</b>	142-151	D
<b>A'''</b>	151-205	F-D
Transition	195-205	modulatory
<b>Coda</b>	206-266	D



**Example 3.19.** Hoiby, III, mm. 17-18

Hoiby introduces a new motive (m. 26) in the second statement of the theme, which is played by the trumpet (Example 3. 20). This becomes another recurring motive throughout the movement.



**Example 3.20.** Hoiby, III, mm. 26-28

The orchestra begins the first episode, the section B in B-flat measure at m. 34. The tonal movement from F-sharp major (the introduction) to D major (the A section) and then B-flat major (the B section) shows Hoiby's tendency to relate keys by thirds. In this section, Hoiby exploits the chromatic scale derived from motive 4 of the A section in various voices (Example 3.21).



**Example 3.21.** Hoiby, III, mm. 40-41

Although Hoiby's music is often contrapuntally conceived, the score has many examples of his manner of writing melodies which contain an explicit harmonic content (Example 3.22). The passage in Example 3.22 can be analyzed as a series of major six-four chords.



**Example 3.22.** Hoiby, III. 43-46

In the C section, beginning in measure 62, Hoiby explores several tonal areas (C minor, E-flat major and A major) with sequential passages. An interesting aspect in this section is the bass line of the circle of fifths pattern (mm. 62-70) as shown in Example 3.23. Here again, harmonic structures are mostly generated by voice leading and counterpoint.



**Example 3.23.** Bass line graph, Hoiby, III, mm. 62-70

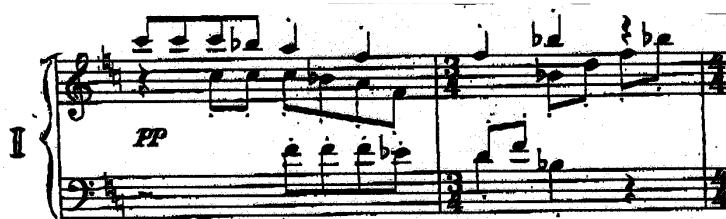
This section provides several contrasts with the refrain, A. The sharp and motoric quality of the main rondo section disperses into the florid, smoother, and calmer mood of the C section. The brief four-measure transition to the D section (mm. 80-84) is characterized by Hoiby's blending of instrumental timbres by exchanging melodic material among the oboe, flute and clarinet (Example 3.24).



**Example 3.24.** Hoiby, III, mm. 80-84

The D section, beginning in measure 84, provides a welcome rest. Although most parts of the movement ceaselessly modulate, the D section (mm. 84-105) features a more functional harmonic pattern of root movement, emphasizing the fifth relationships. Furthermore, the D section displays the various orchestral timbres to good advantage. This section leads to an outbreak of the principle motive into the stretto canon of the A" section.

The A" section, starting at measure 105, may be considered a development of the A section, providing one of the sonata-like features of the movement. This section explores several motives from the initial A section, but treats them canonically. The motive of stretto canons at measure 105 is derived from the lush principal theme of m. 18 (Example 3.25). The use of *staccato* canons effectively achieves a *secco* quality, making this section an interesting contrast. After the A" section, the movement very naturally reintroduces the B' section in D major, which also identifies this movement as a sonata rondo.



**Example 3. 25.** Hoiby, III, mm. 105-106

The A''' section is much more extensive and is divided into two key areas of F major and D major. The modulation to D major is enhanced by the chromatic movement of a brief cadenza (mm. 165-171). The appearance of the transition followed by the A''' section in the orchestra leads to a more frenzied coda (mm. 206-266). Distinctive rhythmic motives are one of Hoiby's compositional devices; often they serve to unify a section within a movement. In the A''' section, the rhythmic motive of four sixteenth notes followed by two eighth notes is found throughout the orchestral accompaniment (Example 3.26).

The image displays a musical score for piano, specifically measures 172-176 of Hoiby's III. The score is written for two piano parts, labeled I and II. The key signature is D major, indicated by two sharps (F# and C#). The tempo/mood is marked 'mf' (mezzo-forte) and 'p' (piano). The score shows measures 171, 174, and 176. The rhythmic motive of four sixteenth notes followed by two eighth notes is prominent throughout the orchestral accompaniment.

**Example 3.26.** Hoiby, III, 172-176

Throughout the coda, the meter shifts ceaselessly between two measures of 2/2 and one measure of 3/2, including hints of the South American samba toward the end (Example 3.27).



**Example 3.27.** Hoiby, III, 232-233

Worthy of note is Hoiby's extensive use of the principal motive of measure 18 in the orchestra (Example 3.28).

**Example 3.28.** Hoiby, III. 232-239

While the piano gradually ascends to a higher register from m. 230, the trumpet, horn and trombone repeat a fragment derived from the A section several times. After a lengthy section, where tension builds to a high pitch, Hoiby directs the soloist to play descending clusters of



notes (mm. 259-261). This is followed by broken figurations of clusters while the orchestra plays triplets and chords marked *sforzando*. The third movement closes triumphantly with octave triplets on the note D in both the piano and the orchestra.

In this concerto, Hoiby composed three movements of great effectiveness, utilizing both traditional and modern features. Hoiby effectively combines harmonic conventions of the late-nineteenth century with a more modern style using his own musical language.

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## APPENDIX A

### CATALOG OF HOIBY' S INSTRUMENTAL MUSIC<sup>1</sup>

#### Piano Solo

##### Opus

1	Toccata
6	Nocturne
7	Five Preludes
—	Tetra Music
23	Capriccio on Five Notes
35	Ten Variations on a Schubert Ländler
41	Narrative

#### Organ Solo

—	Rock Valley Narrative
—	Threnody
61	Theme and Variations

#### Violin and Piano

5	Sonata
44	Serenade (also with orchestra)

#### Cello and Piano

59	Sonata
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#### Chamber Music

10	Diversions for Wind Quintet
28	Sextet for Winds and Piano
—	Tchaikowsky Variations (finale of Third Orchestra Suite arranged for Wind Quintet and Piano)
—	Overture to a Song

#### Orchestra

2	Hearts, Meadows and Flags
8	Second Suite
9	Design for Strings
—	Overture to a Farce
25	After Eden
26	Landscape
30	Music for a Celebration
50	Rock Valley Narrative

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<sup>1</sup> This list was compiled in Hoiby's online catalogue: [www.leehoiby.com/catalog.htm](http://www.leehoiby.com/catalog.htm).

**Orchestra and Solo Instruments**

17	Piano Concerto No. 1
33	Piano Concerto No. 2
44	Serenade for Violin and Orchestra
58	Flute Concerto

**APPENDIX B**  
**LETTER OF PERMISSION**

March 1, 2002

Rock Valley Music Company  
Attn: Lee Hoiby  
413 North L Street  
Lake Worth, FL 33460

Dear Mr. Hoiby,

I am a candidate for the Doctor of Musical Arts degree at Louisiana State University. Having completed work on my dissertation, "A Stylistic and Analytical Study of Concerto No. 2 for Piano and Orchestra, Op. 33, by Lee Hoiby," I am requesting your permission to reproduce the following measures from your two piano edition of the piano concerto No. 2, Op.33.

Movement I: mm. 1-7, 12-13, 15-17, 23-26, 49-50, 52-53, 62-64, 67-68, 85-86, 97-98, 100-102, 106-107, 149-154, 162-163, 187-190, 200, 235-236, 248-249, 265-266

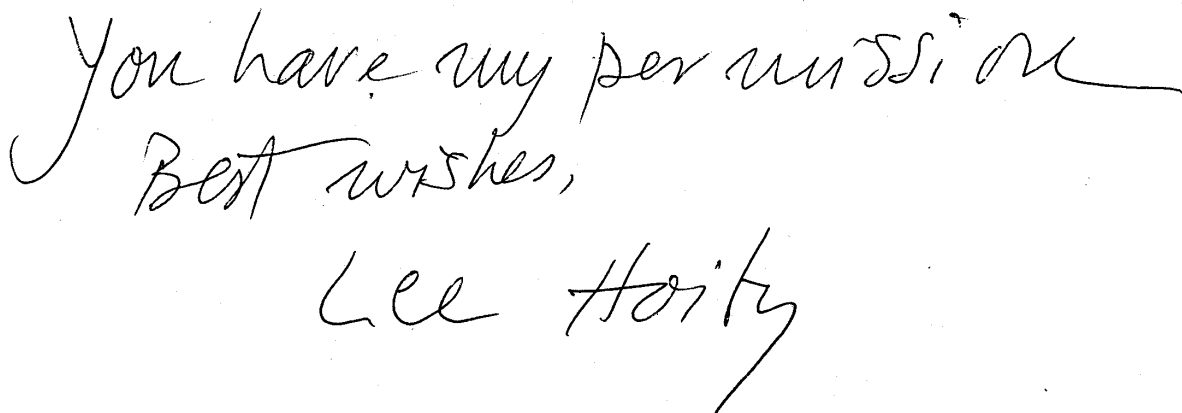
Movement II: mm. 9-11, 61-64, 104-107, 113-121, 132-134, 207-211, 221-223, 258-259, 267-271

Movement III: mm. 4-6, 9, 43-46, 80-84, 97-98, 107-111, 131-134, 148-150, 189-190, 217-219, 228-230, 232-233, 259-262

Thank you very much for your cooperation.

Sincerely,

  
Ji-Won Mun  
4214 Swire Avenue #15  
Baton Rouge, LA 70808



## **VITA**

Ji-Won Mun was born in Pusan, Korea, where she graduated from Pusan High School of Arts. In 1990, upon graduation from high school, she entered the Yonsei University in Seoul, Korea, where she studied composition. She earned the degree of Bachelor of Music in piano performance from Pusan National University in 1996. Subsequently, she then attended Louisiana State University as a graduate assistant and graduated with the Master of Music degree in 1999. In 1999 she began her doctoral studies in piano performance at Louisiana State University, studying with Professor Constance Carroll. Ji-Won Mun will receive the degree of Doctor of Musical Arts at the Spring Commencement, 2002.