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NISBETT, ROBERT FRANKLIN

LOUIS GRUENBERG: HIS LIFE AND WORK

The Ohio State University

PH.D.

1979

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LOUIS GRUENBERG: HIS LIFE AND WORK

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Robert Franklin Nisbett, B.S., M.A.

* * * * *

The Ohio State University

1979

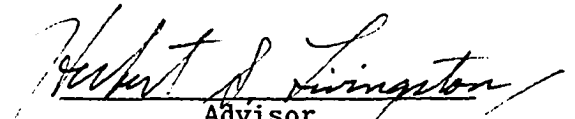
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To Ellen, Tamara and Heath for their
understanding and encouragement.

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I am grateful to many people for the successful completion of this study. Most important was Irma Gruenberg. Her generosity in sharing her husband's manuscripts was done with the joy that others might know this music.

My advisor, Dr. Herbert Livingston, gave unselfishly of his time and provided criticism and advice when it was needed. Dr. Keith Mixter and Dr. Peter Gano gave helpful suggestions in the last stages of the study.

Special gratitude is given to the Sinfonia Foundation which awarded me the Foundation's 1976 Research Assistance Grant in American music. The stipend was especially useful for acquiring the material for the thematic catalogue.

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FIELDS OF STUDY

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CHAPTER I
INTRODUCTION

Throughout the twentieth century nationalism is especially significant in those countries which lack a long musical tradition. This movement manifested itself in much of the music written in the early decades of the twentieth century in the United States and became one of the dominant forces in that country. Two important sources which were utilized in developing nationalistic traits in American music during this period were the Negro spiritual and jazz.

The use of the Negro spiritual in attaining an American nationalistic music was advocated by Antonín Dvořák during his tenure as director of the National Conservatory of music in New York in the years 1892-1894. Dvořák's feelings for the Negro spiritual were expressed in an article which he wrote in Harper's New Monthly Magazine. In appraising the current situation of American music Dvořák advocated that the American composer should seek a music which would be nationalistic in character. Dvořák writes:

A while ago I suggested that inspiration for truly national music might be derived from the Negro melodies or Indian chants. I was led to take this view partly by the fact that the so-called plantation songs are indeed the most striking and appealing melodies that have been found on this side of the water, but largely by the observation that this seems to be recognized, though often unconsciously, by most Americans.¹

¹Antonín Dvořák, "Music in America," Harper's New Monthly Magazine 90 (February 1895), p. 432.

Dvořák was influential on many young American composers and important works were written in the early twentieth century which made use of Negro spirituals. Among these compositions were Henry F. Gilbert's Comedy Overture on Negro Themes (1911), John Powell's Negro Rhapsody (1919) and Daniel Gregory Mason's String Quartet (1919).

At this same time jazz became of interest to not only American composers but to composers throughout Europe even though jazz was recognized as an American phenomenon. Despite endless discussion on the nature of jazz there is still no consensus as to what kind of music actually constitutes jazz. David Baskerville in his study on jazz and its relationship to serious art music offers the following description:

Jazz is a vocal or instrumental music for solo or group performance which is sometimes written down, other times improvised; it is usually based on a regularly-flowing rhythm against which occur, from time to time, polyrhythms and syncopations; jazz improvisers and arrangers normally use popular songs and employ them in a theme-and-variations technique; until, ca. 1950 jazz has been based on western European tonal harmony, to which performers often add "blue" tonality and special timbres; jazz occurs only when the music is performed in jazz style.²

For purposes of understanding the present study, jazz will be referred to as those melodic and rhythmic characteristics which were found in ragtime, blues and dance music which developed during the period 1900-1930. Because of the continual style changes of jazz and each composer's varied contact with it, composers arrived at different interpretations as to what characteristics were essential to

²David Baskerville, "Jazz Influence on Art Music to Mid-Century" (Ph.D. dissertation, University of California at Los Angeles, 1965), pp. 97-98.

incorporate into their music. The result was a varied group of works which show jazz influence.

In France Eric Satie's Parade (1917) and Darius Milhaud's Le Boeuf sur le toit (1920) were early important examples of jazz related works. In 1923 Milhaud completed his most famous work of this type Le Création du monde. Igor Stravinsky, living in Paris after the First World War, wrote L'Histoire du soldat in 1918 and one movement has the title "Ragtime." Paul Hindemith published his Suite for Piano in 1922 in which two movements have the titles "Shimmy" and "Ragtime." Ernest Křenek completed his opera Jonny spielt auf in 1926 whose main role is a Negro jazz fiddler. The opera also required a jazz band on the stage in addition to the regular orchestra. These are just a few of the works which show the interest European composers had in American jazz.

By the middle of the nineteen twenties American composers had begun to use jazz in their music. They realized that this indigenous popular idiom established a distinct style to their own work, one which was recognized as American. In this decade the American composer's desire to achieve a nationalistic music seemed possible with jazz being a leading force. Important works emerged from the period and it can now be seen as the decade in which the American composer began to overcome the European stigma. John Alden Carpenter's ballets Krazy Kat (1921) and Skyscraper (1926) utilized jazz elements. George Gershwin's Rhapsody in Blue (1924) and Concerto in F (1925) gained international prominence. Aaron Copland acquired his first recognition with two jazz works the Music for the Theater (1925) and the Piano Concerto (1927).

The great importance for the United States was that the music written during this time was the first American music to attain a place in the international repertoire.

Louis Gruenberg was one of the first American composers to gain recognition in the United States and in Europe through his use of the Negro spiritual and jazz. Many of Gruenberg's early works which utilized musical traits derived from the Negro spiritual and jazz were published by Universal-Edition of Vienna. This important European publisher was one of the leading publishers of contemporary music in Europe. The company numbered among its publications works by Arnold Schoenberg, Alban Berg, Ernest Kr̄enek and G. Francesco Malipiero. In the decade of the nineteen-twenties Gruenberg's music was accepted as outstanding examples of American music.

Gruenberg was also an active member in organizations which strived to gain recognition for contemporary music. Through such organizations as the American Music Guild, the League of Composers and the International Society of Contemporary Music, Gruenberg supported the performance of American music.

Interest in Gruenberg's music gradually declined as nationalism and jazz traits as he used them became passé. With the need to find an acceptable income during the depression years of the nineteen-thirties, Gruenberg turned towards other means of using his compositional skills. For a brief period Gruenberg was a teacher at Chicago Musical College. In 1937 he moved to Los Angeles where he became a film composer. The last years of his life were spent with few performances of his music and little contact with his contemporaries.

Plate I. Photograph of Louis Gruenberg ca. 1940.



An examination of sources reveals no comprehensive study is available on Gruenberg. For that reason this dissertation has been undertaken and developed into three parts. The first part is a biography which discusses Gruenberg's life in relation to his music. The second part is a study of selected works which were chosen to show Gruenberg's compositional style and use of indigenous musical traits. The third part of the study is a thematic catalogue of music. All three parts fill a void which now exists.

The information presently available on Gruenberg is scattered through a variety of sources. A. Walter Kramer did a lengthy article on Gruenberg in Modern Music as part of a series on outstanding American composers.³ Its importance is that it is the first detailed article on Gruenberg and comes during the time in which he was nearing his peak in popularity. John Tasker Howard devotes six pages to Gruenberg in Our Contemporary Composers.⁴ Of interest is a revealing quotation from Gruenberg in which he discusses his goals as a composer. Lazare Saminsky in Living Music of the Americas provides insight into Gruenberg's Americanism and compares Gruenberg with George Gershwin.⁵ Helpful information concerning Gruenberg's early years and his

³A. Walter Kramer, "American Composers III," Modern Music 8 (Nov.-Dec. 1930), pp. 3-9.

⁴John Tasker Howard, Our Contemporary Composers (New York: Thomas Y. Crowell Co., 1941), pp. 150-155.

⁵Lazare Saminsky, Living Music of the Americas (New York: Howell, Soskin and Crown, 1979), pp. 120-122.

relationship with Ferruccio Busoni with whom Gruenberg studied was found in biographies about Busoni by Edward Dent and H. H. Stuckenschmidt.⁶

A thorough examination of Gruenberg's music has not been done. Brief discussions of Gruenberg's music are given in David Baskerville's previously mentioned dissertation and Marion Bauer's Twentieth Century Music.⁷ The best catalogue of works is currently found in Nathan Broder's article on Gruenberg in Die Musik in Geschichte und Gegenwart.⁸ Also valuable was Composers in America by Claire Reis which gives a select list of Gruenberg's works with performance times.⁹ Indispensable throughout the study were the many articles on Gruenberg which were found in The New York Times, Modern Music and The Musical Leader.

I owe the greatest debt for this study to Irma Gruenberg, Louis Gruenberg's widow. She made her husband's library of publications, manuscripts and notes available to me throughout my work. During the summer of 1972, fall of 1976 and spring of 1977 I had the opportunity to work with this material. These materials were located in Louis Gruenberg's workroom in his home in Beverly Hills, California. The

⁶Edward Dent, Ferruccio Busoni (Oxford: Clarendon Press, 1966). H. H. Stuckenschmidt, Ferruccio Busoni, trans. Sandra Morris (New York: St. Martin's Press, 1970).

⁷Marion Bauer, Twentieth Century Music (New York: G. P. Putnam's and Sons, 1933).

⁸Nathan Broder, "Gruenberg, Louis," Die Musik in Geschichte und Gegenwart, 14 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-68), 5, 978-979.

⁹Claire Reis, Composers in America, 2nd ed. (New York: MacMillan Co., 1947).

room, in which he had worked for nearly thirty years, had been left virtually intact from the time of his death in 1964. Irma Gruenberg related to me that upon his death most of the manuscripts and notes were in complete disarray. Since that time she has tried to organize the materials in a manner which would make them more accessible. At the time I worked with the materials, they had been placed into twenty large, brown, expandable folders which measured 20" by 14".

Most important to this study were the manuscript scores. These scores were described in the catalogue of Gruenberg's music which is located in the appendix. Valuable information for the biographical chapter was taken from three typewritten collections prepared by Irma Gruenberg. The first collection contained 95 pages and has the heading - "Louis Gruenberg 1884-1964." The contents were a chronological arrangement of Gruenberg's diary entries, personal correspondence and notes. The second collection contained 69 pages and had "Conversations" on the upper left hand corner and "Louis Gruenberg" on the upper right hand corner. The collection consisted of copies of speeches and transcripts of three radio broadcast interviews with Gruenberg. The last collection contained 7 pages related to the opera Emperor Jones. The items in this collection were four letters from Eugene O'Neill and excerpts from reviews of the opera. These collections will be referred to respectively as "Gruenberg Biography," "Conversations," and "Emperor Jones Notes" in the dissertation.

An invaluable source throughout my study has been Irma Gruenberg. During my work in her home, I had the opportunity to spend much time in conversation with her. She related many aspects of Gruenberg's life

which could not have been discovered in any other source. Items of special interest were written down in a notebook which I kept with a date for later reference. Whenever a conversation is used for reference in the dissertation, the conversation will be cited "Irma Gruenberg" with the appropriate date.

CHAPTER II

HIS LIFE

Louis Gruenberg, the son of Abraham and Clara Gruenberg, was born in a small village near Brest-Litovsk, Russia on 3 August 1884. Soon after Gruenberg's birth his father, a violinist, immigrated to the United States and settled in New York City. There he found a position in the orchestra of a Jewish theater. In 1885 Abraham Gruenberg's family followed him and Louis Gruenberg's life in America began.

Louis Gruenberg was educated in the New York public schools and was given his first music lessons by his father. He soon became a student of Adele Margulies at the National Conservatory of Music in New York. Gruenberg's first encounter with Antonín Dvořák then Head of the National Conservatory left a vivid impression on his mind. Gruenberg was eight years old and applying for a scholarship at the famed school:

I saw Dvořák at an annual meeting where I had to be examined for free scholarship...But the figure of a red-headed giant, seated at a table, in back of the room frightened me. I looked at him. I saw great bristles of red hair forcing themselves from his face. This paralyzed my thinking processes completely and my mind simply did not function. I never answered any questions and never got the scholarship.¹

Gruenberg's formal education was irregular in these early years. He, the oldest of eight children, had to assist in supporting the

¹Gruenberg Biography, p. 1.

family. In the summer of 1893 he accompanied his father to Florida and gave recitals every Sunday at the hotel where his father led the orchestra. When he returned to New York that fall Gruenberg received an engagement from the Keith Vaudeville Circuit. He was well paid for his performances as a child prodigy but unfortunately this situation could not last. By 1897 he could no longer be classed as a prodigy and had to earn money playing in cafés and restaurants.

Gruenberg quit school entirely when he was fifteen and continued performing in such places:

I was approached by a violinist, leader of an orchestra in a cafe of rather shabby reputation. He offered me eleven dollars a week for seven hours work, every night from 7 o'clock until 2 in the morning. I grabbed at it like a drowning man at a straw and started the following evening; everything seemed so wrong in the world. True art, or rather true effort was not appreciated. Sincere thoughts were mocked at. One had to be insincere, artificial and grasping in one's nature. Chaos everywhere. I went to bed, a hundred thoughts spinning around my head and fell asleep through sheer exhaustion. It was my first day, and I wasn't accustomed yet to hypocrisy and insincerity of the world and besides, I had just finished by 15th year.²

However, it was through such an engagement that Gruenberg received his first lessons in music theory:

I had a job at the Old Victoria Hotel where I received my first education as a composer. The leader of the orchestra had been a student at the Leipzig Conservatory. So I begged him to teach me the rudiments of harmony. During the intermission, between numbers, he would take out a book on harmony and teach me the fundamental rules.³

The Victoria Hotel was located at Madison Square in New York City and had been originally known as the Stevens House. Madison Square at this time was known as the city's cultural center.⁴

²Ibid., p. 2. ³Ibid.

⁴Maxwell F. Marcuse, This Was New York (New York: L. I. M. Press, 1969), pp. 236-237.

Very much aware of his lack of education and knowledge, Gruenberg resolved to save money in order to go to Europe for study. This was not an easy task and required holding back a few dollars every week from his salary. The remainder he gave his mother. After three years he had accumulated the necessary sum. In November 1905 Gruenberg left for Berlin which was becoming the leading center of the arts in Europe.⁵

The historical culture and vast musical offerings found there had a profound effect on Gruenberg. His diary not only shows an eagerness to absorb and digest everything of interest but also reveals a new appreciation for his life in America. Some of the entries during the first month read:

November 15

Well, here I am at last in Berlin after many years of dreaming and praying...And now that I find myself actually in the land of my hopes, I am strangely unhappy. Foreign faces, foreign costumes, and no friendly glance, do not tend to make one ideally happy. I believe that Goethe says somewhere that "Anticipation is happiness, not realization."

November 24

Have just come from the Philharmonic Concert, Teresa Carreno was the soloist. Her vitality is marvelous, and her program was tremendous. Three Concertos with Liszt's Hungarian Fantasie as an encore would surely tax enough strength of any man. There certainly was an atmosphere at the concert and a suppressed excitement among the Americans, for one of the Concertos on the program was MacDowell's and Americans are never so patriotic as in a foreign land.

November 25

...then the unnatural distinction of classes is intolerable to any liberty loving person. "All men are born free and

⁵Gerhard Masur, Imperial Berlin (New York: Basic Books, Inc., 1970), p. 235.

equal." I should think Abey Lincoln was worth 20 Kaisers, and so was Benny Franklin.

November 27

Heard Godowsky the other night and was extremely disappointed. The man has a marvelous technique, but lost his soul in attaining it. His brain is a machine without a drop of red blood. Technique, technique, technique! Personally I prefer less technique and more soul....⁶

Gruenberg sought the best in cultural activities and found them in Berlin. In music the Berlin Philharmonic under Hans von Bülow and his successor Arthur Nikisch reached new standards of performance. The excellence in the arts attracted such talents as Eugene d'Albert and Ferruccio Busoni who made their home here.⁷

Gruenberg was twenty-one when he arrived in Berlin and his hope was to fulfill his dual goal to become a composer and concert pianist. He had intended to study with Busoni but Busoni at this time was engaged in a series of concerts of new works and was not conducting classes.⁸ For this reason Gruenberg decided to study harmony with Friedrich Koch. Koch was a well-known composer and teacher of composition who later became head of the theory department at the Berlin State Academy of Music. Gruenberg worked nine months with Koch who spent most of the time teaching him the fundamentals of the Greek scales. Disappointed in his study with Koch and lacking finances to continue his stay in Berlin, Gruenberg returned to New York where he resumed playing in cafés and restaurants and continued to work on his compositions. Almost immediately he began to save to go back to Berlin

⁶Gruenberg Biography, p. 3. ⁷Masur, Imperial Berlin, p. 236.

⁸Edward J. Dent, Ferruccio Busoni (Oxford: Clarendon Press, 1966), p. 130.

for further study. His first published piece, Scherzo for piano, was brought out by G. Schirmer in 1907.

Gruenberg left New York in January 1908 and arrived in Vienna 4 February. His decision to go to Vienna was due to the fact that Busoni had accepted an invitation to conduct a master-class at the Vienna Conservatory. However, Gruenberg's audition for Busoni had to be postponed until April as Busoni was on an extended concert tour of France and England.⁹ Upon his return Busoni heard Gruenberg play and after his performance accepted him in the master class. This began a friendship which lasted until Busoni's death in 1924.

Over the next year Gruenberg worked very hard and points out the progress he has made in a letter to his mother written in November 1909:

Dearest Mother,

I expect to come to America in January 1910. It is very possible that I will be engaged for twenty concerts. On December 10 I will play in Berlin with orchestra and Busoni will conduct. I expect to play November 20 in Bonn (the birthplace of Beethoven) on November 26 in Worpswede (an artist colony), and the 1st of December in Bremen. At last I am commencing to find my way. It was hard and is not yet finished but I have very good success every time I play.¹⁰

In 1909 Gruenberg had come under the concert direction of Praeger and Meier in Bremen. His concert programs were made up of the standard virtuoso repertoire with the occasional inclusion of some of his own compositions. The following reviews show the critics were impressed with his pianistic abilities:

⁹Dent, Ferruccio Busoni, p. 161.

¹⁰Gruenberg Biography, p. 8.

In the second part of the program, L. T. Grünberg made his debut as a pianist. He played the Spanish Rhapsody of his teacher's (Busoni transcription) with such refined and superior technical skill that he can be counted as one of the most talented of the younger pianists. If all signs are not deceiving this young virtuoso will enter upon a path of greatness.¹¹

Among the Americans who appeared here in concert during the week, L. T. Gruenberg of New York deserves special mention. This Busoni disciple has caught something of the spirit that illumines his master's interpretations, and his playing is of a kind to command serious consideration....His technical proficiency is of an order that enables him to cope successfully with the difficulties presented; he plays with great ease and sureness.¹²

In 1910 Gruenberg received the second prize in an important competition sponsored by the German periodical Signale for the piano piece Scène de Ballet. The judges who had to make their decision out of 784 applicants were Busoni, Gustave Hollaender and Phillippe Scharwenka.¹³ The first prize was won by Emile R. Blanchet.

During Gruenberg's stay in Vienna he participated in a concert of Arnold Schoenberg's music and became acquainted with some of the leading members of the Schoenberg circle. Gruenberg writes of this concert:

At the request of Busoni I offered to play a fourth piano part of Schoenberg's Three Orchestral Pieces, arranged for two pianos; my partner was Von Webern. He was such a fanatic, that he pounded the piano so unmercifully, that Schoenberg himself protested at rehearsals saying, that what he (Webern) was playing were muted trombones.¹⁴

¹¹Signale, 15 December 1909, p. 1832 (my translation).

¹²The Musical Courier, 20 December 1911, p. 5.

¹³Signale, 9 March 1910, p. 367.

¹⁴Gruenberg Biography, p. 10.

Plate II. Busoni's master-class at Vienna, 1908. Gruenberg is in the top row, fourth student from the left hand side.



Plate III. An early solo piano program in which Gruenberg included three of his own compositions.

BREMEN

Freitag, 4. Februar 1910, 7^{1/2} Uhr abends
im Kaisersaal des Künstler-Vereins

KLAVIER-ABEND
von
L. T. GRÜNBERG

Programm

BACH-BUSONI, Chaconne
LISZT Sonata H-moll

GRÜNBERG, Drei Tänze

1) Papillon I	Zum
2) Scene de Ballet	ersten
II. Preis im Preisausschreiben der „Signale“, Berlin, Dez. 1909	Mal
3) Papillon II	

CHOPIN, Zwei Mazurkas
Impromptu Fis
Ballade Nr. 4 F-moll

LISZT 1) Sonette de Petrarca Nr. 104
 2) Mephisto-Valse (Busoni)

Konzertflügel IBACH

* * * * *

Plate IV. An early program of Arnold Schoenberg's music in which Gruenberg participated.

Konzert-Direktion Jules Sachs
 = Berlin W. 62, Lützow-Platz 4 =

Preis 25 Pfennige

Harmonium-Saal, Steglitzer Strasse 35

Sonntag, den 4. Februar 1912, mittags 12 Uhr

MORGEN-KONZERT

Kompositionen von

Arnold Schönberg

MITWIRKENDE:

Martha Winternitz-Dorda (Sopran)
 Opernsängerin am Hamburger Stadttheater

Louis Closson (Klavier und Celesta) □ L. T. Grünberg (Klavier)

Max Saal (Harfe) □ Eduard Steuermann (Klavier)

Dr. A. von Webern (Harmonium)

□ □ □

VORTRAGSFOLGE:

1. **Gesänge mit Klavierbegleitung (ältere Kompositionen)**
 a) Verlassen b) Am Wegrand c) Mädchenlied d) Der Wanderer e) Waldsonne
 Martha Winternitz-Dorda und Eduard Steuermann
2. **Sechs Klavierstücke (komp. 1911)**
 Louis Closson
3. **„Das Buch der hängenden Gärten“, Liederzyklus (komp. 1908)**
 Martha Winternitz-Dorda und Eduard Steuermann
4. **„Herzgewächse“, für Sopran, Harmonium, Celesta und Harfe (komp. 1911)**
 Martha Winternitz-Dorda, Dr. A. von Webern, Louis Closson und Max Saal
5. **Drei Orchestersstücke (komp. 1909) für zwei Klaviere achthändig**
 arrangiert von Kapellmeister Erwin Stein

Konzertflügel: Ibach, aus dem Ibachhaus, Steglitzer Strasse 27

Kunsthharmonium und Celesta aus dem Harmoniumhaus Carl Simon, Steglitzer Strasse 35

Während der Vorträge bleiben die Saallüren geschlossen

Plate V. A program given entirely of Gruenberg's music.

Konzert-Bureau Emil Gutmann
Berlin W 35

20 Pfg.

Klindworth-Scharwenka-Saal

Dienstag den 1. Oktober 1912, abends 8 Uhr

Kompositionen

von

L. T. Grünberg*)

Mitwirkende:

die Herren Professor Carl Flesch (Violine),
Egon Petri (Klavier), Hermann Weissenborn (Bariton)
und der Komponist.

Programm.

1. Suite für Violine und Klavier, op. 3

1. Allegro scorrendo
2. Allegretto con civetteria
3. Andante con espressione
4. Presto giocoso

Professor Carl Flesch und Herr Egon Petri

2. Impressionen — Dreizehn Klavierstücke, op. 4:

Prolog — Suleika — Trauerlied — Der Gaukler
— Wolken — Tanz eines Somali-Weibes —
Kobold — Idylle — Karawane — Haremstanz —
Arabischer Tanz — Eine Traum-Burleske

Der Komponist

3. Sechs Lieder, op. 5:

1. Wellentanzlied (R. Dehmel)
2. Vision (T. von Scheffer)
3. Ich schaute in den Garten (M. Dauthendey)
4. Hans, der Schuster (H. Benzmann)
5. Maimond aus «Reliquien» (M. Dauthendey)
6. Erfüllung (S. Zweig)

Hermann Weissenborn — Am Klavier: Der Komponist

Concertflügel: BLÜTHNER, aus dem Magazia Lützowstrasse 76.

By 1912 Gruenberg's reputation as a composer was growing. He had his Scène de Ballet published and completed his first dramatic works. These were a musical comedy called Signor Formica after a novel by E. T. A. Hoffman and a children's opera The Witch of Brocken. The latter was published much later in 1931 by C. C. Birchard.

In 1913 Gruenberg completed his first serious opera The Bride of the Gods. The libretto was written by Busoni and the story was adapted from the Indian love story of Nala and Damayanti which is found in the great Hindu epic Mahabharata. Nala was a powerful King of the Nishadhas who was as beautiful as the god of love and Damayanti was the most lovely maiden in the world.¹⁵ The opera was never performed and Gruenberg's dissatisfaction with the work can be seen from the comment he wrote next to the title in a catalogue of his works- "Libretto bad but the music worse."

Gruenberg's work at this time was hindered by the fact that he had constant financial problems. An entry in his diary reads:

December 1913

I am in such a terrible state, that would I have been born a woman I would have become a prostitute long ago.¹⁶

It was during this time that Gruenberg embarked on his first attempts at writing what he referred to as 'stomach music'. That is music which would provide income to live on and give him freedom to pursue his 'art music'.

¹⁵John C. Oman, Ramayana and the Mahabharata (London: George Routledge and Sons, Limited, n.d.), p. 225.

¹⁶Gruenberg Biography, p. 10.

His first success of this type was the operetta Piccadillymädel.

Busoni's attitude toward such music can be seen in the following note:

After 8-9 months I went to see Busoni again. He invited me for dinner and I was telling him happily about the operetta which I called stomach music. Busoni remarked that I should not depend on anything so speculative to earn money and to write serious music.¹⁷

The operetta relieved Gruenberg's financial problems only for a short time because his stay in Europe came to an abrupt end in July 1914.

He had traveled to London to arrange for a performance of the operetta when the World War started. Unable to return to Berlin he lost most of his possessions:

I had no passport and no other document and I had difficulties to prove my citizenship. Only a casual and most unexpected meeting with an old pupil from New York saved me from more serious difficulties. Through his recognition the American consul finally gave me ten dollars and a steerage ticket to America. I was never so glad to see land and to be able to claim my country as when I landed in New York in August 1914.¹⁸

From 1914 to 1919 Gruenberg tried to establish himself as a composer and continue his concert career but found both extremely difficult:

Upon my arrival in the United States, I soon found out that a European reputation alone did not guarantee a penniless musician a welcome reception. I am quite sure there wasn't a manager, publisher or even a piano firm whom I did not try to interest in my career, with unsuccessful results. During my three years I wrote continually - my other experiences, I would rather not enlarge on; they do not form very pleasant recollections.¹⁹

Gruenberg's need to support himself required that he find other means of income. For a short period he was music director at the Garrick Theater. The Garrick Theater was located on Thirty-fifth

¹⁷Ibid. ¹⁸Ibid., p. 11. ¹⁹Ibid.

Street just east of Sixth Avenue. It was originally known as Harrigan's Theater and was noted for its vaudeville productions. The theater was later taken over by the New York Theater Guild and burned down in 1932.²⁰

In 1919 Gruenberg collaborated with Eddy Brown in writing a musical called Roly-Boly Eyes. Brown was the well-known concert violinist who shortly before he died said that the musical was the most profitable thing he ever did.²¹ The musical opened at the Knickerbocker Theater on 25 September 1919 and featured the famous minstrel entertainer Eddy Leonard. Alexander Woollcott reviewed the opening performance:

Eddie Leonard came back to town last evening in a piece called "Roly-Boly Eyes" when there was launched at the Knickerbocker Theater the somewhat dubious experiment of spreading that ever popular stalwart of minstrelsy into an all-evening's entertainment....It was not known what it all meant. Indeed, the book, by Edgar Allan Woolf seemed the most humorless musical comedy libretto of all time. Probably that is not true. Probably there have been worse ones.... There is a lot of pleasant close harmony in Mr. Leonard's company and some uncommonly good ensemble singing.²²

Despite such criticism the play enjoyed one hundred consecutive performances.²³

Gruenberg's first solo recital in New York was given on 14 February 1919 in Aeolian Hall. Richard Aldrich wrote:

²⁰The New York Times, 15 February 1932, p. 19.

²¹Ibid., 18 June 1974, p. 38.

²²Ibid., 26 September 1919, p. 11.

²³Jack Burton, The Blue Book of Broadway Musicals (New York: Century Music, 1952), p. 318.

Louis Gruenberg pianist in ensemble music, hitherto, essayed his first solo recital in Aeolian Hall last evening with Beethoven's sonata, Op. 109, as a serious test of musicianship. He first and last paid homage to his teacher, Busoni, in that artist's arrangement of Liszt's "Mephisto" waltz and he produced an agreeable series of "Impressions" so entitled in music of his own.²⁴

The Impressions were published as Opus 5 by Composers' Music Corporation in 1923.

A considerable part of Gruenberg's livelihood came from work as an accompanist. His most notable tour was with Enrico Caruso. This took place in 1920 and was Caruso's last extended tour in this country before his death. The tour was promoted by the Victor Talking Machine Dealer's Association and required Caruso to sing eleven concerts in the period 22 September to 28 October. The tour began in Montreal and included recitals in Chicago, Denver, Omaha and ended in Norfolk, Virginia. Caruso was in a state of exhaustion at the end of the tour and his weakened condition made him susceptible to the hemorrhage which took his life the following year.²⁵

At the end of the World War, Gruenberg prepared to return to Europe where he thought his prospects of furthering his career in piano and composition would be more favorable. As he was preparing to leave the Flagler competition for the best orchestral composition by an American composer was announced.²⁶ The prize was one thousand dollars. Gruenberg thought his composition Hill of Dreams would be a

²⁴The New York Times, 15 February 1919, p. 9.

²⁵Pierre Key, Enrico Caruso (New York: Vienna House, 1972), p. 441.

²⁶The New York Times, 21 March 1921, p. 11.

Plate VI. A sketch of Gruenberg made by Enrico Caruso during their concert tour together in 1920.



satisfactory entry. This work was the first of a projected cycle of tone poems. The titles of the other works were to have been The Enchanted Isle, The Valley of Voices and The Blue Castle and they were to be an optimistic affirmation of mankind in contrast to the tragedy of the World War. Of the remaining works only The Enchanted Isle was completed.²⁷

At first Gruenberg was reluctant to enter Hill of Dreams but just before he sailed for Europe he submitted the work. Shortly after his arrival on the continent he received a cablegram that he had been awarded the first prize. Gruenberg immediately returned to New York. Winning this prize established Gruenberg as an important American composer. He had won over eighty other entries and had been judged by George Chadwick, John Alden Carpenter, Leopold Stokowski and Walter Damrosch.²⁸ The Flagler Prize was the pivotal point in Gruenberg's life as he then decided to give up his pianistic career entirely and dedicate all his efforts towards composition.

With this success Gruenberg decided to stay in New York. He opened a studio and resumed his participation in the musical life of the city. At this time New York was becoming a center for contemporary music and especially conscious of contemporary American music. Gruenberg was instrumental in helping to found the American Music Guild, International Composers' Guild and the League of Composers.

The first group, the American Music Guild, was organized in 1922. Included in the organization with Gruenberg were Marion Bauer,

²⁷Ibid., 5 October 1930, sec. 9, p. 8.

²⁸The New York Times, 21 March 1921, p. 11.

Frederick Jacobi, Sandor Harmati, Charles Haubiel, A. Walter Kramer, Harold Morris, Albert Stoessel and Deems Taylor. The cover of the 22 April 1922 concert states: "It is the intention of the Guild to perform publicly works not only of its members, but also those of other American composers."

Richard Aldrich reviewed a later concert with these comments:

The American Music Guild, one of the soberest of these organizations, gave its first subscription concert last evening in the Town Hall, where devoted listeners braved the elements to hear works of American composers.

The program comprised a sonata for violin and piano by Louis Gruenberg; the song cycle, "Russians," by Daniel Gregory Mason; Op. 18, a sonata for piano, by Charles T. Griffes, and two rhapsodies for oboe, viola and piano by Charles Martin Loeffler.

Mr. Gruenberg's sonata shows what seemed on a first hearing to be a rather curious vacillation in style, with some of the most modern hardihood and occasionally a reversion to the safe and sane manner of the fathers....²⁹

More important to Gruenberg was his participation in the International Composers' Guild. When Gruenberg arrived in New York he renewed his acquaintance with Edgard Varèse whom he had met when they were students of Busoni.³⁰ Varèse now made New York his residence and wanted to create an organization dedicated to the performance of contemporary music. He invited Gruenberg to join the new group called the International Composers' Guild. If the American Music Guild could be called sober this group would be labelled radical. It numbered among its members Carl Ruggles, Carlos Salzedo, Leo Ornstein and Arthur Honegger.

²⁹Ibid., 4 January 1923, p. 14.

³⁰Louis Varèse, Varèse: A Looking Glass Diary, Vol. I: 1883-1926 (New York: W. W. Norton and Co., 1972), p. 177.

Plate VII. Cover of a program given by the American Music Guild.

The
American Music
Guild

The undersigned have formed a group
for the purpose of futhering interest in
American music.

It is the intention of the Guild to
perform publicly works not only of its
members, but also those of other American
composers.

Marion Bauer Louis Gruenberg Frederick Jacobi Sandor Harmati	Charles Haubiel A. Walter Kramer Harold Morris Albert Stoessel
---	---

Decms Taylor

THE MACDOWELL GALLERY

108 West 55th Street New York City

SATURDAY, APRIL 22nd, 1922, At 8:30 P. M.

At their first concert Gruenberg played his piano piece Polychrome.³¹ This work was later published by Universal-Edition as Polychromatics, Opus 16. From the start of the Guild there was dissension between the members. It concerned the policy towards programming. Public acceptance was thought by some to be detrimental to their cause:

Whenever the affairs of the Guild appeared to be on the upgrade, another member of Varèse's composers committee, Carl Ruggles, became the delightful iconoclast. A report of good attendance at a concert was his cue to thunder that the reason for it was probably that we were not upholding our ideals. One evening he announced ominously, "I would prefer to see only six people at our concerts! If you had a full house last Sunday it only goes to show you've descended to catering to your public!" This remarkable opinion touched off a discussion of such violence that Varèse was quite unable to control things, and the meeting broke up in shrill disorder.³²

The most important of the early concerts of the Guild was the one in which the United States' premiere of Schoenberg's Pierrot Lunaire was given. Gruenberg was selected to conduct the work and after twenty-two rehearsals the concert was given at the Klaw Theater in New York on 4 February 1923.³³ Richard Aldrich wrote:

A momentous event in the musical world, long expected, loudly heralded, at least once postponed, occurred last evening in New York: the first performance in America of Arnold Schoenberg's "melodrama," called "Pierrot Lunaire." It was in the Klaw Theatre and it was under the auspices of the International Composers' Guild. There were other compositions, also said to be musical, associated with it on the program. All, appropriately, of the most modern production.

³¹Ibid.

³²Claire Reis, Composers, Conductors and Critics (New York: Oxford University Press, 1955), p. 7.

³³Ibid., p. 7

The younger and youngest generations of the local musical intelligentsia, were enthusiastically present. There were also musicians of the elder line, curious, but less enthusiastic.

"Pierrot Lunaire" has been about eight years in reaching New York. In that time it has had numerous productions in Europe that have been the subject of more or less discussion. Last evening's performance suggested, however, that there was small basis for discussion. You either liked it and accepted it or you did not. In either case you were equally positive but there was little to discuss.³⁴

Unfortunately it was the success of this work which led to the eventual split in the International Composers' Guild and the formation of the League of Composers:

Mrs. Reis and Gruenberg, supported by Saminsky, Jacobi, and Whitehorne voted for a repetition of Schoenberg's work. Their argument was eminently practical. The Guild needed money and the success of the first performance would, they argued, have aroused sufficient curiosity to insure a second crowded house. However, Varèse referred them to the bylaws of the organization which ruled out repetitions....Varèse's opposition led to a heated quarrel between him and Gruenberg, with Carl Ruggles on the sidelines crying, "compromise, commercialism, catering to the public."³⁵

The discord continued between the members and within a few weeks the Guild divided with one group led by Gruenberg, Lazare Saminsky, Arthur Bliss, Leo Ornstein, Emerson Whitehorne and Clair Reis forming the League of Composers. Through its concerts and periodical Modern Music, the League was a vital force in contemporary American music until its merger in 1954 with the International Society for Contemporary Music.³⁶

³⁴The New York Times, 5 February 1923, p. 18.

³⁵Varèse, Varèse: A Looking Glass Diary, p. 189.

³⁶Reis, Composers, Conductors and Critics, p. 256.

Gruenberg returned to Europe as a delegate to the first International Society for Contemporary Music Festival which was held in Salzburg on 10-15 August 1923. The festival was organized by Edward Dent who was the first president. Dent remained in that post until he resigned in 1938.³⁷ Gruenberg attended all the annual festivals between 1923 and 1928. During this time he served as a correspondent for The Musical Leader. This journal was established in 1900 and was designed to give recognition to the musical activities in Chicago in addition to covering the major musical events throughout the world. In his articles for The Musical Leader, Gruenberg would end his review of the festival with reflections on the music which was performed. After the third festival he wrote:

And now it is all over, we have said good-bye to each other more or less heartily and I am trying to formulate into words what I feel as regards composers, festivals and music. Several thoughts stand in bold relief against the tumult of the passing hectic week.

Firstly: Music, provided it be original and of artistic merit, will involuntarily receive the attention it deserves, no matter whether it rejects the popular idea of modern music or not.

Secondly: There is a common comprehension of what constitutes good or bad, no matter from what nationality the music issues.

Thirdly: That festivals are the quickest and surest mediums of acquiring a reputation or losing one.

Fourthly: There are too many petty jealousies, gossips and politics among us, which should be beneath us.

Fifthly: That the composer personally is completely unimportant, the composition everything.

³⁷Cyclopedia of Music and Musicians, 1943 edition, p. 440.

Sixthly: That all protection, prizes, festivals, publishers and performances will not help a composer to compose decent music, or force an audience to accept him. Only his own experiences, sufferings, longings and efforts will achieve that result and that for this reason everything outside of himself must take secondary place.³⁸

In 1928 Gruenberg was elected President of the United States section of the International Society for Contemporary Music, a post he held until 1932. A most important contribution to American music during his tenure was the publication by the United States section of the booklet American Composers of Today. Alexander Smallens wrote:

In this excellent work, we obtain in the space of fifteen minutes, a vivid vista of contemporary musica americana. Composers are treated alphabetically, with their birthplace and year, and their works classified to the nature of the composition.

It is to be sincerely hoped that the foreign conductors of many of our symphonic organizations will take advantage of this catalogue and give Americans a greater opportunity to hear works emanating from the American soil. For those of them asking "Where is your American music?" a perusal of this booklet will be an answer more than conclusive. Incidentally this applies to some of our American conductors who are far too much on the lookout for the 'dernier cri' of European music to interest themselves in what is going on in their immediate environment.³⁹

Gruenberg stated his beliefs concerning the development of an 'American idiom' in music in the first volume of Modern Music:

In an effort to appraise music today in Paris, London, Berlin, and Vienna, it becomes my firm conviction that the American composer can only achieve individual expression by developing his own resources, instead either of submitting to the prevailing tendencies of various countries, however vociferous they may be in their appeal and in their success, or of blindly following the traditions of classical form.

³⁸Louis Gruenberg, "Reputations Made and Lost at International Festival at Prague," The Musical Leader 49 (18 June 1925), p. 692.

³⁹Alexander Smallens, "Musica Americana in a Handy Manual," Modern Music 8 (Nov.-Dec. 1930), pp. 40-41.

These resources are vital and manifold, for we have at least three rich veins indigenous to America alone: Jazz, Negro spirituals, and Indian themes. These are, besides, local color in California (Spanish), Louisiana (Creole French), Tennessee (English), and along the Canadian border (French Habitant). From these extraneous influences, and idiom must be evolved that will be tinged with the same quality that makes the foreign incomer, after a short period of habitation in the United States, decidedly an American, recognizable the world over as such. It seems to be that it is the indefinable and at the same time unmistakable atmosphere in America that must be youthfully interpreted in a new idiom, not merely exploited in a characteristic melody.

A new technique should be invented which will combine a knowledge of tradition and the modern experiment, if for no other reason than to avoid the pitfall of imitation. Music in Europe today is suffering from over-sophistication and perhaps America's trouble is under-sophistication.⁴⁰

Gruenberg experimented in the use of two of these sources, jazz and Negro spirituals in several of his early works. Most notable were the First and Second Sonata for Violin and Piano and Polychromatics for piano. In 1923 he began a series of compositions which showed consistent practice in the use of these indigenous materials. Most important in this group were Four Indiscretions Op. 20, The Daniel Jazz Op. 21, Animals and Insects Op. 22, The Creation Op. 23, Jazzberries Op. 25 and Jazzettes Op. 26. These works were published by Universal-Edition in 1925 and 1926 and gave Gruenberg the reputation as an important innovator in the use of jazz and the Negro spiritual.

Two of these works, The Daniel Jazz and The Creation, had their premiere in League of Composers' concerts. The Daniel Jazz was performed 22 February 1925. Olin Downes wrote:

⁴⁰Louis Gruenberg, "For an American Gesture," Modern Music 1 (June 1924), pp. 27-28.

Plate VIII. Program on which the Four Indiscretions was given its first performance. Performed on 7 December 1925, it was the first concert in a series sponsored by La Revue Musicale.

- I. — Bela Bartok, *I^{er} quatuor*.
Lento-Allegretto.
Allegro vivace.
- II. — Darius Milhaud, *Septième quatuor*, en mi bémol (dédié au quatuor « Pro Arte »). *1^{er} audition*.
Modérément animé.
Doux et sans hâte.
Lent.
Vif et gai.
- III. — Louis Grünberg, *quatuor* (dédié au quatuor « Pro Arte »). *1^{er} audition*.
Allegro con spirito.
Lento sostenuto.
Moderato grazioso et delicioso.
Allegro giacoso.
- IV. — Debussy, *quatuor à cordes*.
Animé et très décidé.
Assez vif et bien rythmé.
Andantino, doucement expressif.
Très modéré.

LE QUATUOR "PRO ARTE"

A. ONNOU, L. HALLEUX,
G. PRÉVOST, R. MAAS.

The work which aroused the most immediate and approving reaction from the audience was Louis Gruenberg's setting of "The Daniel Jazz" for voice and seven instruments....Certainly and notwithstanding discrepancies in his style Mr. Gruenberg has written with nervousness and humor. His technique gives him considerable command of means to emphasize the broad and fine points of the Negro's exhortation concerning the adventures of Daniel in the lion's den.⁴¹

The Creation was presented the following year on 21 November 1926.

Serge Koussevitsky conducted the work and Jules Bledsoe was the soloist. Prior to his performance in this work Bledsoe's only experience had been on the popular music stage. Gruenberg spent many hours preparing him for this difficult role.⁴² In a preview of the work the following was written:

In his poem Mr. Johnson has handled his theme without dialect, relying for racial effect on the use of Negro imagery. Mr. Gruenberg in his musical interpretation has also treated the subject in a straightforward manner, not availing himself of the opportunity for ironic emphasis, making no play for humor or even wit. There are no traces of jazz in the score, and if the music is Negroid in character it is in its attempt to achieve the general underlying feeling of the spirituals, without the use of an obvious racial idiom.⁴³

At the same time Gruenberg was working on pieces which utilized indigenous elements, he completed two other projects. These were the transcribing and publication of twenty Negro spirituals and the completion of an operetta called Lady X. The spirituals were completed in 1926 and published that same year by Universal-Edition. In his preface to this collection Gruenberg states the 'raison d'être' for these transcriptions:

⁴¹The New York Times, 23 February 1925, p. 25.

⁴²Reis, Composers, Conductors and Critics, p. 49.

⁴³The New York Times, 21 November 1926, sec. 8, p. 8.

It seems at first glance, superfluous to add to the already existing arrangements and collections, especially as some of them are really excellent. (Notably the James Weldon Johnson collection lately published.) The transcriber, however, has found it necessary to occupy himself artistically with these highly emotional, comical and religious expressions of a very gifted and vivid race.⁴⁴

Lady X, an operetta in three acts, was published under the pseudonym of George Edwards. Gruenberg's use of a pseudonym was due to his desire that this music in a popular style would not detract from his accomplishments in serious music.⁴⁵

In 1929 the Jazz-Suite Op. 28, the first orchestral work in the new style, was published by Cos Cob Press. The piece was based on the moods and tempi of the fox-trot, Boston waltz, blues and one-step. The first performance was given by the Cincinnati Symphony Orchestra on 22 March 1929.⁴⁶ Of a concert given the following year in New York's Carnegie Hall by the Boston Symphony Lawrence Gilman wrote:

The symphonic jazz of Mr. Gruenberg's, regarded as jazz, may be either good or bad; we know not what pundits of Tin Pan Alley might think of it. We ventured, listening to the piece, to appraise it not as jazz, but as music. Thus considered it lived its own life as organized and pleasurable sound. The thrice familiar patterns are filled with an ingenuity and richness of fancy, are ordered by a civilized musical consciousness, which makes the issue engaging and profitable for other than merely primitive minds.⁴⁷

Gruenberg completed the revisions of two earlier works in 1928. These were The Enchanted Isle and the First Symphony. Both works had

⁴⁴Louis Gruenberg, Negro Spirituals, Vol. 1 (Wien: Universal-Edition A. G., 1926), p. 2.

⁴⁵Irma Gruenberg, 17 March 1971.

⁴⁶Chicago Symphony Program Notes, 4th Program 1929-30, p. 56.

⁴⁷New York Herald Tribune, 7 March 1930, p. 18.

been finished soon after the World War but were never performed. He decided to revise The Enchanted Isle when he found it in a collection of old scores. Gruenberg wrote that the work represented a bridge between his old style of impressionism and his new style. Few changes were made in the thematic material with most revision taking place in the orchestration.⁴⁸ The piece was first performed at a concert of the Worcester, Massachusetts County Musical Association Festival given in the Mechanics Hall on 3 October 1929.⁴⁹ The festival orchestra was conducted by Albert Stoessel. The work was repeated the following month at a concert by the Boston Symphony Orchestra.⁵⁰ In 1930 The Enchanted Isle was chosen along with Arthur Shepherd's Suite for Orchestra for publication by the Juilliard Foundation. These two works were the first compositions to be published by the foundation under a plan to publish annually one or more orchestral scores by American composers.⁵¹ A committee consisting of Rubin Goldmark, Albert Stoessel and Philip Greely Clapp selected these two compositions from twenty-five which were submitted to the foundation.⁵²

Gruenberg completed the original version of the First Symphony in 1919 but was never satisfied with the result. In 1928 he finished an extensive revision of the work and entered it in the Victor Talking Machine symphony competition which began in May of that year. The

⁴⁸The New York Times, 5 October 1930, sec. 9, p. 8.

⁴⁹Chicago Symphony Program Notes, 17th Program 1930-31, p. 274.

⁵⁰Ibid. ⁵¹The New York Times, 22 July 1928, sec. 7, p. 5.

⁵²Ibid.

purpose of the contest was "to encourage the art of musical composition in the United States."⁵³ The contest was announced formally at a dinner given by the Victor Company at the Plaza Hotel in New York City:

Rudolf Ganz was toastmaster at the announcement dinner. He was introduced by E. E. Shumaker, President of the Victor Talking Machine Company. More than 200 artists, music critics, writers, patrons of music and others interested in its advancement in the United States, were present. The announcement and the rules of the contest were broadcast over WJZ and affiliated stations of the blue network of the National Broadcasting Company.

It was said that the prize of \$25,000 in the symphony competition is the largest amount yet offered for a single composition. The hope was expressed by speakers that out of the competition would come a great symphonic work which would be truly American in conception.⁵⁴

The contest ended on 28 May 1929 but the decision of the judges wasn't made until 15 August 1930.

Published statistics inform us that Mme. Olga Samaroff, Leopold Stokowski, Rudolf Ganz, Serge Koussevitzky and Frederick Stock were required to examine into and pass upon over 150 manuscripts. Further, we hear that in the opinion of the judges these opera maintained a singularly high level of excellence. Finally, it is announced that no one entry could be singled out as being sufficiently outstanding to justify its keeping the immediate runners-up out of the money. So "the judges concluded, therefore, that it would be fairer to award \$5,000 to the work of each composer, thus assuring the winners of at least a year's security and leisure for creative work."

In this way we may rest easy on the score of further output from Louis Gruenberg ("Symphony"), Aaron Copland ("A Dance Symphony"), and Ernest Bloch ("Helvetia") for twelve months, and Robert Russell Bennett for two years by reason of two of his compositions ("Sights and Sound" and "Abraham Lincoln") being chosen, each for a fifth of the purse.⁵⁵

⁵³Ibid., 29 May 1928, p. 16.

⁵⁴Ibid. ⁵⁵Ibid., 14 September 1930, sec. 8, p. 7

The first performance of Gruenberg's work was given on 10 February 1933 with Koussevitzky conducting the Boston Symphony but the work never became established in the orchestral repertoire:

Gruenberg's symphony had the distinction of consuming the greatest amount of time. Certain it is that only its exceeding length prevented it from being accepted as an outstanding work in a contemporary and characteristically American idiom...spiced with an adroit use of jazz rhythms and other contemporary devices, glossed with a brilliant skill in orchestration. Its most significant feature, however, is the remarkable creative facility it reveals.⁵⁶

At the same time Gruenberg was working on The Enchanted Isle and the First Symphony he turned his attention again to opera. His two previous attempts at writing a serious opera had ended in frustration. Bride of the Gods, his first opera, was totally unsatisfactory and the second, The Dumb Wife, could not be performed because of copyright restrictions. The libretto of the latter was based on Anatole France's The Man Who Married a Dumb Wife. Gruenberg wrote the opera before securing permission to use the story. He tried repeatedly to obtain operatic rights to use this work and in January 1929 for the fifth time he went to Paris but again failed.⁵⁷

In January 1930 Gruenberg received a commission from the Juilliard Foundation for an opera which could be performed by students. The work was to be part of the celebration of the school's new facility at 130 Claremont Avenue in New York City. John Erskine, President of the school, felt since Augustus Juilliard, whose foundation supported the institution, had emphasized opera in his legacy that a new American

⁵⁶Musical America, 53 (26 February 1933), p. 3.

⁵⁷Gruenberg Biography, p. 18.

opera would be the most suitable work for this occasion.⁵⁸ Albert Stoessel told Erskine that Gruenberg had discussed with him a new opera which seemed appropriate.

Hearing this, Erskine arranged a meeting with Gruenberg concerning this new work. In their discussion Erskine became convinced that Gruenberg's proposed opera which was to be based on J. M. Barrie's Peter Pan would be an excellent choice.⁵⁹ Gruenberg agreed to write his own libretto and have the work completed within the year. The next day Erskine announced that three friends of the Juilliard, Ernest Hutcheson, Paul Warburg and Erskine would endow Gruenberg for a year so that he could write the opera.⁶⁰

Gruenberg's work on the commission was complicated by the fact that he was preparing to obtain a divorce from his first wife.⁶¹ He had planned to go to Nevada to meet residence requirements necessary to complete the divorce. During his stay there he hoped to complete much of the work on the commission. Shortly before the scheduled departure date Gruenberg learned he could not get Barrie's consent to use the Peter Pan.⁶² He discussed the situation with Erskine who was surprised because he thought Gruenberg had the rights when he accepted the commission. In their meeting concerning the dilemma Erskine suggested that Gruenberg use the story of Jack and the Beanstalk. At first Gruenberg thought that the story was unsuitable because there were not

⁵⁸John Erskine, My Life in Music (New York: William Morrow and Co., 1950), p. 122.

⁵⁹Ibid., p. 123.

⁶⁰Ibid., p. 124. ⁶¹Ibid., p. 123. ⁶²Ibid., p. 124.

enough characters. To his surprise Erskine suggested making the cow the chief part. Gruenberg finally agreed to the story if Erskine would write the libretto.⁶³

That summer in Nevada, Gruenberg completed the opera and returned to New York in August. The Juilliard Foundation provided him with working quarters at the school where he began the orchestration. In September Gruenberg's divorce was granted on the grounds that his wife was indifferent and out of sympathy with him and his professional work.⁶⁴ The next month Gruenberg sailed for Europe where he completed the orchestration.

During Gruenberg's stay in Europe he married Dr. Irma Pickova on 20 December 1930 in Prague, Czechoslovakia.⁶⁵ Dr. Pickova was a native of Czechoslovakia and Gruenberg had first met her in 1924 in Vienna.⁶⁶ She was to be his constant companion for the remainder of his life and was to become the mother of his only child, a daughter.

In February 1931 Gruenberg returned to New York and Jack and the Beanstalk went into rehearsal that autumn. The opera opened 20 November and everything was so successful that it was moved to Broadway for two weeks of performances at the Forty-fourth Street Theater.⁶⁷ The opera from what seemed an improbable story was given much praise:

⁶³Ibid.

⁶⁴The New York Times, 25 September 1930, p. 10.

⁶⁵Irma Gruenberg, 7 July 1972.

⁶⁶Ibid. ⁶⁷Erskine, My Life in Music, p. 124.

The everyday speech that most of the characters employ, though beguiling, presented difficulties that might have got the better of many composers. Louis Gruenberg solved them with uncommon skill. He has given continuity and flow to the whole work. There was adroitness in the handling of every scene. Nothing was labored; there was no long, egotistical, barren stretches. He has no hypothetical objection to spoken dialogue. When Jack prevailed upon the giant to make the magic harp play for them, it served to bring the music-within-music into high relief.

The scoring is restrained and masterful. The orchestra never swallows up the singers. The climaxes are reserved for their proper places. The music ushering in the giant is the first full blare that the orchestra gives forth. Gruenberg withheld his maximum for that scene, the second in the second act. Restraint of this sort implies that he planned the thing not scene by scene but as a whole. It also implies, over and above a sense of musical form, a sense of orchestral form— an attainment that not all of our composers can boast.

The music bubbles up and shimmers. It grows almost continually from one theme to another. The few separate songs made one wish there had been more. If Gruenberg has momentarily stepped out of the vanguard, he has done so because he was writing for young singers and players. That he wrote an opera practicable for such performers, without once writing down to them, is greatly to his credit.⁶⁸

Before the Juilliard commission Gruenberg had entertained the idea of writing a jazz opera. He contacted several writers concerning suitable librettos. Among those with whom he talked were Alfred Kreymborg and Elmer Rice. Gruenberg tried to speak with Eugene O'Neill but with no success and in a letter dated 6 March 1928 writes:

Kreymborg remarked that I don't need him or O'Neill, that I can write a libretto myself, and now I am flirting with the idea to write one this summer. I am trying to reach O'Neill in England. I read his "Desire Under the Elms" and it is a wonderful play....⁶⁹

Gruenberg wrote a libretto called Jungle Jazz but decided not to use it and continued his search for an opera subject.

⁶⁸Randall Thompson, "The Bartered Cow," Modern Music, 9 (Nov.-Dec. 1932), pp. 31-32.

⁶⁹Gruenberg Biography, p. 18.

In March 1929 Gruenberg decided that Emperor Jones would be most suitable for his new opera:

I cannot get anywhere with Rice; he doesn't want to write anything new, and I do not want the old pieces, besides he is not romantic enough for me. I tried again to get hold of O'Neill, this time through his publisher. And this time I want "Emperor Jones" in spite of its length.⁷⁰

Immediately Gruenberg began to try and negotiate a contract for the operatic rights to the play. Several times he attempted to arrange meetings with O'Neill but to no avail as O'Neill was constantly enroute somewhere.

Finally, early in 1930, Gruenberg was able to make some progress towards a contract through O'Neill's agent Richard Madden. In late April Gruenberg received a contract but it contained two conditions which he could not accept. They were: (1) the contract is void if the opera should not be performed within two years in America and (2) the contract is valid only for ten years. Gruenberg wanted this changed to (1) the performance can be anywhere including Europe and within three years and (2) the contract is binding forever.⁷¹ O'Neill accepted these changes and in June a contract was signed.

O'Neill's satisfaction in the agreement is evidenced in the following letter:

⁷⁰Ibid., p. 21.

⁷¹Ibid., p. 25

Le Plessis
 Saint-Antoine de Rocher
 July 28, 1930

My dear Mr. Gruenberg,

Many apologies for not having answered your letter sooner; I have been up to my ears in work - but I am a hell of a correspondent at best, I admit! I am damned glad you are going to do an opera on 'Jones' and you sure have all my cheers. If you come to Europe this fall, let me know and we will get together. I am planning a trip to Greece in September but nothing is definite about it.

Cordially

Eugene O'Neill

PS perhaps you could come down here.⁷²

Gruenberg had his first opportunity to see the play in Stockridge, Massachusetts where it was being done by a local theatrical group. He was hesitant to hear a nonprofessional group but afterwards was happy that he did. In a letter dated 30 August 1930 he wrote:

...the first impression is that it is too long even in this medium, so that great care will have to be taken in the composition of it, to gain still greater concentration. This continual crescendo must never let up for a moment, the audience must have no opportunity to take a breath.

I shall try and get moving pictures of Jones' hallucinations instead of actual players, I find that actual actors muddle up the clearness. Jones marches on a revolving platform, with the jungle moving behind him; he, always remaining in full sight of the audience, will be an improvement in concentrating the dramatic and inevitable quality of the tragedy, besides speeding up the entire play considerably.⁷³

During Gruenberg's stay in Europe where he was completing the score to Jack and the Beanstalk, Gruenberg was able to have his first

⁷²Emperor Jones' Notes, p. 3.

⁷³Ibid.

meeting with O'Neill in Paris. Gruenberg's reaction to their first encounter was:

Paris, Jan. 19, 1931

He is a bit taller than myself, a bit thinner, a good deal quieter, much like Robinson (Edwin Arlington, the poet)... After a few moments of conversation we got down to brass tacks concerning 'Jones.' And with a feeling of nervousness which I confessed to him, I told him my ideas for the libretto. He liked every one of them and thought it was going to turn out well. He did not advance a single idea which could possibly have helped. When I suggested that we two do the libretto together, he firmly, but decidedly refused, saying that he could not help me, it was my affair.⁷⁴

Gruenberg immediately began to prepare the libretto and sent it on to O'Neill as soon as it was completed. In April O'Neill wrote Gruenberg:

Paris
April 11, 1931

Dear Louis Gruenberg:

I just got back from the Canary Islands and found the libretto waiting here, forwarded from Le Plessis. I read it last night with the greatest interest and have no suggestions to offer. You have made a damn good job of it and it should prove extraordinarily interesting with the music I know you will write. I certainly look forward to hearing and seeing the production.

All good wishes to you; may your composition be all you hope for it!

Cordially

Eugene O'Neill⁷⁵

In May Gruenberg went to Old Orchard Beach, Maine. The atmosphere and isolation which he found there were perfect for working on Emperor Jones. In order to feel the character of 'Jones' Gruenberg "went

⁷⁴Ibid., p. 5. ⁷⁵Ibid.

around naked until a Salvation Army troupe moved in next door and set him tearing his hair with their cornet practice."⁷⁶ That summer he finished the piano score and returned to New York. Enthusiastic with the new work, Gruenberg showed it to Erich Kleiber of the Berlin Staatsoper and to Olin Downes. Kleiber who was in New York conducting the opening concerts of the New York Philharmonic was so impressed with the opera that he wanted to perform it next year in Berlin.⁷⁷ Downes, music critic for The New York Times, recommended it to Gatti-Casazza, manager of the Metropolitan Opera Company.⁷⁸

In January 1932 Gruenberg submitted the score to the Metropolitan and was then asked to play the work for Gatti-Casazza and several members of the board. The meeting proved difficult for Gruenberg as Gatti-Casazza spoke very little English. Gruenberg tried to explain, half in French and half in Italian, what the opera was about. Finally Gatti-Casazza agreed to perform the opera.⁷⁹ In May the Metropolitan Opera Association announced they would present the opera next season under the direction of Tullio Serafin with Lawrence Tibbett singing the part of Jones.⁸⁰

In June Gruenberg made plans to go to Europe to complete the orchestration to Emperor Jones. He returned in November with the finished score and the rehearsals started with the first performance

⁷⁶Time, 16 January 1933, p. 20.

⁷⁷The New York Times, 3 January 1932, sec. 8, p. 8.

⁷⁸Madeleine Goss, Modern Music-Makers (New York: E. P. Dutton and Co., 1952), p. 96.

⁷⁹Ibid. ⁸⁰The New York Times, 13 May 1932, p. 1.

scheduled on 7 January 1933. Everything went as planned and the opening performance provided Gruenberg with immediate fame as an American operatic composer. The next day under the headline "The Emperor Jones Triumphs as Opera" Olin Downs wrote:

"The Emperor Jones," an American opera, American in its dramatic and musical origins, its text, its swiftness and tensity, and all the principal elements of the interpretation, was given its world premiere, with instant and sweeping success, yesterday afternoon in the Metropolitan Opera House.

To this music drama the audience listened, absorbed, deeply moved, from the first tones of the orchestra, from the first savage cries of the concealed chorus, to the final closing of the curtain. Then came the explosion of applause which follows long minutes of accumulating excitement, and a procession, back and forth on the stage, for uncounted recalls, of the composer, Louis Gruenberg; Tullio Serafin, who had prepared and conducted a brilliantly effective performance; Mr. Sanine, stage director; Mr. Mielziner, author of the fantastic scenery and decors; and above all for Lawrence Tibbett, whose performance in the title part was great masterpiece of dramatic interpretation.

One of the largest audiences the Metropolitan has ever known attended this production, for which the theatre had been sold out days in advance of the performance. It is a pleasure to say that a gathering which included a majority of the leading musicians and men in the world of art and letters of this city was not disappointed. The hoped-for sensation materialized, whatever the relative distinction of various details, in the opera itself and in the broad lines of the interpretation.⁸¹

On January 13 Gruenberg received added recognition when he was presented the David Bispham Memorial Medal:

The David Bispham Memorial Medal, which the American Opera Society of Chicago recently voted to Louis Gruenberg, composer of "The Emperor Jones," was presented by representatives of the society to Mr. Gruenberg last night on the stage of the Metropolitan Opera House, during a pause of the double bill in which his work had its second hearing.

⁸¹The New York Times, 8 January 1933, p. 1.

Plate IX. Lawrence Tibbett as he appeared in the role of Emperor Jones.



Mr. Stoessel spoke of the purpose of the American Opera Society as closely coinciding with Mr. Gruenberg's musical ideas, as expressed in his successful opera and several earlier works. The society sought, he added, "to encourage the use of our language in opera and concert in English-speaking countries, to encourage the performance of American music drama, and to give just recognition to the American composer of ability."⁸²

The reaction of critics towards Emperor Jones was mixed. A. Walter Kramer, a critic friendly to Gruenberg in the past, was especially harsh:

For this work he has chosen an idiom so unreal, so consciously modern, so completely disassociated from the natural and appealing music, a kind, I grant, that also would not have been especially appropriate for this text, but which would have pleased the listener, that there is little to do in listening to the work but to wonder why all the time and trouble was expended on preparing so difficult, so unsatisfactory and so unsympathetic a score.⁸³

Arthur Mendel thought Gruenberg had destroyed the whole point of the end of the play by changing the death of Jones.⁸⁴ Paul Rosenfeld heard Gruenberg's music as an extraneous addition to the play:

The score adds nothing essential to O'Neill's sympathetic tragedy of the representatives of delusional, handicapped, victimized races and minority interests: not even to the play's chopped and altered form....

What the music actually does, is externally to accentuate what was already given by O'Neill; to work theatrically on the spectator while leaving the playwright to perform the real labor and touch the emotions.⁸⁵

In contrast to these negative viewpoints Randall Thompson wrote:

In setting The Emperor Jones to music, Louis Gruenberg has brought the play into high relief. He had spurned the composer's time-honored privilege of obliterating the

⁸²Ibid., p. 9. ⁸³Musical America, 19 January 1933, p. 3.

⁸⁴The Nation, 15 March 1933, p. 298.

⁸⁵The New Republic, 10 January 1933, p. 21.

librettist. The play's the thing, he seems to have said, wherein to catch the conscience of the emperor. At every point, the music is subservient to the text. But this self-effacing score is composed with a sense of tempo and dramatic action that produces a nearly perfect synchronization. It is all the more remarkable when one considers the lack of conventional form in the play. The only unity is the disunity of fear and flight, the only outward means of unity are the continuous beating of drums and the firing of gunshots to lay the Emperor's fears. The rest is panic and disorder, a crescendo of disintegration. The play itself is a virtuoso description of the very formlessness of fear, and Gruenberg has fully matched the virtuosity of O'Neill. As might have been expected, it is now proved that we have the technic to create American opera.⁸⁶

The importance of Emperor Jones in American operatic history was stressed by Gatti-Casazza:

This work was in every sense an American achievement. It was a drama on an American theme by one of the finest playwrights of America. It was set to music by an American. The chief protagonist was an American. And I must add a word for the striking and effective sets designed and painted by still another American, Jo Mielziner.⁸⁷

The opera's popularity and controversy propelled Gruenberg into national recognition. Gruenberg and Lawrence Tibbett who sang the part of Jones were the feature story in the popular magazine Time.⁸⁸ Here it was proclaimed that, "New York had witnessed the premiere of the most exciting U.S. opera yet written."

Despite its initial success Emperor Jones tended to be a troublesome work throughout Gruenberg's life. Erich Kleiber had to withdraw his intention of performing the opera in Berlin because the central

⁸⁶Randall Thompson, "The Emperor at the Opera," Modern Music 10 (Jan.-Feb. 1933), p. 109.

⁸⁷Guilio Gatti-Casazza, Memories of the Opera (New York: Charles Scribner's Sons, 1941), p. 244.

⁸⁸Time, 16 January 1933, p. 20.

figure was a Negro.⁸⁹ The year following the opera's premiere Gruenberg encountered problems concerning the payment of royalties. He had signed an agreement with Alma Morganthau Wiener, owner of the Cos Cob Press, and originally each was to get forty percent of the royalties with the remaining twenty percent going to O'Neill.⁹⁰ Later this agreement was modified and Wiener agreed to give her forty percent to Gruenberg provided he devote time to selling the film rights in California from which she would receive a percentage. Gruenberg fulfilled his part of the contract but after a year and a half he had still not received any royalties.

This was a difficult situation for Gruenberg because he was a friend of Wiener and had dedicated the Jazz Suite to her. With no solution forthcoming Gruenberg took the only legal method open to him which was to file suit against her. The suit was appealed to the Supreme Court and the ruling was in favor of Gruenberg. The judgement was for \$49,505 in damages on the ground that Wiener broke an agreement to return to Gruenberg a share in the royalties of the opera which he had given her.⁹¹

It is interesting to note that after Emperor Jones was published in 1932, none of Gruenberg's later works were published. Soon after Gruenberg experienced difficulty with the Cos Cob Press over his royalty

⁸⁹Irving Kolodin, The Metropolitan Opera (New York: Alfred A. Knopf, 1966), p. 371.

⁹⁰The New York Times, 26 October 1934, p. 18.

⁹¹Ibid., 10 November 1934, p. 18.

payments Cos Cob Press merged with the Arrow Music Press.⁹² This left Gruenberg without a publisher and he retained the rights to the Cos Cob publications.⁹³ Several publishers were eager to reprint Emperor Jones but Gruenberg demanded that they also publish many of his unpublished compositions which they refused to do.⁹⁴ This attitude of either take all of his works or none left Gruenberg in an impossible position in reaching a contract with a publisher.

The successful performances of Jack and the Beanstalk and the Emperor Jones led Gruenberg to seek material for a new opera. He acquired the rights to Philip Moeller's play Helena's Husbands. This was a small, satirical play and Gruenberg hoped to finish the project in a short time. An unsigned article in The New York Times stated, "While no announcement has been made by the Metropolitan that it has commissioned Mr. Gruenberg to write a new opera, it is regarded as likely that the Metropolitan will produce the new work when it is completed."⁹⁵ However, Gruenberg decided to put the project aside because he wanted an American subject in light of the reception given to Emperor Jones.

Gruenberg became fascinated with the writings of Sherwood Anderson. This interest was brought out in a letter from Anderson to Adelaide Walker dated 22 March 1933:

⁹²Arthur Berger, Aaron Copland (New York: Oxford University Press, Inc., 1953), p. 17.

⁹³Irma Gruenberg, 21 June 1972. ⁹⁴Ibid.

⁹⁵The New York Times, 6 June 1933, p. 30.

Recently another matter has come up. Mr. Gruenberg who made the opera from Eugene O'Neill's play Emperor Jones, got excited by some of my machine things and by things of mine touching on the relationship of man and the machine, such things as "Lift Up Thine Eyes," "Loom Dance," and others.... Now Gruenberg wants to make an opera founded on these things. He wants to work on this with me this summer. What we have in mind is a kind of march of machinery across American life, the glory and the tragedy of it.⁹⁶

Evidently Gruenberg backed away from this idea because two months later Anderson reveals:

As for Gruenberg, when it came right down to it, I found him afraid of the machine theme, fascinated but afraid.

So I gave him another idea, an opera to be called Mississippi set to music.⁹⁷

Anderson invited Gruenberg to spend the summer at his farm in Troutdale, Virginia. He provided Gruenberg with a cabin which was isolated in the woods far from any disturbances. Unfortunately Anderson was involved with personal matters and was unable to spend much time at Troutdale. He had just been remarried and was in the process of changing publishers.⁹⁸ The collaboration never really began and the Mississippi project was cast aside.

Gruenberg spent most of his time on Helena's Husbands. He soon realized that the story needed many changes if it was to be suitable for an opera. Gruenberg completed the opera in 1938 but was never satisfied with it. The work was never performed and he continued to revise it throughout his life.

⁹⁶Howard Mumford Jones (ed.), Letters of Sherwood Anderson (Boston: Little, Brown and Co., 1953), p. 280.

⁹⁷Ibid., pp. 285-286. ⁹⁸Ibid., pp. 291 and 294.

In January 1934 Gruenberg returned to New York. He was discouraged by his failure to complete a new opera and he became pessimistic in his hopes of earning a livelihood from his music. In a journal he writes:

Arrived in New York to face a general apathetic musical season. Until July working at "Helena" in fits and trying to connect with a job in radio or anywhere. Gradual depression that if the success of "Jones" could not bring a livelihood there was nothing more to be expected in the realm of serious music...⁹⁹

Disappointed with his inability to provide financial security for his family through his compositions, Gruenberg decided for the first time in his life to accept a teaching position. Rudolf Ganz had offered him a professorship as Head of the Composition Department at Chicago Musical College. He began teaching there in the fall of 1934 and quickly found that his position would be far different from what he had envisioned. He had expected to teach composition to a few advanced students and to have much time for composing. He found out that his duties would include teaching theory to all of the music students.¹⁰⁰

When Gruenberg arrived in Chicago his music was not entirely unknown to the Chicago audience. The Chicago Symphony had performed two of his works in previous concert seasons, the Jazz Suite in November 1929 and The Enchanted Isle in February 1931. Both works were well received with the Jazz Suite attracting great interest. In a review which carried the heading, "Ragtime Music Received Test from Mr. Stock," Edward Moore wrote:

⁹⁹Gruenberg Biography, p. 35.

¹⁰⁰Ibid.

The other novelty, however, speaks American slang in a rather amusing way. This is a "Jazz Suite" by Louis Gruenberg, the only art composer so far who has cared enough about the phenomena of jazz to study it thoroughly and get into it. The suite has four sections, a fox trot, a Boston waltz, a blues, and a one-step.

In these he has worked out what the popular music composers are doing and translated it into terms of the symphony orchestra. It was an interesting and entertaining exhibition of how something in the popular idiom can be developed into something more elaborate.¹⁰¹

During Gruenberg's first year in Chicago his Serenade for a Beauteous Lady was performed on an American composers' concert. The program contained seven compositions: Adolf Brune's tone poem At Bernina Falls, David Van Vactor's Concerto Grosso for three flutes, harp and orchestra, Henry Hadley's Scherzo Diabolique, Leo Sowerby's tone poem Prairie, Deems Taylor's Circus Day and Normand Lockwoods' A Year's Chronicle. Edward Moore wrote these remarks in a review of the concert:

It may be inferred from the number of works on one program that American composers prefer to write briefly. They do more. They prefer to write in short phrases, quick, breezy, sometimes choppy musical ideas that can by no means be worked into compositions of great length.¹⁰²

The Serenade for a Beauteous Lady was the result of a commission given to Gruenberg in 1934 by the League of Composers.¹⁰³ The work was actually written earlier. Gruenberg states that the piece was composed immediately after Jack and the Beanstalk as an addition to the last scene. This was done with the intention of adding a few dances to

¹⁰¹Chicago Tribune, 9 November 1929, p. 15.

¹⁰²Ibid., 5 April 1935, p. 31.

¹⁰³Chicago Symphony Program Notes, 25th Program 1934-35, p. 392.

"pick up a very weak third act."¹⁰⁴ However, the music was never incorporated into the opera.

The most important performance given to Gruenberg's works during his tenure at Chicago Musical College was the first professional performance of Jack and the Beanstalk. It was presented by the Chicago City Opera Company on 14 November 1936 with Maria Martjas as Jack and Raymond Middleton as the giant. Rudolf Ganz conducted but the performance apparently was not the caliber of the earlier production at the Juilliard School. Gruenberg wrote after the performance:

"Jack and the Beanstalk" at the Civic Opera - Without scenery, stars and rehearsals. The first act throughout, the stage and the orchestra one bar apart. The criticism next morning commented upon the lack of melody! Well, even the Rubinstein Melody in F, the left and the right hand a bar apart would not be melodious.¹⁰⁵

Even though the opera was not well performed by Gruenberg's standards Edward Parry wrote:

Messrs. Erskine and Gruenberg have succeeded in making the tale positively demented. The giant they dower with such unexpected qualities as a falsetto voice, a weakness for jazz, strong distaste for the sonata form and a gullibility that passeth understanding....It is clever, apt, rich in surprises, effectively scored.¹⁰⁶

Gruenberg's years in Chicago were difficult. Entering the academic field late in life exposed him to an atmosphere which was not part of his own training. He was asked to teach introductory courses and was not prepared to deal with the large enrollments. The classes

¹⁰⁴Conversations, p. 21.

¹⁰⁵Gruenberg Biography, p. 40.

¹⁰⁶Chicago Tribune, 15 November 1936, p. 17.

were held in the morning which was the time he usually spent in composing. The overstimulation of the teaching and inability to develop a normal routine gave Gruenberg many sleepless nights.¹⁰⁷

Gruenberg remained at Chicago Musical College until January 1937. His only prolonged absence from this city was in 1935 when he went to Europe in June and remained there until December of that year. He had planned to return in the fall in time for the opening semester but had to delay his departure because of illness in the family.¹⁰⁸

During this stay in Europe, Gruenberg attended the thirteenth festival of the International Society of Contemporary Music in Prague as a delegate from the United States Chapter. In a review of the festival Gruenberg wrote:

A decided backward tendency is clearly discernible in the work of our modern young men, if it is compared, for example, with Schoenberg's Orchestral Variations, written in 1928 and played at this festival. It is absurd that youth should be so fearful of experiment and the future of music be left in the hands of older men. But, perish the thought, is it because experimentation demands a certain mastery which youth has not had time to acquire? Quite definitely, modern youth does not believe in musical cataclysm, and quite as definitely, it leans towards a continuity of thought and the melodic line so characteristic of the generation before the war. Are we through with the exaggerated rhythms, acrobatic orchestral effects and other characteristics of the post-war period? Is it becoming apparent that music must express poignant experience of the human soul and not be the servant of man's technical devices and cliches? Are cliches no longer believed in? At any rate contemporary music is still the field of perplexing, interesting contradictions.¹⁰⁹

It was shortly after his return from Europe that Gruenberg resolved to leave his position at Chicago Musical College and devote

¹⁰⁷Irma Gruenberg, 21 June 1972. ¹⁰⁸Ibid.

¹⁰⁹Louis Gruenberg, "Modern Youth at Prague," Modern Music 13 (Nov.-Dec. 1935), p. 38.

full time to composition. In February 1937 Gruenberg and his family set out for California. His decision was based on his desire to live in a warm climate and to explore the possibilities of entering the field of film composition. Optimistic about his new life he wrote:

Arrived in California - the blessed land - and after a week in Los Angeles, settled for a six months period in Santa Monica. I feel as if I had opened shop and was ready for business.¹¹⁰

After this brief period in Santa Monica, Gruenberg moved into a home in Beverly Hills. This was his permanent home for the remainder of his life.

Just before Gruenberg's departure for California he was given a commission by the Columbia Broadcasting Company for a radio opera. The commission was one of several which Columbia had given to American composers in order to provide new music for their radio network. The other commissions were Roy Harris' Time Suite, William Grant Still's Lenox Avenue, Aaron Copland's A Saga of the Prairie, Walter Piston's Concertino for Piano and Orchestra and Howard Hanson's Third Symphony.¹¹¹

Enroute to California Gruenberg completed the libretto of Green Mansions which was to be used for the radio opera. The opera was based on the novel by William H. Hudson. The story deals with a South American explorer whose malarial hallucinations include the voice of a jungle girl calling him in the language of the birds.

¹¹⁰Gruenberg Biography, p. 39.

¹¹¹Goddard Lieberson, "Over the Air," Modern Music, 15 (Nov.-Dec. 1938), pp. 53-54.

The first months in California were spent composing this work as it was scheduled for performance in the fall. Since the commission was for a non-visual radio opera, Gruenberg sought new means to portray the sound of the jungle. Microphone amplification was to be used to increase the volume of certain instruments and phonograph records for the sounds of jungle animals. Gruenberg wanted to experiment in the placement of the microphones so that instruments could be singled out in unusual solo fashion.¹¹² He represented the jungle girl's voice by a solo on the musical saw. This use of the musical saw was the first time it was done in an opera.¹¹³

On 17 October 1937 the opera was presented over the Columbia radio network. Goddard Lieberon wrote of the performance:

The burblings of the forest primeval, the white girl in the midst of savages, the terrifying yell of cannibals over the protests of the Great White God, all conspired to call to mind the usual five o'clock radio hours of 'Tarzen' and 'Flash Gordon,' while musically the illusion was not heightened by the heavy Straussian orchestration. Gruenberg, however, gets the prize for the neatist trick of the week, his use of the musical saw. It is a very effective sound over the radio.¹¹⁴

Gruenberg was not entirely happy with the performance because he had no opportunity to assist in the rehearsals or to hear a performance of the opera before the broadcast. He originally had hoped that the opera would be broadcast from California where Otto Klemperer, conductor of the Los Angeles Philharmonic, would be able to direct the work.

¹¹²The New York Times, 2 May 1937, sec. 11, p. 5.

¹¹³Nicolas Slonimsky, Music Since 1900, fourth edition (New York: Charles Scribner's Sons, 1971), p. 655.

¹¹⁴Goddard Lieberon, "Over the Air," p. 54

Gruenberg could then oversee the special effects which he wanted to use. This was not the case and the opera originated from New York with Howard Barlow conducting. The main roles were played by Ernest McChesney, tenor, and Hollace Shaw, soprano.¹¹⁵

The performers were satisfied as noted in a letter to Gruenberg from Davidson Taylor, music director of the Columbia Broadcasting System:

October 18, 1937

Dear Mr. Gruenberg:

Now that the broadcast is over we feel some of the tension removed which attended us during all the rehearsals. I hope you feel as happy about the result as we do. There have been many expressions of admiration for the work you did. We had a little party of critics to listen and they were all tremendously impressed. We should like to repeat it at the earliest opportunity.

Very truly yours,

Davidson Taylor¹¹⁶

Nevertheless the opera was never repeated.

Gruenberg continued to be intrigued with the radio as a special performance medium and in an interview on "Everybody's Music" immediately following the broadcast of Green Mansions stated, "It has been an extremely interesting task and one I would like to repeat if television does not creep up to make this form useless."¹¹⁷

In September 1937 Gruenberg's Piano Quintet was awarded the \$1,000 Lake Placid Club Prize. Gruenberg submitted his Quintet Op. 13

¹¹⁵The New York Times, 17 October 1937, sec. 11, p. 14.

¹¹⁶Gruenberg Biography, p. 41.

¹¹⁷Conversations, p. 68.

which he had written much earlier and completely revised. The prize was marred by publicity accorded Gruenberg because of his Jewish heritage:

Famed because it still uses simplified spelling ("Club Kalendars ar being maield wel befor Christmas"), the Lake Placid Club in New York's Adirondack Mountains is rich, regards itself as a solid U.S. institution. Year ago, as a fillip to U.S. music, the Club announced two prizes for new compositions by U.S. citizens: \$500 for a choral work, \$1,000 for a quintet for piano and strings.

Last spring Dr. Otto Wick of San Antonia, Texas won the \$500 for a work called The Temples of Peshawur. In the \$1,000 competition, under pseudonyms, 40 citizens entered quintets which were judged by composers, Frederick Jacobi and Samuel Gardner, one time Associate Conductor Modeste Alloo of the Cincinatti Symphony. Last week two movements of the prize-winning quintet were played over an NBC program and the composer's name announced: Louis Gruenberg. Well known for his murky, savage Emperor Jones, his light, charming Jack and the Beanstalk, composer Gruenberg, nevertheless, received his money by mail. This week the Lake Placid Club will be the scene of the first concert performance of his work, but Louis Gruenberg will not be there. The Club bars Jews not only as members but as guests and amplifes this prohibition in conventional, unmistakably English spelling: "The invariable rule is to make no exception for refined and agreeable Hebrews."¹¹⁸

Jessie Stillman-Kelly was the chairman of the competition and attempted to mollify the situation in a letter to Gruenberg dated 21 September 1937:

Dear Mr. Gruenberg:

Of course you would have been invited to Lake Placid for your quintet if I could have secured a complete performance. All that could be rehearsed there was the beautiful second movement.

¹¹⁸Time, 6 September 1937, p. 45.

I am glad that you are interested in writing great music and not in newspaper racial controversies.

Thank you for being such a gentleman as well as such a scholar.

Your sincere admirer,

Jessie Stillman-Kelly¹¹⁹

In 1937 Gruenberg received a commission for a string quartet from the Elizabeth Sprague Coolidge Foundation. The quartet was to be part of the 1938 Berkshire Festival and was one of five. The other commissions were to Ernst Toch, Anton von Webern, Frederick Jacobi and Frank Bridge.

Elizabeth Sprague Coolidge, founder of the Berkshire Festival, was one of the most ardent supporters of chamber music in the United States. Since she founded the Coolidge Foundation in 1925 works have been commissioned to Charles Loeffler, Howard Hanson, Henry F. Gilbert, Igor Stravinsky, Bela Bartok and Walter Piston. In 1918, Mrs. Coolidge began the Berkshire Festival by opening up her estate on South Mountain in Pittsfield, Massachusetts.¹²⁰ The 1938 Festival was held on 21, 22 and 24 September and was a celebration of the twentieth anniversary of the Festival.

Gruenberg's work was performed by the Kolisch Quartet and the reviews were most favorable. Jay Rosenfeld wrote:

Gruenberg's quartet is a substantial work. It was the most fantasylike of the new things heard, abounding in florid passages, decorative figures and dramatic buildups. At the

¹¹⁹Gruenberg Biography, p. 41.

¹²⁰William C. Bedford, "Elizabeth Sprague Coolidge" (Ph.D. dissertation, University of Missouri, 1964), p. 5.

very introduction the violin enters with a flourish in a slow, broad prelude which immediately gives the keynote of the whole quartet. The writing is comfortably horizontal within not unreasonable limits...¹²¹

Elliott Carter was impressed with the adept writing and compared Gruenberg and Ernst Toch:

There is a certain similarity in the relation of Toch and Gruenberg to the music of their time. Neither are adventurers along new, striking paths but rather men who follow, consolidating what is new to their own personal use. Gruenberg, too, has a personal style and like Toch seems to have given up his post-war sarcasm...The Quartet shows what interesting and serious music Gruenberg has in him and how skillfully he can use all brilliant effects of string quartet writing. This is a well-formed and convincing work.¹²²

However, Gruenberg had received similar critical acclaim in earlier works and found that this did not necessarily mean that these works would continue to be performed. His frustrations were expressed in a speech which he gave at the Berkshire Festival:

The condition I referred to is the appalling lack of practical help to the creative writer of music in America, today. I don't know how many of you are aware of what will happen to the works you have heard tonight and which Mrs. Coolidge has brought to life through her commission. Well, this is exactly what will happen, nothing.¹²³

It was Gruenberg's concern for performances of contemporary music which led him to propose an organization called the Composers Society of America. He attempted this when he first arrived in California. On 27 June 1937 Gruenberg sent a letter out to some of the most important people concerned with contemporary music in the United States

¹²¹The New York Times, 2 October 1938, sec. 9, p. 7.

¹²²Elliott Carter, "Coolidge Crusade...", Modern Music 16 (Nov.-Dec. 1938), pp. 33-34.

¹²³Gruenberg Biography, p. 42.

and invited them to a founding meeting for this society. Receiving the invitation were Joseph Achron, Aaron Copland, George Antheil, Kurt Weill, Ernst Toch, Arnold Schoenberg, Howard Hanson, Werner Janssen, Robert Russell Bennett and Elizabeth Sprague Coolidge.

The first meeting was held in Gruenberg's home in Santa Monica on 1 July 1937 and Gruenberg proposed the goals of the organization. Most important among these were: (1) to establish a publisher's clearing house where each composer could publish what he wants without any controls, (2) to obtain a higher rating from the American Society of Composers, Authors and Publishers for serious composers and to fight for a greater amount of performance over the radio and (3) to require that a minimum amount of music by living composers be performed in concerts. Unfortunately nothing developed and Gruenberg wrote of the first meeting:

They all came with the exception of Schoenberg who insisted to be made president even before the society started. Oscar Levant came along with Copland and kept disrupting any serious talk. It was just a successful tea-party, but that was all.¹²⁴

Gruenberg turned in earnest towards film music when he realized that his concert music would never provide a livelihood for his family. He was not alone in his excitement and interest in the film art form. Many of the most important American composers of serious music were using their talents to provide music for the film. In many ways this period was the golden age of interest and productivity for the serious composer in the film art. Among the notable scores to appear at this

¹²⁴Ibid.

time were Virgil Thompson's The River (1937) and The Plow that Broke the Plains (1936), Aaron Copland's The City (1939) and Of Mice and Men (1939), and Douglas Moore's The Power and the Land (1940). This optimism in film music was expressed by Copland in the first edition of his book Our New Music:

With the radio and the phonograph, the music track of the sound film must be set down as a revolutionizing force in today's music. The medium is so new, and the possibilities so vast, that this brief chapter can hardly do more than introduce the subject.¹²⁵

This enthusiasm for film music was gradually replaced with disappointment because the composer was required to subjugate his creative talent to the need of the studio. Gruenberg, like many other serious composers, gradually became disillusioned with the film as a musical art form. Copland, in his 1968 edition of his book, completely omits the chapter on film music and writes, "...these discussions are now superannuated and have been removed."¹²⁶

Gruenberg quickly discovered that obtaining film work was more difficult than he had anticipated. One of the reasons was that Hollywood boasted its own star roster of composers. Composers such as Alfred Newman, Max Steiner and Victor Young were created by the film industry.¹²⁷ It was also known that producers were wary of outsiders. Gruenberg, in fact, met great opposition in getting into the field and

¹²⁵Aaron Copland, Our New Music (New York: McGraw-Hill Book Co., 1941), p. 260.

¹²⁶Aaron Copland, The New Music: 1900-1960 (New York: W. W. Norton and Co., 1968), p. 12.

¹²⁷Copland, Our New Music, p. 272.

it wasn't until March 1939 that he was contracted to do his first film music.¹²⁸ He writes in his diary:

First film job. 5 minutes of music for a rush job on "Stagecoach;" the other 13 min. originally ordered were not needed any more and returned - not a very exciting beginning for a new career.¹²⁹

Later that year Gruenberg was contacted by Pare Lorentz for what was to be his most important film score, the music for the documentary The Fight for Life. Lorentz was the one man primarily responsible for the growth and development of the nonfiction film in the United States during the 1930's.¹³⁰ Three distinguished films were directed by him, The Plow that Broke the Plains, The River and The Fight for Life. Virgil Thompson had scored the first two films with much critical acclaim. Lorentz's impact was so great that he persuaded President Franklin D. Roosevelt to create the U.S. Film Service in 1938.¹³¹ Its main purpose was to educate government employees and to inform the public about contemporary problems.

Lorentz's choice of Gruenberg to write the music for The Fight for Life was not a quick decision:

Before deciding on a composer for Fight for Life, my assistant and I reviewed the compositions of every living American composer, young and old, knowing that it would be the longest score ever done for a non-musical picture in the United States...¹³²

¹²⁸Irma Gruenberg, 21 June 1972.

¹²⁹Gruenberg Biography, p. 43.

¹³⁰Richard M. Barsam, Nonfiction Film: A Critical History (New York: E. P. Dutton and Co., 1973), p. 98.

¹³¹Ibid.

¹³²Robert L. Snyder, Pare Lorentz (Norman, Oklahoma: University of Oklahoma Press, 1968), p. 109.

Lorentz thought Gruenberg had the background to do an outstanding job because he had experience in film music and had demonstrated his ability to handle a long score by composing the opera Emperor Jones.¹³³

The integration of the music with the film was seen as an artistic success. Paul Bowles wrote:

Pare Lorentz wanted drama made out of pathology, and so he subordinated everything to the music and got his drama. He familiarized Louis Gruenberg with the film material, Gruenberg wrote the score, Alexander Smallens and the Los Angeles Philharmonic recorded it as one block of music without ever seeing a shot. Then Lorentz cut both film and music-track and arranged commentary and dialogue in terms of the music. Result: a superb film, better than either The Plow or The River.¹³⁴

With the completion of The Fight for Life the U.S. Film Service went on to complete only two more pictures before its services were terminated in 1940. Lorentz's success with the documentary developed hostility within the film industry and a growing uneasiness in Congress. Congress became reluctant to provide funds for what appeared to be propaganda films.¹³⁵

In the period 1940-1950 Gruenberg completed the scores of nine more films, all of which were produced in the Hollywood studios. Gruenberg never again received the critical acclaim that was achieved by The Fight for Life although the films, So Ends Our Night and Commandos Strike At Dawn, had their scores nominated for Academy Awards.

¹³³Ibid., p. 15.

¹³⁴Paul Bowles, "On the Film Front," Modern Music, 17 (March-April 1940), pp. 184-185.

¹³⁵Snyder, Pare Lorentz, p. 176.

So Ends Our Night was written in 1941 and Commandos Strike At Dawn in 1942. This first score after The Fight for Life was considered less good only because the film offered fewer opportunities to Gruenberg. Paul Bowles considered the music a first class score.¹³⁶ In his review of the Commandos Strike At Dawn, Elliott Carter wrote:

Louis Gruenberg's music for the Commandos Strike At Dawn solves its problems in a very expert way. There is not too much of it, it is rarely obtrusive, often carrying on an impression of motion during visually static scenes, and sometimes pointing up the psychological excitement implied by the camera. The important thing about this music, which as style goes is not very personal or new, is the way it is orchestrated. The majority of the pieces are for solo instruments with transparent orchestral accompaniments which develop one theme throughout whole scenes.¹³⁷

The relationship of the composer to the Hollywood studio was one of extreme inner conflict with the composer's creativity. Nowhere is this brought out clearer than in Hanns Eisler's book Composing for the Film. His observations are especially apropos to Gruenberg because the situation Eisler described is the Hollywood in which Gruenberg worked. Eisler points out how the typical contract which the composer signs in doing a film subjugates him so greatly that he loses his identity. This can be seen in the usual contract which reads:

All material composed, submitted, added or interpolated by the Writer pursuant to this agreement shall automatically become the property of the Corporation, which, for this purpose, shall be deemed the author thereof, the Writer acting entirely as the Corporation's employee.¹³⁸

¹³⁶Paul Bowles, "On the Film Front," Modern Music, 18 (March-April 1941), p. 193.

¹³⁷Elliott Carter, "Films and Theatre," Modern Music, 20 (March-April 1943), p. 206.

¹³⁸Hanns Eisler, Composing for the Film (reprinted, New York: Books for Lharu Press, 1971), p. 55.

The composer renounces his artistic independence to such an extent that he grants to the corporation the right to:

...use, adapt and change the same or any part thereof and to combine the same with other works of the Writer or of any other person to the extent that the Corporation may see fit, including the right to add to, subtract from, arrange, rearrange, revise and adapt such material in any Picture in any manner.¹³⁹

This kind of treatment which could be accorded a composer's work is nowhere more apparent than in Gruenberg's score for An American Romance released in 1944. The music heard in the theater is a pot-pourri of styles, idioms and scoring methods not easily associated with Gruenberg:

...after inquiry you find out that "Gruenberg" is a collective name for a half dozen contributors who had been called to rework large sections of Gruenberg's score which, for any one of a dozen possible reasons, had proved unsatisfactory.¹⁴⁰

Gruenberg completed several important non-film compositions in the period 1940 to 1950. These were: Symphony No. 2 (Op. 43), Symphony No. 3 (Op. 44), Violin Concerto (Op. 47), Americana Suite (Op. 48), Symphony No. 4 (Op. 50) and Sonata No. 3 for Violin and Piano (Op. 52). From this period only the Violin Concerto and the Sonata No. 3 for Violin and Piano received public performances.

The Violin Concerto was commissioned by Jascha Heifetz. Gruenberg completed the work in 1944 and it was first performed in Philadelphia by Heifetz and the Philadelphia Orchestra on 1 December 1944 with

¹³⁹Ibid., p. 56.

¹⁴⁰Lawrence Morton, "On the Hollywood Front," Modern Music 22 (Jan.-Feb. 1945), pp. 135-136.

Eugene Ormandy conducting. In answer to a request for information about the concerto for use in the program notes Gruenberg wrote:

The concerto is the result of a commission from Heifetz who desired to add an American concerto to his already stupendous repertoire, and this of course was nothing less than a challenge. It raised that question of questions again as to what was really American in music. To my mind, American music consists (or should) of all human emotions and characteristics. Nothing less.¹⁴¹

The work has become better known than Gruenberg's other compositions because the concerto was released as a recording soon after its first performance.

Although Gruenberg had only been associated with film music for four years at the time the concerto was written, critics thought the work was influenced by his film composition. Linton Martin wrote:

It would be easy to term the new concerto movie music. Much of it is essentially that. But in its abundant length of nearly 40 minutes it is a great deal more than that with its mixture of jazz and Negro spirituals, its thorough indigenous idiom, and its mastery of medium.¹⁴²

Another critic compared the concerto to George Gershwin in its style with an orchestration similar to Respighi and Ravel.¹⁴³ The concerto was never published.

Gruenberg's greatest honor came when he was elected a member of the National Institute of Arts and Letters in 1947. In this same group were Bernard Rogers and Frank Lloyd Wright.¹⁴⁴ In retrospect this award can be viewed as the pinnacle of Gruenberg's career in its

¹⁴¹Gruenberg Biography, p. 45.

¹⁴²The Philadelphia Inquirer, 2 December 1944, p. 14.

¹⁴³The New York Herald Tribune, 4 April 1946, p. 22.

¹⁴⁴The New York Times, 3 January 1947, p. 23.

recognition of his contributions to American music. After this event pessimism began to cloud Gruenberg's thoughts with increasing frequency concerning the performance of his music:

Sept. 24, 1948

The worst of all is that since I probably will never hear the greater amount of my compositions, that I will never know whether I was any good or not. Perhaps it is just as well.¹⁴⁵

In 1948 Gruenberg started a new opera based on Ben Jonson's seventeenth-century play Volpone. In April 1949 Gruenberg completed his last film score for the motion picture Quicksand.¹⁴⁶ Gruenberg then gave his full attention to Volpone and writes:

Volpone, Volpone, it is Volpone morning, noon and night. I have never worked so hard, had so many problems, and so many headaches - and, have never been so uncertain. What will be the result? Will it be what I beg for, pray for and suffer tortures of the damned for? Volpone, may my music prove worthy the play of Ben Jonson.¹⁴⁷

On 5 July 1950, Gruenberg notes in his diary, "Finished Volpone today, God grant that it is good."¹⁴⁸

Gruenberg submitted Volpone to the Metropolitan Opera Company for consideration and awaited a reply. Rudolf Bing wrote:

April 11, 1952

Dear Mr. Gruenberg:

I have now had a very interesting full report on your Volpone which makes it easy for me whenever an opportunity for performance may arise to consider the work. No such opportunity exists in the immediate future so I am returning the work.

¹⁴⁵Gruenberg Biography, p. 47.

¹⁴⁶Gruenberg Biography, p. 47. ¹⁴⁷Ibid., p. 49

¹⁴⁸Ibid.

The report I have is at least sufficiently encouraging for me to feel that if and when the time comes your work will be among those to be seriously considered.

Sincerely,

Rudolf Bing¹⁴⁹

Gruenberg's hopes for a performance completely disappeared in another letter from Rudolf Bing:

November 21, 1952

Dear Mr. Gruenberg:

I am very much afraid that there is no hope for us to produce your opera in the coming season. The Metropolitan's financial situation is worse than ever.

It is quite certain, however, that after a contemporary production (The Rake's Progress by Stravinsky) this year, we shall not be able to afford the same risk in a consecutive year.

I am quite unable to change the situation as long as the financial status is as insecure as it is now.

Sincerely,

Rudolf Bing¹⁵⁰

Volpone remained unperformed.

In March 1950, Gruenberg's Third Sonata for Violin and Piano had its first performance in Los Angeles. C. Sharpless Hickman wrote:

It is a somewhat pallid work in the mood of the Franck Sonata and Chausson's Poème, having a second movement exceptionally, even tritely lyric....It is an ideal work with which concert artists could pay lip-service to contemporary composers, while yet avoiding the slightest shock to the most conservative minded audience.¹⁵¹

¹⁴⁹Ibid., p. 51.

¹⁵⁰Ibid.

¹⁵¹C. Sharpless Hickman, "Coast Greets Chamber Novelties," Musical Courier, 15 March 1950, p. 10.

The style of this sonata becomes characteristic of Gruenberg's later music. It lacks the rhythmic patterns and spiritual-like melodies found in his earlier works.

That same year Gruenberg granted performance rights of Emperor Jones to the Rome Opera. The opera was to be given in Italian and performed in Italy and throughout Europe.¹⁵² The Italian production was given in Rome on 19 December 1951. Tullio Serafin who directed the premiere for the Metropolitan in 1933 was the conductor. The reviews were favorable:

The audience received it with evident satisfaction and applauded warmly at the end. There were six curtain calls. The listeners were charmed by the haunting pathos of the Negro songs and vigorously expressed their appreciation.¹⁵³

The proposal to perform the opera in other European countries failed to materialize because Gruenberg refused to allow the work to be performed in Germany. With Germany left out the question of a European tour became too limited for the Italian company.¹⁵⁴

In March 1950 the National Broadcasting Company Opera Theatre announced its intention to present Emperor Jones on its forthcoming television series. Before the television production began rehearsal, the subject matter of the opera came under criticism and the work was cancelled. Sidney Lohman reported:

The National Broadcasting Company has called off its television production of Emperor Jones, the opera Louis Gruenberg made of Eugene O'Neill's famous play. Plans had gone as far as

¹⁵²The New York Times, 26 November 1950, sec. 2, p. 11.

¹⁵³Ibid., 20 December 1951, p. 41.

¹⁵⁴Irma Gruenberg, 16 March 1971.

the casting of William Warfield in the central role and setting the show for a February performance.

At a meeting held by N.B.C. with representatives of the Negro press on Oct. 25, the advisability of presenting the opera was broached. According to spokesman on both sides some disapproval was expressed, and that is the reason for the cancellation.

Mr. Gruenberg is distressed about the cancellation. He has written: "It grieves me that I should be placed in the position of being an enemy of the Negro race, since nothing could possibly be further from my mind. In fact the last words spoken in the opera are words of admiration for Jones."¹⁵⁵

The opera was considered again for the 1953-54 television opera series. Olin Downes wrote:

Another opera on this list awaits a final decision as to its inclusion in the series, for a reason which impresses us as illogical and unsound. The opera is Emperor Jones. The reason for N.B.C.'s hesitation lies in the opposition to its performance, predicted by certain consultants in the field of "public relations," by a portion of the Negro press and public, on the grounds that the story presents the leading character of the opera, a Negro, in a discreditable and "degrading" light.

It is hard to perceive the logic of this objection, especially in view of the history of the drama, which the book of the opera follows closely, and the fact that its first protagonist, the superb Negro actor, Charles Gilpin, sprang into fame by his compelling interpretation of the Emperor's role.

The first performance of the opera with Lawrence Tibbett taking the title part in one of his greatest performances, was given at the Metropolitan Opera House on Jan. 7, 1933. If and when the work is produced by the N.B.C. television Opera Theatre, the name part will be taken by William Warfield, the Negro baritone noted for his skill in song and dramatic interpretation. Mr. Warfield is desirous of interpreting the role, conditionally upon the deletion of certain lines, to which N.B.C. has agreed in advance. Let us hope that with these understandings the opera, which in its conception and dramatic technic is by far the most mature and adult of any American work for the lyric theatre which

¹⁵⁵The New York Times, 36 November 1950, sec. 2, p. 11.

had appeared up to 1933, will find a proper and effective place in the television opera schedule for the season.¹⁵⁶

Nevertheless the opera was again rejected.

In 1951 Gruenberg went to Europe so that he could hear the Italian production of Emperor Jones. On his return to the United States he became enthusiastic about a new opera subject Antony and Cleopatra. He was inspired by a performance of Shakespeare's play in London. Gruenberg was determined to write an opera on this subject but delayed starting the work until 1955:

October 1, 1955

Started Cleopatra today after many soul-searching years, to determine: 1) whether any music I am capable of creating would not spoil the matchless words of Shakespeare; 2) whether I still possess the strength to finish such a task and finally; 3) whether there was even a remote possibility of ever hearing it.¹⁵⁷

That year, 1955, proved eventful for Gruenberg because on 2 December he had a heart attack. Fortunately it was mild and his doctor assured him that he would be able to return to normal activity within a few weeks. His appreciation for being able to continue his work is shown in this note:

Jan. 16, 1956

By the grace of the Lord and with the deepest gratitude I resumed work on Cleopatra today starting the 2nd scene of the second act. How good it is to work again! How wonderful to feel that I could continue, even if slowly and haltingly, but ahead.¹⁵⁸

¹⁵⁶Ibid., 9 August 1953, sec. 2, p. 5.

¹⁵⁷Gruenberg Biography, p. 53.

¹⁵⁸Ibid.

As his strength returned, Gruenberg devoted all his time to Antony and Cleopatra and completed the first draft on 15 August 1956.¹⁵⁹

In the interval in which the composition of Antony and Cleopatra was being postponed, Gruenberg began A Song of Faith. He called the work a "Spiritual Rhapsody." It used a speaker, voices, dance groups and full orchestra. The text was compiled from the Old and New Testament, the Koran, the Talmud, the Bhagavad Gita, passages of Negro spirituals and a mountain song of the Navajo Indians. Gruenberg wrote, "The theme is the underlying unity of all religions and the goal, the unification of men of all faiths."¹⁶⁰ The work was finished in 1959 and dedicated to Mahatma Gandhi.

Gruenberg began a correspondence with Ernst Bloch in 1957 which continued until Bloch's death in 1959. Bloch at this time was ill with cancer in San Francisco. Although Gruenberg had never known Bloch personally, he wrote letters trying to bolster his spirit in this time of great suffering. In a sketch of a letter to Bloch, Gruenberg writes:

I was appalled at the recital of the dreadful trials you had undergone and I pray that God will smile on you soon and give you back your strength. Lately I had the opportunity of again hearing your "Schelomo" and was convinced that it is the best composition of our time written for cello.¹⁶¹

Bloch's passing had a sobering effect on Gruenberg. He thought a good deal about his own music and felt that he was getting old without reaching maturity. Gruenberg became more reflective in the last compositions which he wrote and spent much of his time revising older works.

¹⁵⁹Ibid., p. 54. ¹⁶⁰Ibid., p. 51.

¹⁶¹Gruenberg Biography, p. 56.

His frustration which he felt in not hearing his music performed can be found in these words:

Thanksgiving Day 1962

In spite of the benumbing, lethal, demoralizing fact, that there is not one single professional musician in this world whether he or she be conductor, pianist, singer, cellist or triangle player, who is interested in me or my music, still this is a day of thanksgiving for me.

I am profoundly grateful for having music as my profession, which to me is the greatest of all arts.¹⁶²

The last composition completed by Gruenberg was Pages from Rabelais Op. 78. Written for voice and piano and dated 20 July 1963 this musical farce was met to compliment the humor and satire found in the works of Rabelais. The work is in two parts and requires a speaking or singing voice. The composition gives the nature of Gruenberg in his last years and that was a man who enjoyed laughter and wit. In a letter jotted down in his notes he writes to Rabelais:

Great Master of Laughter:

For the last month or so, I have been attempting to match your unexcelled exuberance with my music and have of course not succeeded. However, the attempt has brought me so much joy and excitement, that no matter what others may think of my lack of decorum and dignity, I am happy to have attempted the task, and wish to thank you with a full heart for giving me the opportunity.

Your grateful admirer,

L. G.¹⁶³

The satisfaction which Gruenberg received from his compositions can be found in these words written in his last year:

¹⁶²Ibid., p. 77.

¹⁶³Ibid., p. 80

Why do I write so much music? Is it for posterity? Well, what will posterity do for me? I write music because nothing else and really nothing else gives me a sense of joy, of power when I succeed, or humility when I fail, of beauty when I am inspired, of all the elements of human emotions that exist; and when I take pains, I can create in my brain and my heart all the world has to offer. Where else can I get all this just sitting at my desk?¹⁶⁴

On 9 June 1964, Gruenberg died in Beverly Hills, California after suffering a stroke.

Several weeks after Gruenberg's death, Claire Reis in a letter to The New York Times which was published on 5 July 1964 stated his significance:

When Louis Gruenberg died a few weeks ago, a plan had just been launched to celebrate his 80th birthday on Aug. 3 by programing some of his earlier famous compositions. In one of his last letters he wrote:

"I'll have none of this 80 year old stuff! I was forgotten on my 70th, my 60th, my 50th birthdays (where in hell was everybody when I needed this kind of treatment), but now I don't need anybody. If my stuff is to be played, it will be because it is worthy of being played, and not because I am an old dog who is thrown a bone! Basta!"

It is timely to give thought to the broader significance of this outcry. It is a bitter commentary by a composer who only 30 years ago was in the forefront of musical news, participating in some of the most successful contemporary programs, and being one of the leading spirits in the contemporary musical societies in America and Europe.

He helped to establish the League of Composers and was a president of the United States Section of the International Society for Contemporary Music. His music for the film, "The Fight for Life," attracted so much attention in Hollywood that before the film was shown publicly in New York a special preview was arranged to which all the music critics were invited. At that time the music critics were not interested in music for films. Not one came.

¹⁶⁴Ibid., p. 89.

Perhaps there can be a revival of Louis Gruenberg's music, both old and later works. Perhaps more of his manuscripts may come to light. Perhaps a book of his writings may find a publisher and let the world learn more about an artist who has been almost forgotten too soon.

CHAPTER III
THE MUSICAL STYLE

Gruenberg's early training with his father was directed towards perfecting his pianistic skills and to bring him to a performance level which would assist the family in increasing their meager income. In the process Gruenberg gathered up bits of theoretical knowledge and began composing piano pieces which were in the nineteenth-century salon tradition.

An example of Gruenberg's early style is the piano piece Scherzo which was published in 1907. This piece shows idiomatic keyboard writing and contains pianistic effects such as rapid scale passages, alternating octaves and glissandi.

Example 1. Scherzo, measures 11-14.

The image shows a handwritten musical score for measures 11-14 of a piece titled 'Scherzo'. The score is written on two systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a time signature of 2/4. The music features rapid sixteenth-note passages in both hands, with dynamic markings of 'pp' (pianissimo) and 'f' (forte). The second system continues the piece, showing a rapid scale passage in the right hand and a similar passage in the left hand, with dynamic markings of 'f' and '5' (fingerings). The notation includes various ornaments and slurs, and the handwriting is clear and legible.

This early music lacks the individuality found in Gruenberg's later works and contains little harmonic interest.

In 1907 Gruenberg began his study with Busoni. Busoni was an important influence on Gruenberg which can be seen in Gruenberg's piece for piano Scène de Ballet.

Example 2. Scène de Ballet, measures 69-73.

In comparing this piece with the earlier Scherzo it can be found that Gruenberg gives greater attention in developing his thematic ideas and uses harmonies which are in keeping with current practice. Example 2 shows dominant ninth chords in measures 69 and 73.

Scène de Ballet has a resemblance to an early work by Busoni which has a similar title Kleine Ballett-Szene, Op. 30, No. 2.¹ Gruenberg's

¹Ferruccio Busoni, Zwei Klavierstücke, Op. 30 (Leipzig: Breitkopf & Härtel, 1891).

piece won the Signale Prize in 1910 and Busoni's piece was one of several which he wrote that won the Rubinstein Prize in 1890. The other pieces were Sonata for Violin and Piano, Op. 29, Kontrapunktisches Tanzstück, Op. 30, No. 1 and Konzertstück for Piano and Orchestra, Op. 31a.²

It is not improbable that Busoni's Kleine Ballett-Szene was the model for Gruenberg's piece. Similarities between the two pieces can be seen in the thematic material and in the character and style of the pieces.

Example 3. Gruenberg, Scène de Ballet, measures 21-24.

²Edward J. Dent, Ferruccio Busoni (Oxford: Clarendon Press, 1966), pp. 340, 342 and 345.

Example 4. Busoni, Kleine Ballett-Szene, Op. 30a, No. 2,³ measures 28-31.

Examples 3 and 4 show the primary theme of each piece which appears after the introduction. Both themes are in minor although Gruenberg's piece is one-half step higher than Busoni's. Most important is the thematic likeness in the opening six notes of the melodic line. The middle sections of the two pieces also have a thematic similarity.

An examination of Busoni's music by Hugo Leichtentritt reveals traits in Busoni's music which can be observed in Gruenberg. Among those traits which are important in Gruenberg's music are: (1) progressions of parallel fifths and fourths, (2) chords formed by a conglomeration of seconds and fourths and (3) new forms of cadences.⁴

³Ferruccio Busoni, Zwei Klavierstücke, Op. 30a, Neuausgabe (Hamburg: D. Rahter, 1914).

⁴Hugo Leichtentritt, "Ferruccio Busoni as a Composer," The Musical Quarterly 3 (1917), p. 92.

These harmonic traits are evident in a group of piano pieces Five Impressions, Op. 5, by Gruenberg. These pieces were published in 1923 but were probably written while Gruenberg was in Europe.

Example 5. "The Flame Dance of Fire," Five Impressions, Op. 5, No. 5, measures 3-4.

The image shows a musical score for two staves, likely piano and bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The score consists of two measures. The first measure contains a complex chordal texture with many notes. The second measure features a 'dim.' (diminuendo) marking and a 'rit.' (ritardando) marking. A box containing the number '4' is present in the first measure of the upper staff.

In Example 5 parallel fifths and fourths are seen in measure 4. Although there are similarities to Debussy, Gruenberg's rhythm lacks the nonpulsatile, vague feeling of Debussy.

Chords arranged in seconds can be analyzed in relation to traditional tertian chords.

Example 6. "Dance of the Veiled Woman," Five Impressions, Op. 5, No. 3, measures 96-99.

The image shows a musical score for three staves, likely piano, bass clef, and another piano part. The key signature has two sharps (F# and C#). The time signature is 3/4. The score consists of four measures. The first measure has a 'p.' (piano) marking. The second measure has a 'p.' marking and a 'rit.' (ritardando) marking. The third measure has a 'p.' marking. The fourth measure has a 'p.' marking. A box containing the number '3' is present in the first measure of the upper staff.

In measures 97 and 98 of Example 6 the second and its inversion of the ninth are prominent in the chord. The resultant sonority is derived from unusual voicing of dominant ninth chords on C-sharp and B-flat.

Cadences in Gruenberg's music show a variety of different chords preceding the final chord.

Example 7. "The Sacrifice," Five Impressions, Op. 5, No. 3, measures 96-99.

In this cadence the final tonality is B-flat major. The concluding chord is preceded by an A-flat major chord with the cadence chords being $I_4^6 - bVII_4^6 - I_4^6$. The G which is held as a pedal tone beginning in measure 91 and continuing through the end of the piece gives an ambiguity to the tonality.

Chromatic harmony common to the nineteenth century is frequent in Gruenberg's music.

Example 8. "Night," Five Impressions, Op. 5, No. 4, measures 6-7.

In Example 8 the difficulties of analysis of chromatic harmony are apparent. The excerpt to be played adagio concludes with a cadence on F-sharp.

Chromatic passing tones are a favorite device in all of Gruenberg's music.

Example 9. "A Rag-Time Fragment," Polychromatics, Op. 16, No. 6, measures 37-38.

Example 10. 1st movement, Third Violin Sonata, Op. 52, measures 147-149.

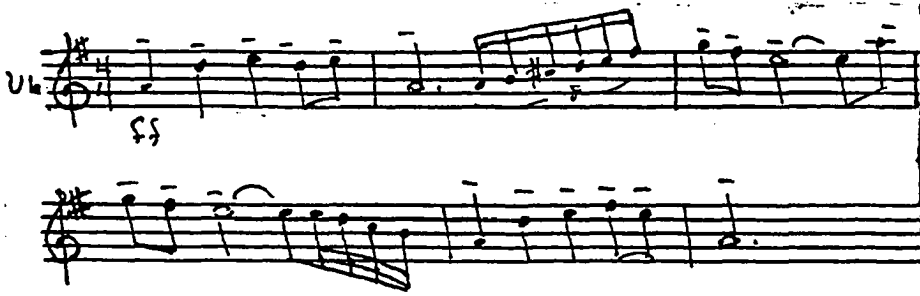
Examples 9 and 10 are from pieces which are separated by over twenty-five years. Both show characteristics which Gruenberg employed in all of his music. That is nonfunctional passing tones.

Edward Dent writes that Busoni stated that if one is to be a composer one must be able to develop new means of expression and not just follow the old. Busoni looked upon new experiments in music with scepticism and was severely critical at times of such ventures. However, he was even more critical on those who were content to follow only tried and accepted methods. Busoni wrote in English to Gruenberg, "Composing only deserves the name when it busies itself ever with new problems."⁵ Busoni stressed that a composer who knows that he has nothing new to say has no business to write music at all.

Busoni's influence on Gruenberg was to free his thinking from the traditions of the past and to think consciously of ways to develop new means of musical expression. For Gruenberg this new musical expression was concerned with creating a music which would be American.

Early evidence of indigenous traits in Gruenberg's music was found in his First String Quartet, Op. 6.

Example 11. 1st movement, First String Quartet, Op. 6, measures 215-220.



⁵Quoted in Edward J. Dent, Ferruccio Busoni, (Oxford: Clarendon Press, 1966), p. 192.

This march-like melody is used for the second theme in the first movement and has a resemblance to the march melodies of John Philip Sousa. The quartet is unpublished but the manuscript is dated "Berlin 1914."

Gruenberg's interest in writing music in an American style was first noted in an article appearing in Modern Music in 1924.⁶ A further clarification of his attitude is found in an undated rough draft of a letter (see Plate X). This letter was prepared in answer to an inquiry about the Americana Suite:

Regarding the Americana Suite written in 1945, this was one of a series of compositions which started in about 1923 with Daniel Jazz in which I endeavored to create an American idiom in music completely disassociated from European influences. These included the Jazz-Suite - The Creation. This period concluded with Emperor Jones in 1933. When Jascha Heifetz in 1944 approached me for a violin concerto with a request in "American" manner, the old flame was revitalized and in quick order the Concerto, Americana Suite and finally the Fourth Symphony were finished.

After 1948 Gruenberg's interest in writing music in an American style became less important. His musical style became more conservative and lacked many of the musical traits which were found in his works in an American idiom.

In examining Gruenberg's music which is in an American manner one finds the use of rhythmic and melodic patterns related to the American musical types of Negro spirituals, blues and ragtime. Gruenberg's use of melodic and rhythmic characteristics related to those sources provides the means for some of his most interesting and successful compositions.




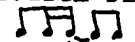
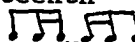
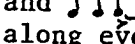
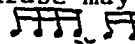
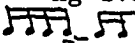
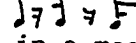
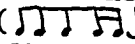


⁶Louis Gruenberg, "For an American Gesture," Modern Music 1 (June 1924), pp. 27-28.

Plate X. Copy of the rough draft of a letter Gruenberg wrote in request for information about the Americana Suite.

1st Thank you for your letter
 to a biographical sketch & a list of
 things - you can find all of this information
 in "Who's Who" -

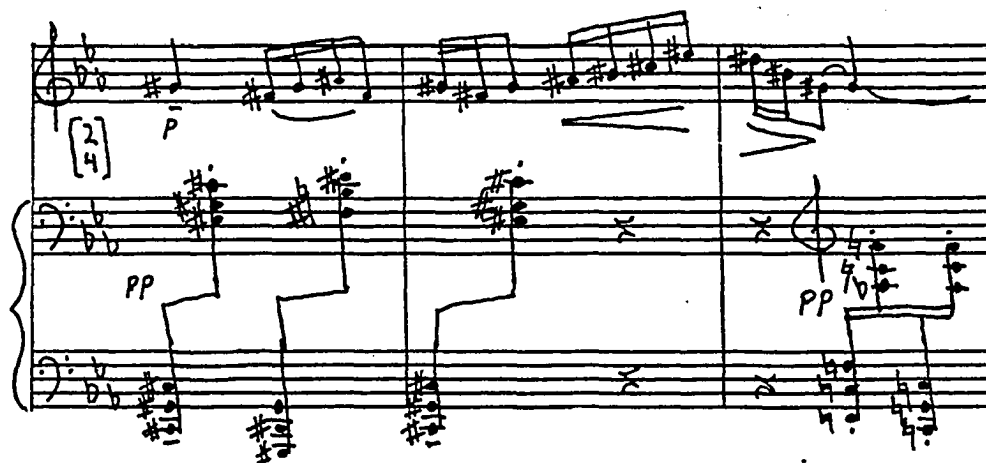
(2) Regarding the "Americana Suite" written in 1945,
 this was one of a series of compositions which
 started in about 1923, with "Daniel Day" in which
 I endeavored to create an American idiom in music
 completely disassociated from European influences.
 This included the "Jazz Suite" - The creation of this period
 concluded with "Empire State" in 1933.
 When Jascha Heifetz ^{in 1944} approached me for a violin
 concerto with a request in "American" manner
 the old flame was revitalized.
 And in quick order the concerto "Americana"
 & finally the Fourth Symphony in 1948 were finished.

Many of Gruenberg's rhythms show a resemblance to ragtime:

Ragtime typically involves two layers of rhythmic activity: a regularly accented, even bass and a strongly cross-accented treble. Against the bass, which normally stomps along with a heavy two-beat (♩ ♩) or prances in the band-like oom-pah oom-pah rhythm of ♩ ♩, the treble is "ragg'd" by throwing accents onto other, sub-beats. Melodic phrasing of even sixteenths can do it:  or, more common, . Variants of these, throwing an accent on the fourth sixteenth are many in the early printed rag: , ,  and  all begin the same way. The phrase may run along evenly but bump into an offbeat accent - ,  - or be drily articulated: . Accentuating the eighth, the eighth sixteenth in a measure, usually by anticipating the first note of the next and holding it over the barline, is common also () , especially in patterns borrowing the cakewalk motif ( or ).⁷

Gruenberg frequently employed melodies in which the melodic line moved in even and syncopated sixteenth-note values commonly found in ragtime. The Second Violin Sonata which was published in 1924 shows such rhythms.

Example 12. 2nd movement, Second Violin Sonata, Op. 18, measures 30-35.



⁷H. Wiley Hitchcock, Music in the United States: A Historical Introduction 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974), p. 124.

Example 12 (continued).

The musical score for Example 12 (continued) consists of three measures. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The first measure is marked *subito pp* and features a dynamic wedge. The second measure is marked *pp poco e poco accel. e cresc.*. The third measure continues the melodic line in the treble staff and has a *ff* dynamic marking. The bass staff shows a steady eighth-note rhythm in the first two measures, followed by a two-beat rest, and then resumes with a sixteenth-note rhythm in the third measure.

In measures 30-31 of Example 12 the sixteenth-note division of the beat is used over a steady eighth-note rhythm in the bass. The bass then rests for two beats and resumes on beat two of measure 32 in sixteenth-notes. After a one beat rest the sixteenth-note rhythm continues in measures 34-35 with the violin changing to the ragtime rhythm known as the cakewalk motive.

The Negro spiritual provides rhythmic and tonal characteristics. An examination of Gruenberg's collection of spirituals reveals that he considered the spiritual to be in either major or minor tonalities.

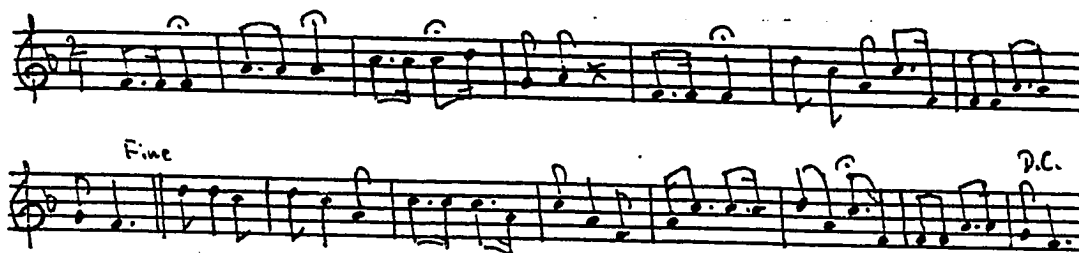
Example 13.

"I'm a Rolling"

The musical score for Example 13, "I'm a Rolling", consists of three staves of music in 4/4 time. The first staff shows a melodic line with eighth and sixteenth notes. The second staff continues the melody and includes the instruction *Fine* at the end. The third staff shows a rhythmic accompaniment with eighth and sixteenth notes, ending with the instruction *D.C.* (Da Capo).

Example 14.

"Steal Away"



Both spiritual melodies which are found in Examples 13 and 14 were taken from Gruenberg's published collection of 1926.⁸ The melodies have two important tonal characteristics, repetition of a tone and avoidance of the leading tone. The repeated tone produces a chant-like effect and the absence of a leading tone gives a pentatonic quality to the music.




Gruenberg uses similar thematic material.

Example 15. The Creation, Op. 23, measures 447-454.

Example 16. 2nd movement, Americana Suite, Op. 48, measures 8-12.

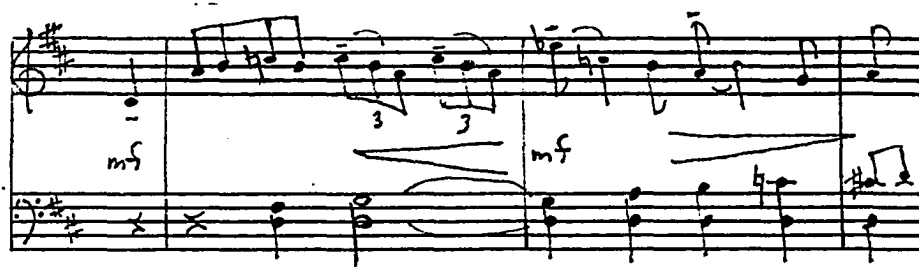
⁸Louis Gruenberg, Negro Spirituals, 4 vols. (Wien: Universal-Edition A. G., 1926).

Examples 15 and 16 show many of the traits found in the spiritual.

The Creation was published in 1926 and the Americana Suite was completed in 1945 but both works use similar thematic material. Each avoids the leading tone and uses tonal repetition. Rhythmically the repeated syncopations ( ,  and ) provide rhythmic patterns which are characteristic of the spiritual.

Blues influence is found not in the blues form as such but in the use of the flatted third and seventh. An example of the melodic use of a flatted seventh is seen in Six Jazz Epigrams, Op. 30b.

Example 17. Six Jazz Epigrams, Op. 30b, No. 4, measures 14-15.



In this piece the melody revolves around the pitch c'' giving the same characteristics of a blues melody.

The first piece which contains elements of the Negro spiritual is the First Violin Sonata, Op. 9, (Example 18).

Example 18. 1st movement, First Violin Sonata, Op. 9, measures 1-4.



Measures 1-4 show the opening of the violin part of the first movement. The syncopated rhythm $\text{♩} \text{♩}$ in measures 3-4 and the melodic line are similar to the spiritual "Deep River." This sonata was published in 1922 but was probably written earlier.

After this work it is not until Polychromatics Op. 16 which was published in 1924 that indigenous traits are used in a recognizable manner. The intervening works are in an impressionistic style with the tone poems Hill of Dreams Op. 10 and The Enchanted Isle Op. 11 receiving the greatest recognition. These works show Gruenberg's skill in orchestration but lack the distinctiveness of his works in an American manner. Gruenberg's turning away from this style to a more original style could have been due to such criticism as A. Walter Kramer's. He wrote of this music:

Its faults are a certain prolixity, lack of definition of style and lack of melodic authenticity. Its merits, superb orchestral painting, individuality or instrumental timbre and perfect adjustment of values.⁹

Beginning with Polychromatics the characteristics of usage of indigenous music for thematic material play an increasing important role

⁹A. Walter Kramer, "American Composers III," Modern Music 8 (Nov.-Dec. 1930), p. 6.

in Gruenberg's compositions: His treatment of thematic material can be observed in the following example.

Example 19. "A Rag-Time Fragment" Polychromatics, Op. 16, No. 6, measures 13-14, 17-18, 23-24, 35-36, 54-55, 67-68 and 94-95.

The musical score consists of seven staves of music. The first six staves are single-line melodic fragments. The seventh staff is a two-line system. The key signature is G major (one sharp). The time signature is 2/4. The score includes various rhythmic patterns, slurs, and dynamic markings. Specific measures are circled and labeled: 13, 17, 23, 35, 54, 67, and 94. Measures 13-14, 17-18, 23-24, 35-36, 67-68, and 94-95 are marked with an 'x' above them. Measure 54 is marked with 'ff' and '54' in a circle. Measure 35 is marked with '35' in a circle. Measure 67 is marked with '67' in a circle. Measure 94 is marked with '94' in a circle. The score includes a 2/4 time signature, a key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes, rests, and slurs. There are also some handwritten annotations and markings throughout the score.

In Example 19 the motive marked x is treated differently in each appearance of the piece. The motive is in dotted rhythm and repeated in measures 13-14. The motive is found in inverted form in measure 18. In measures 23-24 the motive descends in whole steps from G to D-flat. The third note of the motive is altered from a major third to a minor third in measures 35-36. The first half of the piece is brought to a conclusion in measures 54-55 by the extension of the motive into a strong V-I cadence. In measures 67-68 and 94-95 the motive is varied by tonal repetition and the use of rests.

The preceding example of variation treatment shows the first appearance of a significant motive in Gruenberg's music. This motive appears frequently in Gruenberg's music written after 1920 in many different forms. Throughout the study when this motive is found it will be referred to as motive x. The variation technique of a given theme or motive as analyzed above with motive x is an important factor in Gruenberg's music.

This compositional technique was Gruenberg's primary method of utilizing indigenous traits into his music. The result differed from the usual technique of incorporating indigenous themes into serious art music. For example Aaron Copland's American idiom in such works as Rodeo and Appalachian Spring is attained through the literal use of American folksongs and hymns. In like manner Roy Harris especially in his Fourth Symphony achieves Americanism through the recognizable use of American folk songs. This literal usage of indigenous thematic material is found occasionally in Gruenberg's music but is of lesser importance in developing his American musical style.

This study seeks to show Gruenberg's variation technique and use of indigenous traits in eight selected compositions. The selection of these works was based on the following criteria: (1) the works are taken from Gruenberg's years of greatest creativity ca. 1920-1945, (2) each work represents an example of the various genre in which he composed, (3) each received performances and critical review and (4) in the writer's opinion the selected works are outstanding examples of Gruenberg's musical style.

The study of each work includes an outline of the form with treatment of the thematic material being discussed in relation to this outline. The conclusion of the study gives a comparison of Gruenberg's use of thematic material in these eight compositions. This comparison provides a means by which an evaluative judgement of Gruenberg's compositional and American musical idiom can be made.

CHAPTER IV

FOUR INDISCRETIONS, OP. 20

The Four Indiscretions for string quartet was first performed on 7 December 1925 on a program given by the Pro Art Quartet in Paris. The quartet was played on a program which included Bartok's First String Quartet, Milhaud's Seventh String Quartet and the Debussy String Quartet. Both the Milhaud and Gruenberg quartets were dedicated to the Pro Art Quartet. This was not Gruenberg's first quartet. His First Quartet Op. 6 was completed in 1914.

The Pro Art Quartet was famous for its interpretation of contemporary music and performed only those works which they felt were outstanding examples of contemporary music. The quartet retained the Gruenberg work in their repertoire and played it later in concert in New York on a program which included Hindemith's Third String Quartet and Hilhaud's Sixth String Quartet.¹

Raymond Petit in his review of the quartet's premiere noted some changes in Gruenberg's style:

More and more Louis Gruenberg appears to me as an essentially dramatic temperament either in humor or the farce or in music of a tragic and religious nature. I come to this perception entirely from his works of pure music. Formerly they were strongly marked of Germanism. One feels again in this quartet some important traces of the influence of the light music of Busoni, for example that of Turandot. But the

¹The New York Times, 13 January 1928, p. 26.

cleanliness and the brevity of Stravinsky and French have not been seen before....²

Petit's observations of the Busoni influence is supported by the apparent parallels found in Busoni's and Gruenberg's music with regard to its musical intent. Busoni in speaking about his opera Arlecchino states, "I have deliberately tried to sustain a style, that is constantly fluctuating between grim humor and playful seriousness, and I seem to have succeeded."³ This same spirit is evident in Turandot.

These humorous and serious elements abound in the Four Indiscretions. Gruenberg achieves these elements by taking popular jazz figures and treats them in a serious yet playful manner. It is perhaps this treatment in a serious medium of the string quartet which led Gruenberg to call the work Four Indiscretions.

First Movement: Allegro con spirito

The first movement is in sonata-form.

<u>Form</u>	<u>Measures</u>
Exposition	1-22
Transition	23-33
Repeated Exposition	34-57
Transitions	58-75
Development	76-139
Transition	140-145
Recapitulation	146-158
Coda	159-173

The exposition begins with the violins and cello playing a syncopated accompaniment pattern which leads into the first theme group.

²Raymond Petit, "Quatuor A Cordes par Louis Gruenberg," La Revue Musicale, 7 (1 January 1926), p. 73. (Writer's translation).

³Quoted in H. H. Stuckenschmidt, Ferruccio Busoni, trans. Sandra Morris (New York: St. Martin's Press, 1970), pp. 143-144.

Example 20. 1st movement, Four Indiscretions, Op. 20, measures 1-6.

Allegro con spinto

The musical score consists of two systems of four staves each. The first system covers measures 1-4, and the second system covers measures 5-6. The instruments are Violin I (VI.), Violin II (VI.), Viola (Vla.), and Cello (Vlc.). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro con spinto'. Dynamic markings include *ff* (fortissimo) and *p* (piano). Accents are indicated by a 'y' symbol above notes. The first violin part has a strong rhythmic pattern of eighth notes. The second violin part has rests in measures 1 and 2, followed by eighth notes. The viola part has rests in measures 1-3 and enters in measure 4. The cello part has a melodic line with eighth notes and rests.

In the first measure on beat one the cello and second violin accent the first half and the first violin accents the last half of that beat.

These accents are shifted to the second beat in measure two. In this measure the second violin plays an accent on beat two which is followed

by an even greater accent on the last half of that beat played by the first violin and cello.

The exposition contains two motives for its thematic material. The first motive is played by the viola for the first time in measure 4 (see Example 20). Sharp accents are used in measure 4 which are contrasted with a syncopated rhythm in measure 6. Other statements of this motive are similar with the most obvious change made in the second and third measure of the motive.

Example 21. 1st movement, Four Indiscretions, Op. 20, measures 16-18, 46-48 and 148-151.

The image displays three systems of musical notation. The first system is for Violin I (VI.) and covers measures 16-18, marked with a fortissimo (ff) dynamic and a circled measure number 16. The second system is for Violin II (VI.) and covers measures 46-48, marked with a piano (p) dynamic and a circled measure number 46. The third system is for Viola (Vla.) and Violoncello (Vlc.) and covers measures 148-151, marked with a fortissimo (ff) dynamic and a circled measure number 148. The notation includes various rhythmic values, accents, and dynamic markings.

Measures 16-18 present the motive in E-flat major with the first half exactly the same as the original except for the octave grace note. The motive in the second half is extended differently. It ascends using the root and third of the tonic chord and then stops momentarily on the fifth of the dominant chord. This movement is repeated twice

and unlike the original the accent is felt on the beat. Measures 46-48 show the motive as it appears in the repeated exposition. The motive is a combination of the original and as found in measures 16-18. The first half is as the original and the last half like measures 17-18. Measures 148-151 show the return of the motive in the recapitulation. The viola plays the motive as the original with two important changes. The ornament in measure 149 is written as large notes and prolonged on the first half of beat one. The last half of beat two in measure 149 has been changed from A-G to A-F. Emphasis is given to the motive by having the cello come in imitatively at the distance of one measure with a modified version of the motive.

The second motive which occurs frequently throughout the movement may be likened to a second theme.

Example 22. 1st movement, Four Indiscretions, Op. 20, measures 13-15.



As with the first motive the viola states the motive in its first appearance. The motive is played in C major and the principal melodic tones can be related to the third and fifth of the tonic chord and the fifth of the dominant chord. The shape of the motive is found in the repeated pitch G and the four descending sixteenth notes found in measure 15.

In the transition between the exposition and the repeated exposition, the motive appears two times.

Example 23. 1st movement, Four Indiscretions, Op. 20, measures 23-24 and 32-33.

The image shows two staves of musical notation. The upper staff is for Violin I (VI.) in treble clef. It contains measures 23 and 24. Above the staff, the tempo/mood is marked 'col legno ordinario'. Below the staff, the dynamics are marked 'p' at measure 23 and 'mf' at measure 24. A circled number '23' is placed below the first measure. The lower staff is for Viola (Vla.) in alto clef. It contains measures 32 and 33. Above the staff, the tempo/mood is marked 'largamente'. A circled number '32' is placed below the first measure. The notation includes various note values, rests, and dynamic markings.

Measures 23-24 are in F-sharp major with the anacrusis changed from dotted eighth and sixteenth notes into two eighth notes. The repeated pitch which utilized two measures in eighth notes in the original has been changed to one measure in sixteenth notes. Measures 32-33 are played *largamente* in solo fashion by the viola and nearly bring the movement to a halt. The anacrusis is now the downbeat of the measure and the repeated pitch has been reduced from eight to four repetitions.

In the repeated exposition the motive returns three times.

Example 24. 1st movement, Four Indiscretions, Op. 20, measures 39-40, 45-46 and 50-52.

The image shows three staves of musical notation. The top two staves are for Viola (Vla.) in alto clef, and the bottom staff is for Violin I (VI.) in treble clef. The top two staves are marked 'largamente'. The top staff has circled measure numbers 39 and 40, with dynamics 'ff' and 'f'. The middle staff has circled measure numbers 45 and 46, with dynamics 'f', 'ff', and 'pp'. The bottom staff has circled measure numbers 50 and 51, with dynamics 'ff'. The notation includes various note values, rests, and dynamic markings.

Measures 39-40 and 45-46 are interpolations into the repeated exposition of the largamente section found earlier in the first transition. The anacrusis of the original has been substituted with repeated sixteenth notes, a perfect fifth apart in measure 39. In measures 45-46 the two-note anacrusis has been changed to step movement between the repeated note and a fifth below it. The last notes move a half-step rather than a whole step. The motive is found only once in its complete form which is in measures 50-52.

In the transition to the development another statement in E-flat major is heard.

Example 25. 1st movement, Four Indiscretions, Op. 20, measures 74-75.



This is the most climatic use of the motive in the entire movement. Building to a triple forte climax the repeated notes are played with octave displacement and the last two notes end with a glissando of over two octaves.

The motive is used once in the development.

Example 26. 1st movement, Four Indiscretions, Op. 20, measures 117-120.



Except for a slight change in the anacrusis, an F-sharp has been inserted between the second and third notes, the motive is an exact repetition of the original.

In the recapitulation the motive returns in the same form in which the motive was first heard.

Example 27. 1st movement, Four Indiscretions, Op. 20, measures 155-158.

The cello and viola play the motive in imitation at the distance of one measure. Strong accents are marked on the anacrusis and the repeated notes.


The development is based on a chromatic melody played in the cello part. The chromatic movement is disrupted by disjunct upward leaps.

Example 28. 1st movement, Four Indiscretions, Op. 20, measures 76-83.

The source of this material can be found in the cello part in measures 1-3 (see Example 20).

Modified versions of what may be called an eight-measure theme are found two more times in measures 84-91 and 100-108.

Example 29. 1st movement, Four Indiscretions, Op. 20, measures 84-91 and 100-108.

The chromatic melody is extended in measures 100-108 by two diatonic passages, measures 103 and 108. Most interesting is the placement of the rhythmic figure . This rhythmic figure begins each statement of the cello part but thereafter is varied in its subsequent appearances within each statement.

The coda brings together the second motive of the exposition and the chromatic melody of the development part.

Example 30. 1st movement, Four Indiscretions, Op. 20, measures 162-167.

The musical score consists of two systems of four staves each. The instruments are Violin I (Vl.), Violin II (Vl.), Viola (Vla.), and Violoncello (Vlc.).

System 1 (Measures 162-167):

- Violin I (Vl.):** Measures 162-167. Dynamics: *ppp*.
- Violin II (Vl.):** Measures 162-167. Measure 162 is circled. Dynamics: *ppp* (sub:to).
- Viola (Vla.):** Measures 162-167. Dynamics: *ff* (at the start), *ppp* (sub:to).
- Violoncello (Vlc.):** Measures 162-167. Dynamics: *mf2*.

System 2 (Measures 168-171):

- Violin I (Vl.):** Measures 168-171.
- Violin II (Vl.):** Measures 168-171.
- Viola (Vla.):** Measures 168-171.
- Violoncello (Vlc.):** Measures 168-171.

The second motive as seen in the viola part measures 162-167 isn't complete but continues the repeated tone with shifting accents in each measure. The chromatic melody of the development part is found but the variety of rhythmic changes are lacking. The section is in C major and a polytonal effect is heard because of the repeated D-flat-E-flat in the second violin part.

The movement closes quietly ending with glissandi in all instruments.

Example 31. 1st movement, Four Indiscretions, Op. 20, measures 168-173.

The musical score consists of four staves labeled U1, U2, U3, and U4. U1 and U2 are Violin I and II, U3 is Viola, and U4 is Cello. The score shows a sequence of notes with dynamic markings such as 'dim.', 'ppp', 'mf', and 'fff'. The final two measures (172-173) feature glissandi in all instruments, indicated by wavy lines and 'fff' markings, creating a tone cluster effect.

The glissandi played simultaneously by the quartet produce a tone cluster effect in the last two measures.

Second Movement: Lento sostenuto e espressivo

The second movement is only thirty-four measures in length. The form can be broken down into five parts, each approximately one phrase in length.

<u>Form</u>	<u>Measures</u>
A	1-6
B	7-15
B'	16-20
A'	21-24
B''	25-35

Each of the parts is characterized by its distinct motive. The movement is unusual because of the alternating use of *accelerando* and *ad tempo*. They are used in combination with each other five times.

The movement begins with the viola stating the motive associated with part A.

Example 32. 2nd movement, Four Indiscretions, Op. 20, measures 1-3.

The motive is a four note figure which moves up a half step then up a minor third and descends a half step. In this example it is heard twice.

The return of part A is four measures in length and the part acts as the most important climax point in the movement.

Example 33. 2nd movement, Four Indiscretions, Op. 20, measures 21-22.

The climax can be seen through the use of double forte and the movement to the highest pitches in the movement C-sharp and C as played by the first violin.

The motive found in part B lacks the dotted rhythm found in the motive of part A.

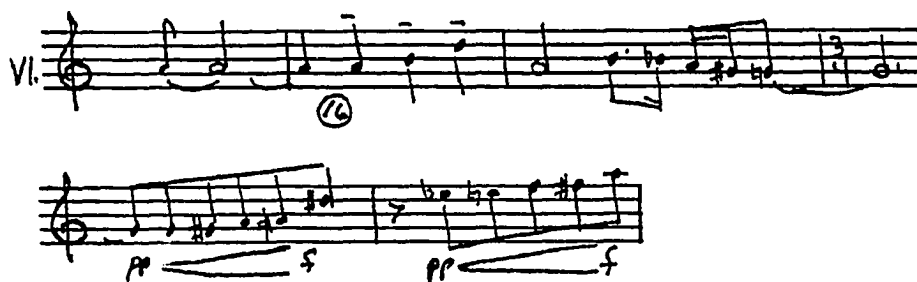
Example 34. 2nd movement, Four Indiscretions, Op. 20, measures 7-11.

In this first appearance the motive is made up of four equal quarter notes and a tied dotted half note. The interval movement is a repeated pitch, up a major second, up a minor third and then descending down a

perfect fourth. In measures 8-9 the first four notes of the motive are repeated. This can be seen by recognizing that the last note of the first statement becomes the first note of the second statement. The motive is found again in measures 10-11 without the repetition of the first note.

The return of the motive in measures 16-17 is slightly altered.

Example 35. 2nd movement, Four Indiscretions, Op. 20, measures 16-20.



The first note is syncopated by coming in on the last half of the second beat of measure 15. It is prolonged for two and one-half beats more than the original quarter note value. After the statement of the motive the phrase is extended through dotted rhythm and chromatic scale movement.

The last statement of the motive shows greater interest stressed on syncopation.

Example 36. 2nd movement, Four Indiscretions, Op. 20, measures 26-31.

The first and fourth notes are lengthened, the first by two beats and the fourth by one beat. The changed value of the fourth note is especially effective as it produces a syncopation when the motive repeats in measure 27. An elaborated version of the motive can be seen in measures 28-29.

The movement closes quietly with sixteenth note groupings played by the second violin and viola.

Example 37. 2nd movement, Four Indiscretions, Op. 20, measures 30-34.

The final cadence measure 32 is a modified V7-I. The final chord C-E-A-flat provides the movement with the same chord quality with which the movement began. As can be seen in measure 1 (Example 32) the movement began with the F augmented chord.

Third Movement: Moderato grazioso e delicato

The third movement is the shortest movement in Four Indiscretions and has only thirty-two measures. The light, delicate playing required from each instrument gives the effect of a scherzo. One motive dominates the movement and it is also the means by which the form can be discovered. By carefully following the use of the motive, the movement can be divided into four parts.

<u>Form</u>	<u>Measures</u>
A	1-6
A'	7-14
A''	15-23
A'''	24-32

As with the second movement tempo modifications are frequent. The alteration of *accelerando* and *allegro* occurs five times.

The movement begins with the first violin playing ascending three-note rhythmic figures (Example 38). These rhythmic figures are distinguished by the two chromatic thirty-second notes and the sixteenth rests.

The chromatic movement and the three note rhythmic figure found in Example 38 bear a resemblance to the motive (Example 39).

Example 38. 3rd movement, Four Indiscretions, Op. 20, measures 1-2.

Moderato grazioso e delicato

Example 39. 3rd movement, Four Indiscretions, Op. 20, measures 3-4.

In this first appearance of the motive the three notes move whole step and then half step. This compares to the opening rhythmic figure of measure one where the movement was half step and then whole step. The rhythm of the motive has the first note beginning on a weak beat and the last two notes falling on the weak part of the third beat. A subtle syncopated accent can be heard. The motive is extended in measure four by continuing the chromatic sequence and quickening the rhythm.

Part A' begins with the motive played by the second violin.

Example 40. 3rd movement, Four Indiscretions, Op. 20, measures 7-8.

The musical score for measures 7-8 of the 3rd movement of Four Indiscretions, Op. 20, is shown. It features four staves: Violin I (VI), Violin II (Vl.), Viola (Vla.), and Cello/Double Bass (Vcl.). The Violin II part is circled with a '2' and has a 'p' dynamic marking. The Viola and Cello parts have 'p' and 'mf' markings. The Cello part has a '3' marking. The score ends with a 'pp' dynamic marking.

The second violin plays an expanded version of the motive. In measures 7-8 the motive is expanded to six notes and ascends to G and then returns to E. The viola and cello support the violin and the resultant harmonies are parallel major triads on C, D-flat and D. Expanded versions of the motive will be found several more times in the movement. It can be seen in measure 8 in the cello part which is in imitation with the second violin.

Variations of the expanded motive bring part A' to an end and also are used to begin the third section.

Example 41. 3rd movement, Four Indiscretions, Op. 20, measures 13-15.

The musical score for measures 13-15 of the 3rd movement of Four Indiscretions, Op. 20, is shown. It features a single staff for Violin II (Vl.). The staff is circled with a '3' and has a 'pp' dynamic marking.

As with the earlier cello statement in Example 40, the motive ascends and descends in chromatic tones.

Part A'' closes with the expanded motive heard in the violin and then in the cello parts.

Example 42. 3rd movement, Four Indiscretions, Op. 20, measures 17-20.

The image shows two staves of musical notation. The top staff is labeled 'Vl. I' and the bottom staff is labeled 'Vlc.'. The top staff contains measures 17, 18, 19, and 20. Measure 17 is circled. The violin part in measures 17-18 has an ascending chromatic line (G4, A4, B4, C5) with a dynamic marking of *mf*. In measures 19-20, it has a descending chromatic line (C5, B4, A4, G4) with a dynamic marking of *f*. The cello part in measures 19-20 has a descending chromatic line (C3, B2, A2, G2) starting on the downbeat of measure 19, with a dynamic marking of *f*.

Measures 17-18 have the motive ascending and descending sequentially. These frequent repetitions bring greater attention to the motive. In measures 19-20 the cello plays the expanded motive forte. In a calculated manner to bring out its importance, it begins on the downbeat of the measure.

The last part brings a return to the opening rhythmic figures found at the beginning of the movement. The movement closes with modified restatements of the motive (Example 43). The two restatements in measure 31 are harmonized by a series of parallel major triads. The final cadence is a D major chord in the second inversion moving to E major.

Example 43. 3rd movement, Four Indiscretions, Op. 20, measures 31-32.

Fourth Movement: Allegro giocoso

The last movement returns to the quick tempo of the first movement. Shorter than the first movement, sixty-nine measures compared to one hundred and ninety-three measures, the movement can be broken into seven parts.

<u>Form</u>	<u>Measures</u>
Introduction	1-16
A	17-24
A'	25-31
B	32-38
A''	39-48
A'''	49-56
Coda	57-69

The movement opens with quickly changing rhythmic patterns in the first three measures.

Example 44. 4th movement, Four Indiscretions, Op. 20, measures 1-3.

Allegro giocoso

The musical score consists of four staves: Violin I (VI.), Violin II (vi.), Viola (Vla.), and Cello (Vlc.). The tempo is marked *Allegro giocoso*. The key signature is one sharp (F#). The time signature is 2/4. The score shows measures 1, 2, and 3. In measures 1 and 2, the Violins play in C major while the Viola and Cello play in F# major. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). A circled '1' is written above the second measure of the Violin II staff.

A polytonal effect is achieved in measures one and two by having the violins play in the key of C major and the viola and cello in F-sharp major.

The movement contains four significant motives which are heard in a jazzy eight measure theme found in part A.

Example 45. 4th movement, Four Indiscretions, Op. 20, measure 17-24.

The musical score is for Violin I (VI.) and covers measures 17 through 24. It features a jazzy eight-measure theme. Three motives are identified with brackets: *motive 1* (measures 17-18), *motive 2* (measures 19-20), and *motive 3* (measures 21-22). The dynamics include *f* (forte). A circled '17' is written below the first measure.

Foremost is the x motive which appears only in the A parts. The x motive is preceded in this example by a syncopated ragtime figure motive 1 which is marked to be played 'quasi trp.' Motive 2 is six sixteenth-notes which contain two repeated pitches and then movement up a major second and down a major third. Motive 3 is eight repeated pitches in sixteenth notes.

In the second statement of part A the theme omits the repeated sixteenth notes of motive 3.

Example 46. 4th movement, Four Indiscretions, Op. 20, measures 25-31.

The first half of motive one has been changed from a melodic major chord to a diminished chord. The last half which is the syncopated figure jumps up a perfect fourth rather than a minor third. Motive x which followed motive one immediately afterwards in the original is delayed by a descending chromatic passage measure 27. Motive x is as the original but in D major with one change. The last two notes move downward a major third rather than a minor third. Motive two also undergoes a slight change. The fifth note is repeated and does not return to the first note.

In the third statement of part A the x motive appears two times.

Example 47. 4th movement, Four Indiscretions, Op. 20, measures 38-40.

In measure 39 it is preceded by motive 3 and uses the major third between the last two notes.

Example 48. 4th movement, Four Indiscretions, Op. 20, measures 44-46.

In measure 45 the x motive is played in its most forceful manner in the movement. The motive is found in its original form with the minor third used between the last two notes.

Part A''' shows the theme intact again except that motive two has been omitted.

Example 49. 4th movement, Four Indiscretions, Op. 20, measures 49-53.

The return is in E-flat major. The strong key feeling is established by using a melodic dominant seventh chord for motive one. This change provides for the last and most dramatic restatement of motive x. From this point the coda begins.

The coda utilizes a continuous diminuendo with the instruments playing variants of motive two and motive three. The movement concludes pianissimo with glissandi in all instruments (Example 50). A frequent bitonal device of Gruenberg's is used in this ending. That is, having the instruments play a minor second apart. In measure 66 the violins play the diatonic pitches of the natural scale against the glissandi of the viola and cello which begin on E-flat. An unharmonized V-I concludes the movement.

Example 50. 4th movement, Four Indiscretions, Op. 20, measures 66-69.

Summary

As we have observed above, the critic Raymond Petit stated that Four Indiscretions indicated an important change in Gruenberg's style. This change was in the thematic material and the treatment which it received: Throughout the four movements Gruenberg utilized short, concise motives and themes which have similarities to the popular jazz music of Gruenberg's time. This thematic material was given variation treatment which derived its greatest interest from rhythmical changes and to a lesser extent melodic changes. Gruenberg distorted his thematic material in a skillful way through subtle alterations of the rhythmical and melodic elements. The varied treatment of the thematic material was supported by a harmonic technique which was traditional in structure but attained a modern sound through frequent use of dissonant tones with these traditional chords and disregard for the usual root movement. The Four Indiscretions employed many of the traits found in Gruenberg's American musical style.

CHAPTER V

THE DANIEL JAZZ, OP. 21

The Daniel Jazz was Gruenberg's first work for chamber orchestra and voice. The piece was scored for high voice and eight instruments: B-flat clarinet, C trumpet, percussion, two violins, viola, violin-cello and piano. The work had its first performance on 22 February 1925 in a League of Composers' concert in New York City with Colin O'More singing the tenor part.¹ In September of that year the work was performed at the International Festival of Contemporary Music in Venice. Alfredo Casella had this to say of this performance:

A work rewarded with great success was the Daniel Jazz of Gruenberg. It is very lively and dynamic, full of delicious humor and, what is more important, thoroughly American in its general spirit.²

This piece was Gruenberg's first work which used a text by Vachel Lindsay. Gruenberg was attracted to Lindsay's humorous, rhythmical style and later used his poetry for several other pieces. Lindsay's original style and nationalistic character were of interest to many composers of his time. A most famous adaptation of a Vachel Lindsay poem is Charles Ives' setting of General William Booth Enters Into

¹The New York Times, 23 February 1925, p. 25.

²Alfredo Casella, "The Festival at Venice," Modern Music, 3 (Nov.-Dec. 1925), p. 18.

Heaven. During his emergence into popularity Lindsay became known as the jazz poet:

The pulse of human life has beat upon him till he has felt its rhythm and meter; simplifying them by his art, he turns and plays with them upon his hearers till they, too, throb in excited unison. Noise by itself, when orderly, has some poetical elements; rhythm, without tune or words, may be thrilling. The potency of Mr. Lindsay's verse, however, shows how far he goes beyond mere noise and rhythm. He has pungent phrases, clinging cadences, dramatic energy, comic thrust, lyric seriousness, tragic intensity....³

The Daniel Jazz is a narrative poem telling the story of Daniel in the lion's den. Lindsay's colorful language converts this biblical story into a twentieth-century jazz poem with his use of such phrases as "He stirred up the jazz," and "a dead little pigeon." The work was taken from a collection of poems by Lindsay called The Golden Whales of California.

The Daniel Jazz

Darius the Mede was a king and a wonder.
His eye was proud, and his voice was thunder. (Beginning with a
He kept bad lions in a monstrous den. strain of "Dixie")
He fed up the lions on Christian men.

Daniel was the chief hired man of the land.
He stirred up the jazz in the palace band. (With a
He whitewashed the cellar. He shovelled in the coal. touch of
And Daniel kept a-praying: -"Lord save my soul." "Alexander's
Daniel kept a-praying: -"Lord save my soul." Ragtime Band")
Daniel kept a-praying: -"Lord save my soul."

Daniel was the butler, swagger and swell.
He ran up the stairs. He answered the bell.
And he would let in whoever came a-calling:-
Saints so holy, scamps so appalling.
"Old man Ahab leaves his card.
Elisha and the bears are a-waiting in the yard.
Here comes Pharaoh and his snakes a-calling.

³Carl Van Dorn, "Salvation With Jazz," The Century Magazine, 105 (1923), p. 956.

And Gabriel chained the lions,
 And Gabriel chained the lions,
 And Gabriel chained the lions,
 And Daniel got out of the den,
 And Daniel got out of the den,
 And Daniel got out of the den,
 And Darius said: -"You're a Christian child,"
 Darius said: -"You're a Christian child,"
 Darius said: -"You're a Christian child,"
 And gave him his job again,
 And gave him his job again,
 And gave him his job again.⁴

As with much of Lindsay's poetry numerous instructions are given as to how to recite the poem. Gruenberg's adaptation does not use Lindsay's musical suggestions. Except for the omission of the fourth repetition of "Go chain the lions down" in the next to last stanza Gruenberg follows the text in a literal manner. The work bears a resemblance to Stravinsky's L'Histoire du soldat in its combination of voice and chamber orchestra. The differences, however, are more apparent. L'Histoire du soldat uses three speaking parts and a dancer whereas Gruenberg uses a solo singer throughout The Daniel Jazz. Both works depend primarily on rhythmic syncopation to recreate a popular jazz idiom. More important to The Daniel Jazz is the use of the flatted third and seventh found in blues.

The Daniel Jazz is in three parts.

<u>Part</u>	<u>Tempo Indication</u>	<u>Measures</u>
I	Allegro vivace e molto ritmico (2/4)	1-246
II	Moderato sostenuto quasi recitativo (4/4)	247-308
III	Tempo I (3/4)	309-380

⁴Vachel Lindsay, The Golden Whales of California (New York: MacMillan Publishing Co., Inc. 1920, Copyright renewed 1948 by Elizabeth C. Lindsay), pp. 91-94.

The musical form is governed by the arrangement of the stanzas in the poem.

<u>Part</u>	<u>Poem</u>	<u>Musical Form</u>	<u>Measures</u>
I		Introduction	1-4
	Stanza 1	A	5-20
		Transition	21-22
	Stanza 2	B	23-52
		Interlude	53-89
	Stanza 3	C	90-226
		Grand pause	227-228
		Transition	229-246
II		Introduction	247-248
	Stanza 4	D	249-258
	Stanza 5	E	259-283
	Stanza 6	D'	284-307
	Stanza 7	Transition	306-308
III		Introduction	309-321
	Stanza 8	C'	322-327
		Transition	328-331
	Stanza 9	C''	332-339
		Transition	340-346
	Stanza 10	A'	347-355
	Stanza 11	(combined with the setting of Stanza 10)	

The form is disproportionate in that the first part contains 246 measures compared to 61 and 72 measures of Part II and III respectively. The imbalance occurs because Part I contains stanza 3 which is of considerable length. Gruenberg's setting of this stanza contains 137 measures. This length compares to an average of 25 measures for each of the other stanzas. In addition Part I contains an instrumental interlude of 37 measures and a transition to Part II of 18 measures. These three elements provide the greater length found in Part I and which is lacking in the other two parts.

Of all Gruenberg's works The Daniel Jazz is one of the most interesting in its variety of thematic material. The main theme (T1) is in two sections, measures 5-12 and 13-20.

Example 51. The Daniel Jazz, Op. 21, measures 5-19.

5
Dan-i-us the Mede — was a king and a wonder — His
eye was proud and his voice was thunder —. He
kept bad lions — in a mon —
strous den, He fed — up the lions on Christian men —.

The second section is a varied repetition of the first section. In measure 9 the minor third G-flat is used as the climax of the first section. In the second section an alteration of the major and minor third provide climax points in measures 15 and 17.

Theme 1 returns in the last part but only the first section is heard.

Example 52. The Daniel Jazz, Op. 21, measures 351-353.

VI. 351

It is truncated through the alteration of 3/4 and 2/4 meter and the elimination of ties and rests. The text is not sung to this return but is used as a counter-theme to the voice part. The opening notes of theme 1 which outline a major chord are then treated sequentially and act as a linking passage to the next section.

Stanza 2 is set to a melody (T2) which has a variety of rhythmic patterns and syncopations.

Example 53. The Daniel Jazz, Op. 21, measures 24-53.

Dan-iel was the chief hired man of the land. He
 stirred up the Jazz in the palace band.
 He white washed the celler. He shovelled in the coal.
 And Daniel kept a praying Lord.
 Save my soul And Daniel kept a praying Lord save my
 soul And Daniel kept a praying Lord save my soul.

As with theme 1 this melody divides into two sections measures 23-37 and 38-52. The two sections are in sharp contrast with each other in that the first uses a different rhythmic pattern in each measure and the second has a unifying rhythmic pattern of $\text{♩}|\text{♩}|\text{♩}|\text{♩}.$ This rhythmic pattern is found in measures 42-43, 46-47 and 50-51. The text, "Lord, save my soul," is used with this rhythm. This text setting provides a peaceful contrast for the varied rhythms found in section 1. The dramatic importance of the text is achieved by having the words sung on a higher pitch level with each return.

Stanza 3 is set to a melody (T3) which bears a resemblance to the thematic material used for setting of the first two stanzas.

Example 54. The Daniel Jazz, Op. 21, measures 90-107.

Handwritten musical score for "The Daniel Jazz" Op. 21, measures 90-107. The score is written on four staves in G major (one sharp). The lyrics are: "Daniel was the butler / Swag-ger and swell / He ran up the stairs / He answered the bell / And he would let in whoever came a calling / Saints so ho-ly scamps so ap-palling." The music features various rhythmic patterns, including triplets and repeated notes.

The first measure recalls Theme 1 and is an inversion of the first measure of that theme except in B-flat major rather than E-flat major. The triplets and repeated note figures are similar to the rhythmic patterns found in Theme 2.

In part two a ballad-like lyrical melody is used in the setting of stanzas 4 and 6.

Example 55. The Daniel Jazz, Op. 21, measures 249-254.

Handwritten musical notation for Example 55, measures 249-254. The notation is on a single staff in treble clef with a key signature of one flat. Measure 249 is circled. The lyrics are: "[4] His sweetheart and his mother were Christian and meek; They worked and ironed for Daniel every week."

Absent is the rhythmical variety of part 1. The melody used for these two stanzas are similar for each line of text. The only difference is that stanza 6 is a modified version of stanza 4 with a key change to the parallel minor.

Seven motives in addition to the x motive can be identified in this work. Motive 1 is a rapid group of thirty-second notes which are first heard in the introduction.

Example 56. The Daniel Jazz, Op. 21, measure 1.

Handwritten musical notation for Example 56, measure 1. The notation is on a single staff in treble clef with a key signature of one flat. It is marked "Cl." and "ff". The notation shows an ascending melodic line with a circled "1" above it, indicating Motive 1.

This initial appearance is marked by an ascending melodic dominant seventh chord and chromatic movement. Motivic unity is maintained through the use of the thirty-second note rhythmic pattern. Two

variations of this pattern are found. The first is similar to the original in its ascending motion.

Example 57. The Daniel Jazz, Op. 21, measures 51-52 and 368-369.

Handwritten musical notation for Example 57. The top staff is labeled with a circled '51' and shows an ascending melodic line. The bottom staff is labeled with a circled '369' and shows a descending and then ascending melodic line.

The second variation uses a descending and ascending motion.

Example 58. The Daniel Jazz, Op. 21, measures 42-43, and 56.


Handwritten musical notation for Example 58. The top staff is labeled with a circled '42' and shows a descending melodic line. The bottom staff is labeled with a circled '56' and shows an ascending melodic line.

With few exceptions the clarinet plays this motive throughout which stands out as an obligato over the other parts.

Motive 2 appears in the introduction to part one.

Example 59. The Daniel Jazz, Op. 21, measures 2-3.



Strong accents and the rhythm  characterize this motive. The motive is repeated in part one in the setting of stanza 3. Its first appearance is used to intensify the setting of the word "Here" in measures 159-160.

Example 60. The Daniel Jazz, Op. 21, measures 159-160.

These measures occur immediately before the longest instrumental section of the piece. The motive and the use of the flatted seventh in the vocal line provide an exciting setting for the word "Here."

The motive is found two times in the instrumental section and brings that section to an end with a decisive statement in measure 202.

Example 61. The Daniel Jazz, Op. 21, measures 176-178 and 202-203.

Handwritten musical notation for Example 61. The top staff is for Clarinet (Cl.) and the bottom staff is for Viola (VI.). Measure 176 is circled in the Cl. staff. Measure 202 is circled in the VI. staff. The VI. staff includes a forte (sf) dynamic marking.

In measure 202 the motive lacks the syncopated ending but continues the sixteenth-note movement and merges into a transitional passage.

Motive 3 is the alteration of a major and minor third.

Example 62. The Daniel Jazz, Op. 21, measures 68, 70 and 74.

Handwritten musical notation for Example 62, showing three staves for Clarinet (Cl.). The first staff is measure 68, the second is measure 70, and the third is measure 74. Dynamics include *f*, *sf*, and *p*.

The motive is played by the clarinet in an instrumental interlude between the settings of stanza 2 and stanza 3. The motive is heard over repeated sixteenth note sextuplets.

Motive 4 is an upward ascending chromatic scale passage consisting of two thirty-second notes followed by seven sixteenth notes. It makes its first statement in the interlude between stanzas two and three.

Example 63. The Daniel Jazz, Op. 21, measures 78-79.

In this entrance the clarinet joins the strings and the motive ends with the final statement of motive 3. Motive 4 returns in the setting of stanza three with the clarinet and first violin playing it in imitative style.

Example 64. The Daniel Jazz, Op. 21, measures 107-108.

The chromatic passage is extended by three notes.

The motive returns again in the introduction to part three.

Example 65. The Daniel Jazz, Op. 21, measures 316-320.

The image shows a musical score for measures 316-320. It consists of four staves. The top staff is for Clarinet (Cl.), the second for Violin I (1st vl.), the third for Violin II (2nd vl.), and the bottom for Viola (Vla.). The key signature has one sharp (F#) and the time signature is 3/4. A circled number '316' is written in the second measure of the Violin I staff. The music features a complex rhythmic pattern with many beamed notes and rests. Dynamics include 'pp' (pianissimo) at the beginning and 'f' (forte) at the end of the section. The score concludes with a trill in the last measure.

Here it brings the conclusion to the introduction by starting the motive in the viola and then repeating it with the entrances of the second violin, first violin and clarinet. This leads to a sustained trill in the latter three instruments which acts as the link to the setting of stanza 8.

Motive 5 is found only in part one in the setting of stanza 3 (Example 66). The first time it is played by the clarinet and ends in the dominant. It is then immediately played by the first violin and ends in the tonic. While the motive is being played the voice chants, "Here comes Cain and his wife a calling," on the pitch F. The voice finally sings the motive in measures 150-153 with slight modification of rhythm and pitches. The last appearance is in a brief instrumental interlude within the setting of stanza 3. It is found nearly in the middle of this interlude and is played triple fortissimo by the strings and piano. The effect acts as a climax to this section.

Example 66. The Daniel Jazz, Op. 21, measures 138-141, 142-145, 150-153 and 180-184.

Cl. 138

VI. 142

VI. 150
Here comes Donk and the whale and the sea — .

VI. 180
ff fff

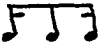
Motive 6 enters immediately after the last statement of motive 5.

Example 67. The Daniel Jazz, Op. 21, measures 185-188.

VI. *mf* *poco a poco* *cresc. e accel.*

Pn. *mf* *poco a poco* *cres. e accel.*

VI. *mf* *poco a poco* *cres. e accel.*

Its main interest lies in the ragtime rhythm, , and the contrary expanding intervals. The piano maintains a steady beat under the ragtime rhythm.

The motive is not found in the other parts except for the use of the repeated rhythmic pattern.

Example 68. The Daniel Jazz, Op. 21, measures 374-375.



This ragtime rhythm occurs in the last part played by the trumpet. The piece is coming to a conclusion and the syncopated rhythmic pattern creates excitement.

Motive 7 enters in the middle part of the work. The mood of the piece changes to a much slower tempo and lyrical melody when compared to the quick tempo of parts two and three. Motive 7 is first heard as a two measure introduction to the middle part.

Example 69. The Daniel Jazz, Op. 21, measures 247-248.



The slow tempo, syncopated melody and the emphasis on the minor third give the motive a blues quality. Note that the minor third which is marked in the example is heard four times. The motive is repeated in measures 251-252.

Example 70. The Daniel Jazz, Op. 21, measures 251-252.



It comes in on the second beat and omits the second beat found in the first statement. In two other statements the viola and violoncello play an elaborated and abbreviated versions.

Example 71. The Daniel Jazz, Op. 21, measures 273-276.

The motive as played by the viola shows the minor third changed to a major third in measure 273 and then enlarged to an augmented fourth in measure 275.

Motive x is found once in the work and appears at the conclusion of part one (Example 72). The motive leads into the most dramatic statement by Daniel in part one when he sings triple forte the words, "Lord, save my soul."

The following outline shows the placement of the thematic material in The Daniel Jazz.

Example 72. The Daniel Jazz, Op. 21, measures 220-222.

Part	Musical Form	Thematic Material
I	Introduction	m1, m2
	A	T1, m1
	Transition	m1
	B	T2, m1
	Interlude	m1, m3, m4
	C	T3, m1, m2, m4, m5, m6, x motive
	Grand pause	
	Transition	m1
II	Introduction	m7
	D	T4, m7
	E	m1, m7
	D'	T4, m1
III	Introduction	m1, m2, m3, m4
	C	m1
	Transition	m1
	C''	m1, m4
	Transition	m1
	A	T1, m1, m2

The setting of several words and lines of text to repeated pitches with varying rhythmic patterns becomes one of the most frequently used unifying devices in The Daniel Jazz. It is this type of setting which

is being referred to when the phrase, chanted text, is used. This kind of text setting is first heard in the melody for stanza 2.

Example 73. The Daniel Jazz, Op. 21, measures 42-43 and 48-49.

Lord save my soul Soul and Daniel kept a praying

In the setting of stanza 3 this chant-like singing occurs throughout in lines 5-17.

Example 74. The Daniel Jazz, Op. 21, measures 124-129, 139-143, 155-158, 221-226.

Here comes Pharaoh — and his snakes — a-calling

Here comes Cain — And his wife a calling

Here comes St. Peter and his fishing pole. Here comes Judas and his silver a-calling

Lord save my soul and Daniel kept a praying Lord save my

Daniel kept a praying Lord Save my Soul

Stanza 3 is of special interest in its use of chanted text. After singing the first four lines of the stanza measures 90-107 the voice begins an extended section in which the lines of the text alternate with linking instrumental passages:

Setting of Stanza 3

<u>Lines</u>	<u>Measures</u>	<u>Description</u>
1-4	90-107	syncopated melody
	108-111	instrumental link
5-6	112-118	chanted text
	119-123	instrumental link
7	124-130	chanted text
	131-138	instrumental link
8-14	139-166	chanted text
	167-213	lengthy instrumental section with development of motives 1, 2, 4, 5
15-17	214-226	chanted text with the voice ending the section singing alone on high G, "Save my soul"

In the last part of the piece the repeated notes are found in longer groupings.

Example 75. The Daniel Jazz, Op. 21, measures 321-326, 334-338 and 368-369.

Handwritten musical notation for 'The Daniel Jazz' showing three staves with lyrics and measure numbers 321, 334, and 368 circled.

Staff 1 (Measures 321-326): *King Darius said to the lions: Bite Daniel Bite Daniel Bite him, Bite him, Bite him*

Staff 2 (Measures 334-338): *We want Daniel, Daniel, Daniel We want Daniel, Daniel, Daniel*

Staff 3 (Measures 368-369): *Darius said: "You're a Christian child" And Darius said: "You're a Christian Child"*

The repeated notes are found most often when Daniel or Darius are speaking. The device serves two purposes for Gruenberg: (1) the repeated notes enables him to bring a dramatic quality and immediate attention to the words and (2) the means by which he can set words of the text with the greatest economy. Both of these techniques can be seen in the two preceding examples.

The unity and consistency which Gruenberg found with tone repetition is used to set the last line of the poem.

Example 76. The Daniel Jazz, Op. 21, measures 374-380.



What could have been all E-flats is changed by ornamenting the word 'his' with a skip up to the minor third.

The setting of stanza 5 is the most interesting from the standpoint of tone repetition alternating with ascending scale movement. In the music for the first two lines one finds line 1 chanted and line 2 sung to an ascending whole tone scale.

Example 77. The Daniel Jazz, Op. 21, measures 259-260.



An instrumental passage, measures 261-262, provides a link to lines 3 and 4.

The setting of lines 3 and 4 is exactly the same as for lines 1 and 2 except a half step lower.

Example 78. The Daniel Jazz, Op. 21, measures 263-267.

263

And he showed them Daniel in the lions' cage Daniel standing quietly, the

lions in a rage.

Another instrumental passage, measures 267-274, connects to the last lines, 5-8, of stanza 5.

Example 79. The Daniel Jazz, Op. 21, measures 275-280.

275

His good old mother cried Lord save him And Daniel's tender

Sweetheart cried Lord save him.

A continuous chromatic ascent is made to the words, "Lord save him."

The setting of stanza 5 stands out in its variety of treatment and dramatic build up to the words, "Lord save him." The poem and Gruenberg's setting have reached their strongest exclamation to God to save Daniel. From this point the music and text return Daniel back into the grace of God. This return will be concluded when Darius professes to Daniel, "You're a Christian child."

Summary

The thematic material used in The Daniel Jazz contained many rhythmic and tonal associations with the popular music which influenced Gruenberg. Themes one, two and three can be related to the spiritual and theme four to folksong. The motives in their variety and variations bring to mind the changing rhythmic patterns of ragtime. With this diverse thematic material Gruenberg was able to achieve an interesting and balanced form. This symmetry can best be appreciated by noting again the focal point that the setting of stanza five achieves. It provides a division into two parts of the entire work and acts as the middle section of Part II. Gruenberg's obvious intent can be seen through the use of the ascending chromatic scale line which is found nowhere else in the work. Gruenberg's achievement was his ability to create a unified and balanced composition using a variety of thematic ideas.

CHAPTER VI

ANIMALS AND INSECTS, OP. 22

Animals and Insects like The Daniel Jazz uses texts by Vachel Lindsay. The work contains seven songs which portray Lindsay's humorous and sometimes grotesque impressions of these creatures.

The poems were originally published in 1914 in a collection entitled The Congo and other Poems.¹ The poems which Gruenberg set to music were taken from two parts of the collection called "A Miscellany called the Christmas Tree" and "Poems Intended to be Read Aloud." In the publication of the songs by Universal-Edition a date is given at the end of each. These dates show that the songs were written in Paris in 1924 during the three month period of May, June and July. The pieces are notable for their brevity and satirical settings. The songs tessitura range from a-a2 and are most suited to a high voice. The voice and piano parts are technically demanding.

At the time of publication the pieces were well-received:

...his humor is essentially American. I like immensely his manner of using the voice, either in sudden repetitions or in large bursts like a small shout. One finds his usual harmonic method which consists in giving again a new and unexpected manner to the most repeated formulas such as perfect cadences and consonances. In this regard, "A Dirge for a Righteous Kitten" is the most successful; but it does have a

¹Vachel Lindsay, The Congo and Other Poems (New York: MacMillan Co., 1914).

certain monotonous effect. Gruenberg renews successfully the genre of musical ornithology in presenting to us a clever and comical old crow. Likewise the pages where he offers us a spider face to face with the ghost of a fly is the most amusing. Ah! what a complete operetta of life and of the comical scene, we will look forward to more music from this composer.²

The Lion

Lindsay's text for this song deals with the family life of a lion. He writes that the lion likes a Hindu for a feast and if this isn't successful, the lion's family will be upset. The song contains 62 measures in two parts with a brief introduction and coda.

<u>Form</u>	<u>Measures</u>
Introduction	1-5
A	6-29
A'	30-57
Coda	58-62

Variation treatment is used with one motive.

Example 80. "The Lion," Animals and Insects, Op. 22, measures 1-3.

Allegretto giocoso

The motive is first heard in the piano introduction and then appears in varied form in the vocal part. Over the steady eighth-note rhythm of

²"Louis Gruenberg: Animals and Insects," La Revue Musicale, 6 (1 October 1925), p. 269. (Writer's translation)

the bass the motive is played with strong accents on and off the beat. The skip up a perfect fifth and then down an augmented octave to G-flat produces a sharp dissonance with the A in the lower part.

Three varied forms of the motive appear in the voice part.

Example 81. "The Lion," Animals and Insects, Op. 22, measures 6-9, 32-36 and 39-43.

The image shows three staves of musical notation in treble clef, illustrating three variations of a motive. The first staff (measures 6-9) shows a melodic line with a stress accent (>) on the second beat, with the lyrics "The lion is a kingly beast". The second staff (measures 32-36) features rests in measures 32, 33, and 34, with lyrics "He cuffs his wife and bites her ears". The third staff (measures 39-43) includes dynamic markings: *sf* (sforzando), *p subito* (piano subito), *bff* (basso forzando), and *p* (piano), with lyrics "Till she is nearly moved to tears".

The drama in the text is heightened by having each entrance of the motive enter at a higher pitch. Measures 6-9 use evenly flowing eighth notes with one stress accent on the last half of the second beat in measure 7. Rests are used in measures 32-36 to emphasize the words - cuffs, wife and bites. Measures 39-43 are the furthest removed in likeness to the original motive. A legato rather than rhythmical feeling is achieved and the last two notes, G-flat-D, are embellished by the E-flat.

The song closes with a repeated note similar to that found in the motive but without the upward and downward skip.

Example 82. "The Lion," Animals and Insects, Op. 22, measures 58-62.

Musical score for Example 82, "The Lion," measures 58-62. The score consists of three staves: a vocal line, a piano accompaniment line, and a basso continuo line. The vocal line begins with a circled '4' and the dynamic marking 'pp'. The lyrics are: "And all is fami - ly pece a - gain". The piano accompaniment features a circled '5' in the first measure and a crescendo starting in the second measure, marked 'pp'. The basso continuo line has the markings 'p' and 'pp' under the notes in measures 59, 60, and 61 respectively.

The final cadence is IV-II-I. The II chord gives slight dissonance with the C in the voice part.

An Explanation of the Grasshopper

This song is the shortest in the collection having only thirteen measures. The poem contains two sentences:

The Grasshopper, the grasshopper, I will explain to you:
He is the Brownies' racehorse, The fairies' Kangaroo.

Gruenberg matches this brevity by constructing a melodic line which contains four different pitches: F-sharp, F, D-sharp and E-flat.

Example 83. "An Explanation of the Grasshopper," Animals and Insects, Op. 22, measures 4-6 and 8-12.

Musical score for Example 83, "An Explanation of the Grasshopper," measures 4-6 and 8-12. The score consists of two staves. The first staff is a vocal line starting with a circled '4' and a circled '5' above the first two notes. The lyrics are: "The Grass-hopper the grass-hopper, I will explain to you: -". The second staff is a piano accompaniment line starting with a circled '8' and the dynamic marking 'p'. The lyrics are: "He is the Brownies' race-horse, The fairies' kang-aroo." The piano accompaniment includes various rhythmic markings such as 'x' and 'v'.

The tonal center is F-sharp and the text is set to repeated pitches on F-sharp and E-flat. Variety is attained by varying the rhythm of the repeated pitches.

The piece concludes with a cadence which resembles a II going to I.

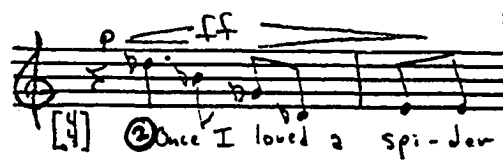
Example 84. "An Explanation of the Grasshopper," Animals and Insects, Op. 22, measures 12-13.

The II contains a G-sharp minor triad with an added diminished seventh. This is played by the piano while the voice sings a F-sharp. The juxtaposition of the black and white keys of the piano in the brief flourish to the final give a concluding bitonal effect.

The Spider and the Ghost of the Fly

This piece is only a little longer than "An Explanation of the Grasshopper" being nineteen measures. The unusual subject matter deals with a fly's love for a spider. Unfortunately the spider eats the fly but then the fly comes back to haunt the spider. The opening motive is the single lyrical part.

Example 85. "The Spider and the Ghost of the Fly," Animals and Insects,
Op. 22, measures 2-3.



A major triad is used with good effect to portray love and the skip of an augmented second D-flat-E is appropriate for the villain in the song, the spider.

The motive appears again bringing the piece to an end.

Example 86. "The Spider and the Ghost of the Fly," Animals and Insects,
Op. 22, measures 15-19.

The text is set to a diminished triad rather than a major triad and the time values are augmented. The final tonal center is C-sharp which is held as a pedal tone in the bass.

The most interesting phrase in the piece occurs in the middle of the song.

Example 87. "The Spider and the Ghost of the Fly," Animals and Insects,
Op. 22, measures 8-12.

Handwritten musical score for "The Spider and the Ghost of the Fly". The score consists of two staves of music in G major, 2/4 time. The first staff begins with a circled '8' and the lyrics "She bound me with a hair — She drove me to her per-tor". The second staff continues with "A-bove her winding stair To e-du-cate young spiders". The music features a prominent upward chromatic scale in the final measures, marked with accents and a crescendo. Dynamic markings include *sfz*, *pp*, and *cresc.*

An upward rising chromatic scale passage produces the strongest climax in the song.

A Dirge for a Righteous Kitten

This song is a tribute to a kitten who keeps his proper place by never scratching the baby, freeing the house of mice and washing behind his ears. The song is in three parts:

<u>Form</u>	<u>Measures</u>
A	1-8
B	9-14
A'	15-25

Part A is dominated by chanting the text on single pitches.

Example 88. "A Dirge for a Righteous Kitten," Animals and Insects,
Op. 22, measures 1-4.

Handwritten musical score for Example 88, measures 1-4. The score is in 4/4 time and features a melody with a 'ding-dong' chant. The lyrics are: "Ding-dong, ding-dong, ding-dong. Here lies a kitten good, who kept a kitten's proper place". The first line of music is marked with a piano (*pp*) dynamic. The second line of music is marked with a piano (*p*) dynamic. The lyrics are written below the notes, with some words underlined.

The piece opens with C-sharp and G-sharp being the chanted notes for the first two lines of text. The monotony which would seem probable in such a setting is overcome through variations of rhythmic patterns.

Example 89. "A Dirge for a Righteous Kitten," Animals and Insects,
Op. 22, measures 8 and 15-16.

Handwritten musical score for Example 89, measures 8 and 15-16. The score is in 4/4 time and features a melody with a 'He let the all-ey-cat's a-lone' chant. The lyrics are: "He let the all-ey-cat's a-lone. Un-til his death he had not caused his little mistress tears,". The first line of music is marked with a fortissimo (*ff*) dynamic. The second line of music is marked with a piano (*p*) dynamic. The lyrics are written below the notes, with some words underlined.

It can be seen that the rhythmic changes add variety of interest and are not tied down to specific word meanings or text-painting.

The same words which started the piece end it.

Example 90. "A Dirge for a Righteous Kitten," Animals and Insects,
Op. 22, measures 22-24.

Rather than being separated by an eighth rest as found in measure 1 (Example 88), the words are separated by a beat and a half. The three chords leading to the final C-sharp are E diminished triad with a major seventh, E-flat major seventh and a G-sharp diminished seventh with an added eleventh. The result is an authentic-type cadence.

The Mysterious Cat

"The Mysterious Cat" may represent a cat who is too proud to catch a mouse or rate. This cat prefers to be waited on but returns scorn rather than gratitude for such treatment. The song is in five parts.

<u>Form</u>	<u>Measures</u>
A	1-6
link	7-8
A'	9-14
link	15-16
B	17-22
link	23-24
C	25-30
D	31-40
coda	41-43

Except for the last two parts each is linked by a measure and one-half passage with the words "mew, mew, mew." The piece closes with a re-statement of the link which acts as a small coda.

Theme variation is found in Part A.

Example 91. "The Mysterious Cat," Animals and Insects, Op. 22, measures 1-4 and 9-11.

Allegro delicato

I saw a proud mys-terious cat, I saw a proud, mysterious cat

But cat-nip She would eat and purr, But cat-nip she would eat and purr.

Measures 9-11 which are a variation of measures 1-4 change the mode from major to minor.

Each appearance of the link has different rhythmic patterns and pitches.

Example 92. "The Mysterious Cat," Animals and Insects, Op. 22, measures 7, 15, 23 and 41-44.

Mew, Mew, Mew

Mew, mew mew

Mew, mew, mew

Example 92 (continued).

In measure 7 the first two words are syncopated off the beat with the third word on the beat. Measure 15 follows the pattern--off the beat, on the beat and off the beat. Further variety is achieved in measure 23 where each word is syncopated off the beat. Measures 41-44, which bring the song to a conclusion has the words stated in a stable rhythmic pattern with each word coming on the beat. The cadence is a clear authentic cadence.

The Mouse that Gnawed the Oak-Tree Down

This song is the longest in the collection, being 72 measures. Only Vachel Lindsay could imagine a mouse who spent his entire life trying to gnaw an oak-tree down. This particular mouse had no time to take a wife and when he finally succeeded at his task you would have thought he would stop. But no, even though he found no angel cake, buttered bread or cheese he immediately started on another tree.

The piece is in four parts:

<u>Form</u>	<u>Measures</u>
A	1-19
B	20-35
C	36-58
D	59-73

The song opens with a clearly defined theme which becomes the basis for motivical development found in the other parts.

Example 93. "The Mouse that Gnawed the Oak-Tree Down," Animals and Insects, Op. 22, measures 1-9.

Allegro marcato

The image shows a handwritten musical score for a piece titled "The Mouse that Gnawed the Oak-Tree Down". The score is written in 2/4 time and consists of two systems of three staves each. The first system contains measures 1-3, and the second system contains measures 4-6. The lyrics are: "The mouse that gnawed the oak-tree down Be- gan his task in early life. He kept so busy". The score includes various musical notations such as notes, rests, dynamics (ff, p), and articulation marks. The tempo is marked "Allegro marcato".

ff (1) p

The mouse that gnawed the oak-tree down Be-

gan his task in early life. He kept so busy

Example 93 (continued).

Handwritten musical score for Example 93 (continued). The score consists of three staves. The top staff is a vocal line with lyrics: "with his teeth he had no time to take a wife." The middle staff is a piano accompaniment with various chords and dynamics like "p" and "ff". The bottom staff is a bass line with a steady "oom-pah, oom-pah" rhythm. A circled number "7" is written below the first measure of the bass line.

Many characteristics of jazz can be seen in this example. The steady oom-pah, oom-pah bass rhythm in the piano part. The flatted seventh, D-flat in measure 5 and the flatted third G-flat in measure 7. The strong authentic cadence in measure 8 appears several more times in the piece which gives a definite conclusion to those phrases where it is found.

Examination of the other parts shows that the theme as found in part A becomes less distinguishable with only repeated note elements being retained (Example 94). These parts continue use of the flatted seventh and third over the moving bass line as found in the first part. Rhythmic activity remains important but the melodic movement becomes less active with each part. In the last part the text is recited to one pitch with the exception of the word sky, measure 61. The word is a good example of text-painting by the upward leap of a flatted third.

Example 94. "The Mouse that Gnawed the Oak-Tree Down," Animals and Insects, Op. 22, measures 25-28, 36-41 and 59-64.

Did not move a-bout to hunt The cot-er-ies of mous-ic-men.

The mouse that gnawed the oak-tree down, when that tough foe was at his feet.

The forest roof let in the sky. This light is worth the work said he.

The piece closes with the final line of the poem recited on E-flat.

Example 95. "The Mouse that Gnawed the Oak-Tree Down," Animals and Insects, Op. 22, measures 70-73.

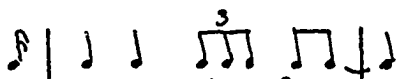
And started on an-oth-er tree.

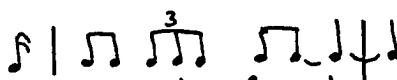
The somber plagal cadence which closes the piece brings a mild surprise after the frequent strong authentic cadence which were heard earlier.

Two Old Crows

The last song in the collection of Animals and Insects is "Two Old Crows." This poem provides Gruenberg with greater difficulties than

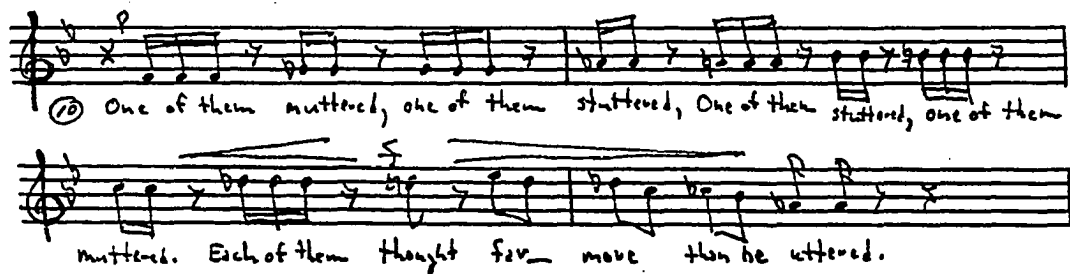
Syncopation occurs with the word rail. In the first phrase it is sung on the last half of the fourth beat and in the second phrase on the last half of the third beat. Both are continued into the following measure with another syncopated accent on the second beat. The text which is repeated for each phrase of music shows Gruenberg manipulating the rhythmic setting.

phrase 1 (measures 1-3) 
Two old crows sit on a fence rail

phrase 2 (measures 4-5) 
Two old crows sit on a fence rail

Part A closes with an ascending chromatic line.

Example 97. "Two Old Crows," Animals and Insects, Op. 22, measures 10-13.



One of them muttered, one of them stuttered, One of them stuttered, one of them
muttered. Each of them thought far more than he uttered.

The ascending chromatic sixteenth notes appear on the beat bringing out the repeated words, one stuttered and one muttered.

Part B is based on a motive which undergoes rhythmic and pitch changes.

Example 98. "Two Old Crows," Animals and Insects, Op. 22, measures 14-20.

Handwritten musical score for "Two Old Crows," measures 14-20. The score is in treble clef with a key signature of one flat (B-flat major). The lyrics are: "One crow asked the other crows a riddle" (measures 14-15), "One crow asked the other crow a riddle;" (measures 16-17), "The muttering crow asked the stuttering crow, 'Why does a bee have a" (measures 19-20), and "sword to his fiddle?" (measures 19-20). The score includes dynamic markings (f, sf), articulation (accents, slurs), and phrasing slurs. A circled '14' is next to the first measure, and circled '16', '19', and '20' are next to their respective measures.

In the first appearance of the motive, measures 14-15, an A major triad is outlined. The text begins on the weak beat and moves in eighth note values. In measures 16-17 the motive starts in a similar manner but changes on the third note which ascends rather than descends. The pitches are modified in the last part of the phrase with the note values sixteenths instead of eighths. The third repetition of the motive, measures 19-20, is in B-flat major. It begins on the strong beat of the measure and combines elements of the first two statements of the motive. The most obvious variation in these three statements are in the sixteenth notes which are used on the words riddle and fiddle. The order in which they fall in each appearances are on the first half of the third, fourth and second beats.

The song closes with the repeated pitch setting of the word
'Because.'

Example 99. "Two Old Crows," Animals and Insects, Op. 22, measures
35-39.

The musical score consists of two systems. The first system shows measures 35 and 36. The vocal line has lyrics: "B B B B B B B B B B B B- cause B B B B B B B B B B". The piano accompaniment includes a circled measure number "35". The second system shows measures 37, 38, and 39. The vocal line has lyrics: "Cause. B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2". The tempo marking "Larghetto" is written above the piano part. A circled measure number "37" is present in the piano part. The score concludes with a cadential formula in B-flat major.

The cadential formula at the end is VI-II7-V-I in B-flat major.

Summary

In setting these poems by Vachel Lindsay to music Gruenberg has overcome a formidable task. Foremost was that these were not poems that inspired musical lyricism in the traditional sense. These were

humorous, nonsense texts that played upon word sounds and syllables. However, it was these elements which appealed to Gruenberg. The rhythmical quality of the poetry was recognized by Gruenberg as the perfect vehicle for his motivic and thematic variation technique. Though the pieces are short they stand out as extraordinary examples of Gruenberg's ability to vary a theme or motive through rhythmical and tonal changes.

CHAPTER VII

JAZZBERRIES, OP. 25

Jazzberries is a group of four piano pieces entitled "Fox-trot," "Blues," "Waltz" and "Syncopep." The work was dedicated to Marion Bauer, an American composer and teacher, with whom Gruenberg developed a friendship through their association in the League of Composers. The pieces were the first ones which Gruenberg, himself, labeled as jazz pieces.

Fox-trot

By the 1920's the fox-trot became the standard label under which much of the popular dance music was published. A comparison of Gruenberg's "Fox-trot" with that dance music in moderate duple rhythm gives evidence that these pieces were the model for Gruenberg.

The piece falls into three parts with a small coda at the end.

<u>Form</u>	<u>Measures</u>
A	1-49
B	50-89
A'	90-111
coda	112-117

Part A utilizes a theme which combines imitative techniques with that of ragtime rhythms.

Example 100. "Fox-trot," Jazzberries, Op. 25, measures 1-6.

Allegretto

Imitation can be seen between the upper part and the entrance of the lower part in measure 1. These same notes are imitated in the lower part in measure 2 by inversion D-flat-C-B-B-flat. The repeated ragtime rhythm $\text{♩} \text{♩} \text{♩}$ is used with second inversion major chords in measure 3 and with first inversion minor chords in measure 6. This theme is repeated on the return of part A with no significant changes other than being played an octave lower.

After the statement of the theme a motive appears which continues to exploit the syncopated ragtime rhythm.

Example 101. "Fox-trot," Jazzberries, Op. 25, measures 21-22.

Modulating into E-flat major this motive accents the third of that key and makes several changes from major to minor. The motive is interjected twice more in part A and once in part B.

Example 102. "Fox-trot," Jazzberries, Op. 25, measures 25-26, 46-47 and 53-54.

In measures 25-26 the rhythmic pattern stays the same except the last two sixteenth notes are omitted. The motive starts on the tonic E-flat with the skip up a minor sixth rather than major third. However, the effect between the fourth to fifth and sixth to seventh notes of this variation are nearly the same as the original. Minor third and minor third as compared to the major third and minor third of the original. Measures 46-47 begin in C major and end in C-sharp. The last four sixteenth notes of the original are reduced to a single quarter note. Measures 53-54 are the last statement of the motive and occur in part B (Example 103). It is a combination of the original and of measures 25-26.

Example 103. "Fox-trot," Jazzberries, Op. 25, measures 21-22, 25-26 and 53-54.

The last four notes of measures 53-55 form a strong cadence through the use of a secondary dominant seventh with a flatted ninth, dominant seventh and tonic.

Example 104. "Fox-trot," Jazzberries, Op. 25, measures 55-56.

Motive x is interpolated into the piece as a cadence point to bring the continual rhythmic drive to a momentary halt.

Example 105. "Fox-trot," Jazzberries, Op. 25, measures 32, 36 and 59-62.

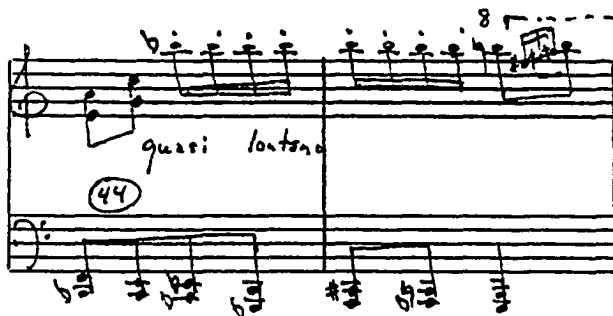
The image displays three systems of handwritten musical notation. The first system, labeled '32', shows a melody in C major with a circled '32' and 'mf' dynamic. The second system, labeled '36', shows a change in mode with an E-flat and a circled '36' and 'mf' dynamic. The third system, labeled '59', shows a return of the 'x' motive in B major, starting with an anacrusis in measure 59 and ending with a 'dim.' dynamic.

Measures 32-33 make a plagal cadence in C major. Measure 36 shows a change of mode with the use of the E-flat. Notes five and seven have been changed with the cadence being a flatted V augmented chord going to IV. The result is an unusual deceptive cadential sound. Measure 59-62 show a return of the x motive in the key of B major. The motive is preceded by an anacrusis in measure 59 which has a sharp syncopation on D-sharp. The motive is a transposed version of measure 32 except the last note is delayed by an eighth rest and is the fifth of the

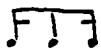
tonic rather than the root. The cadence chords are dominant to tonic instead of subdominant to tonic.

Gruenberg interpolates into "Fox-trot" two other characteristic devices. The first device is repeated notes.

Example 106. "Fox-trot," Jazzberries, Op. 25, measures 44-45.



These repeated notes are heard only once in the piece and provide an interruption into the even sounding eighth notes which precede them.

The second device is the ragtime rhythm, , repeated five times with expanding intervals.

Example 107. "Fox-trot," Jazzberries, Op. 25, measures 63-64.



The movement of intervals is in this order: major second, augmented fifth, major sixth, perfect octave and diminished seventh.

The piece closes with a statement of the x motive which leads into a coda.

Example 108. "Fox-trot," Jazzberries, Op. 25, measures 110-117.

The coda moves in descending chromatic tones that stop abruptly in measure 115. The cadence chords are syncopated on the off beat. They form a chord progression of a dominant seventh on I moving to a tonic major chord.

Blues

The second piece "Blues" derives its name from the use of the flatted third and seventh rather than from the blues form. The piece is in three parts with a short coda.

<u>Form</u>	<u>Measures</u>
A	1-18
B	19-34
A	35-52
coda	53-67


The interesting aspect of this blues is that the blues is contained in part B. Part A serves as an introduction to part B and then is repeated after the blues is heard. The blues part maintains a stable tonality whereas part A moves rapidly through several keys. The effect is that the middle part of this piece creates a feeling of rest rather than unrest and development. The latter is more characteristic of part A.

Part A begins with an eight measure theme.

Example 109. "Blues," Jazzberries, Op. 25, measures 1-8.

Andantino molto tranquillamente

The image shows a handwritten musical score for the first eight measures of a piece. The tempo is marked 'Andantino molto tranquillamente'. The score is written in 2/4 time and features a complex, polychordal texture. It includes dynamic markings such as 'pp' and 'mf', and a circled '1' in the first measure. The notation is dense with many notes and accidentals, particularly in the lower register.

The use of the polychord, E dominant seventh with a B-flat augmented triad in measure 3 and the series of major chords D-B-flat-C-B-flat, in measures 7-8 contribute to the unrest of part A. The syncopated rhythm  found in measures 3-4 and 7 break up the evenly flowing eighth and sixteenth notes.

On the return of part A Gruenberg halves the note values of the second measure of the theme and repeats it an octave higher.

Example 110. "Blues," Jazzberries, Op. 25, measures 35-36.

Compare measure 2 of Example 109 with measure 36. The additional notes needed to complete the measure are taken from measure 5. This can be seen by examining the last four sixteenth notes of measure 36 with measure 5.

Part B produces the blues melody which is a double period.


Example 111. "Blues," Jazzberries, Op. 25, measures 19-32.

The second period is abruptly shortened in measure 32 as a two measure transition into part A is begun. The blues melody is achieved through the continuous syncopation in each measure and the flatted seventh D-flat. There is a brief change of tonal center in the repeat of the blues, measures 27-28, with the use of the E natural.

The coda brings back once more the blues elements as found in part B.

Example 112. "Blues," Jazzberries, Op. 25, measures 60-67.



The flatted seventh and the syncopated rhythm  found throughout the piece are repeated. The syncopation continues in measures 62-63 on a repeated pitch and the blues closes with a plagal cadence.

Example 113. "Blues," Jazzberries, Op. 25, measures 49-52.

Waltz

The "Waltz" is not the fast Viennese waltz of the nineteenth century but the slower American waltz which became popular in the early part of the twentieth century. During Gruenberg's time this slow, gliding waltz was known as the "Boston."¹ In fact in the orchestra work Jazz-Suite Gruenberg writes a similar waltz and uses the tempo marking 'Boston Waltz-tempo.'

Three parts are found in the "Waltz" from Jazzberries.

<u>Form</u>	<u>Measures</u>
A	1-52
B	53-86
A'	87-107

The main theme is stated in part A with the second part a development of motives. The greater length of the first part A is due to the repetition of the main theme. This repetition is separated from the opening statement of the main theme by a small development section. The result is a three part form within the first part A.

The waltz begins with a bitonal anacrusis based on the black and white keys of the piano.

Example 114. "Waltz," Jazzberries, Op. 25, measures 1-3.

²Curt Sachs, World History of the Dance (New York: W. W. Norton and Co., Inc., 1937), p. 432.

The theme is heard in the upper register and is harmonized with major triads moving chromatically.

The theme is sixteen measures in length.

Example 115. "Waltz," Jazzberries, Op. 25, measures 1-16.

This theme is made up of two phrases each eight measures long. Both phrases are similar in their use of exactly the same rhythmic values. The waltz beat is established by the strong downbeat in each measure.

The theme returns again towards the end of part A.

Example 116. "Waltz," Jazzberries, Op. 25, measures 36-49.

Only the first note of each measure of the original is used in measures 36-43. The rhythmic value of each note has been lengthened to three

beats. The original rhythmic values are restored in the second phrase but with pitch changes.

The first syncopation which comes into part A occurs at the cadence point of the opening phrase of the theme.

Example 117. "Waltz," Jazzberries, Op. 25, measures 7-8.



The cadence is on the tonic and the syncopated movement to the low F-sharp leads back to a restatement of the original black key-white key anacrusis which was heard at the beginning of the piece.

Two devices are found in the "Waltz" which show syncopated treatment. The first is a disconnected punctuation and the second a rhythmic pattern. The disconnected punctuation occurs at the end of a phrase and is found two times in part A and three times in part B.

Example 118. "Waltz," Jazzberries, Op. 25, measures 19-21, 51-52, 58-60, 65-67 and 74-75.

Example 118 (continued).

The image displays four systems of handwritten musical notation. Each system consists of a treble staff and a bass staff. The first system (measures 51-52) features a circled measure number '51' and a piano 'p' dynamic. The second system (measures 58-60) is marked with a circled '58'. The third system (measures 65-67) is marked with a circled '65'. The fourth system (measures 71-73) is marked with a circled '71' and a forte 'f' dynamic. The notation includes various rhythmic values, accidentals, and articulation marks.

The punctuation as seen in measure 21 is a dominant seventh chord on E. Its use throughout the piece is like a period in a sentence as it brings a phrase of music to an abrupt conclusion. It is always on the weak beats and delayed momentarily by a quarter rest. What makes the

frequent use of this device interesting is the different approach that precedes it each time. Measures 19-20 approach it with an E-flat dominant seventh chord played with dotted rhythm. Measure 51 uses a C dominant seventh with a flatted ninth played legato. The punctuation is changed to an E dominant ninth chord. Measures 58-59 approach the punctuation with dotted rhythm and then go into eighth note triplets. Once again, an E dominant ninth chord is used. In measures 65-67 approach to the punctuation is in triplets. The regularity of the waltz tempo is broken by the chords and rests in measure 66. In the last appearance, measures 74-75 the punctuation is a dominant seventh with a flatted fifth.

The rhythmic pattern acts as an intrusion upon the flowing waltz rhythm.

Example 119. "Waltz," Jazzberries, Op. 25, measures 18, 53, 61 and 76.

The image displays four staves of handwritten musical notation, each representing a specific measure from the piece 'Waltz' in 'Jazzberries'. The staves are numbered 18, 53, 61, and 76. Each staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as dotted quarter notes, eighth notes, and eighth note triplets. Some notes are marked with accents or slurs. The handwriting is clear and legible, showing the composer's or analyst's notation for these specific measures.

The rhythmic pattern is first heard in measure 18. It consists of a syncopation from E-flat up a major third and then up a major second. In each subsequent appearance the pattern appears at a higher pitch level. Measure 53 is an exact repetition except for being transposed up a half step higher and the ending embellished with a triplet. Measures 61 and 76 are modified considerably from the original. The rhythmic patterns are the same except with the change to triplets for the ending. The syncopation is no longer a third up but is changed to an ascending fourth. From this pitch the movement proceeds downward. Measure 76 stands out as an important climax point in part B and shows that the earlier statements of this motive intensified the climax.

Part B as shown from the above discussion has the greater number of motivic variations. This motivic development produces an effective contrast to the smoothly, flowing waltz melody found in part A. The tranquil conclusion to part A can be seen in the final cadence.

Example 120. "Waltz," Jazzberries, Op. 25, measures 102-107.

The piece closes with a V-I cadence.

Syncopep

Of the four pieces in Jazzberries, "Syncopep" is the most unusual. The piece contains a diverse array of syncopated themes and motives. The title was perhaps derived from a term which the writer found in an unsigned editorial of The Musical Leader. The editorial commended the efforts of Paul Whiteman et al. in evolving jazz into a definite form. The article concludes with an optimistic feeling towards jazz:

Syncopep has not yet produced a fine melody or an original one. It has yielded some astonishing constructions in rhythm and variations of tempo. It has also painted some vivid new tone colors. It has quickened the interest of composers and conductors in the possibilities of new instrumental combinations. When, and if, it produces great melodies it will no longer be Syncopep--it will be music, Classical music, differing from the older masterpieces by a more generous utilization of rhythm, and a sharper delineation of color.²

"Syncopep" is marked Allegro marcato and provides a strong, vigorous conclusion to Jazzberries. The technical demands are considerably greater in this piece in comparison to the three which precede it. The piece can be divided into seven parts.

<u>Form</u>	<u>Measures</u>
A	1-15
B	16-31
C	32-55
A'	56-67
B'	68-76
D	77-89
B''	90-100

Part A functions as an introduction to part B. In part B the only theme in the piece is heard which is repeated twice. Part C is broken

²"Jazz Now Syncopep," The Musical Leader 48 (11 December 1924), p. 568.

up into several motives which are related to parts A and B. Part C has the greatest length and the use of motives can be likened to the developmental part of sonata-form. The return of parts A and B are nearly an exact repetition of their first appearance. Part D introduces new material of which the x motive is used in producing an important final fortissimo climax before the final return of part B. The return of part B, played pianissimo, brings the piece to a quiet close and the resultant form resembles a rondo.

The piece begins with a series of accented ninth chords.

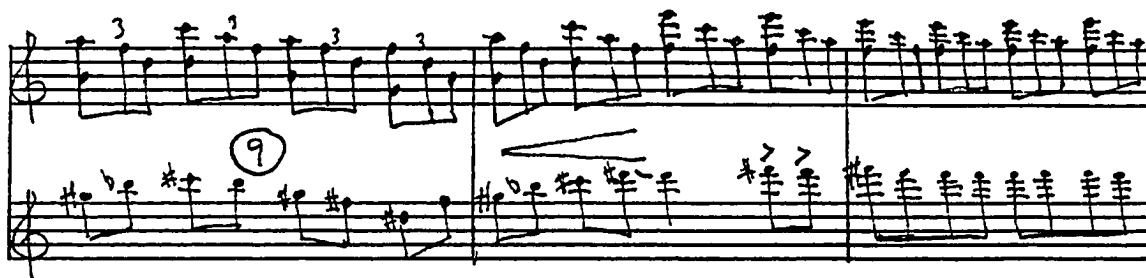
Example 121. "Syncopep," Jazzberries, Op. 25, measures 1-2.

The image shows a handwritten musical score for two staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes, many with accents (>). The bottom staff is in bass clef and contains a bass line with chords, including a circled '1' and a 'sf' dynamic marking. The tempo is marked 'Allegro marcato'.

In measure 1 the ninth chords are played with strong accents on and off the beat. The diminished fifth rather than perfect fifth is used in building the chord. Major triads accented as in measure 1 are used in measure 2. The parallel use of these chords in measures 1 and 2 makes it difficult to ascertain any definite tonality.

This ambiguity of key center continues through part A.

Example 122. "Syncopep," Jazzberries, Op. 25, measures 9-11.



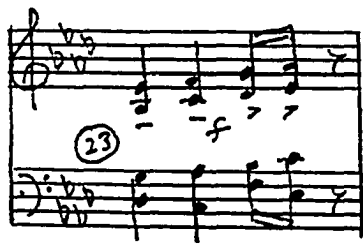
Once again Gruenberg uses the technique of having one hand play white keys and the other the black keys of the piano. The result in this example is a pentatonic melody in the left hand with the right hand playing triplets based on implied seventh chords. The repeated F-sharp leads into part B.

The main theme in the piece enters in part B, measures 16-23.

Example 123. "Syncopep," Jazzberries, Op. 25, measures 16-23.



Example 123 (continued).



This theme is supported by a steady pulsation of quarter notes in the lower part. The theme is in two phrases measures 16-19 and 20-23. In the first phrase the lower part plays perfect fifths which become continual changing intervals in the second phrase. Dotted rhythms and rests give a distinct accent on the beat to the melody in measures 16-17. This is contrasted by the strong accents on the weak beat and on the off beat in measure 18. In the second phrase an opposite effect is obtained from the first phrase. Steady, even stress is placed on each melodic note.

This first part B concludes with another phrase, measures 24-29, which is a repeat of the first phrase with modification and transposed to C minor.

Example 124. "Syncopep," Jazzberries, Op. 25, measures 24-29.

The F-sharp found in the original is repeated seven times as eighth notes rather than being heard as quarter notes. The phrase is extended in measures 28-29 by a motive which will be utilized in part C.

In the second part B the theme returns in a slightly varied form played two octaves higher than the original.

Example 125. "Syncopep," Jazzberries, Op. 25, measures 68-75.

The image shows a handwritten musical score for five staves. The top staff is the melody, starting with a circled measure number '68'. The second and third staves are accompaniment. The bottom two staves are a bass line with many notes. Dynamics include 'fff' and 'mf'. There are some handwritten annotations like 'poco a poco cresc.' and 'dim'.

The accompaniment in the lower part is changed so that the strong accent in the measure is felt on beat three in the first phrase. An especially strong syncopation is found in measure 70 where the heavy

accent falls on the last half of the third beat. The second phrase begins as the original with rhythmic changes in measure 72. Thereafter, however, the melodic line and rhythm changes and the phrase acts as a transition to part D.

Part B brings the piece to a conclusion with a repetition of measures 19-21 (Example 123).

Example 126. "Syncopep," Jazzberries, Op. 25, measures 96-100.

After a pause of two and three-quarter beats a cadence is played which concludes the piece. A raised V9 or E9 to A-flat is used. The cadence provides a humorous, surprise ending.

Part C utilizes the greatest amount of motive variation treatment (Example 127). This motive as heard in measures 28-29 consists of a sharply accented G-flat major chord on and off the beat with slurred major thirds played in between the major chords. In measures 42-45 the rhythmic outline of the original is readily recognized but the tones have been altered. Measures 42-43 use a perfect fifth with an added minor second below the fifth for dissonance on the accented parts of

Example 127. "Syncopep," Jazzberries, Op. 25, measures 28-29 and 42-45.

The image displays three systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system covers measures 28 and 29, showing a change in chord quality from minor to major. The second system covers measures 42, 43, and 44, featuring four accented G-sharps and a dynamic marking of 'f'. The third system covers measures 44 and 45, showing a diminished triad transitioning to a minor third. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

the measures. The slurred tones have been changed from major thirds to a minor chord going to a major chord. Four accented G-sharps are used in place of the quarter rest. In measures 44-45 the accented notes are a minor sixth with a minor second added below the sixth. The slurred tones are a diminished triad going to a minor third.

The second motive encountered in part C are variations developed from the opening two measures of the piece (Example 128). Unlike the original both measures 46 and 48 have repeated pedal tones in the lower part. The rhythmic pattern of measure 46 is the same as the original but measure 48 is varied. In measure 48 the first chord begins on the

Example 128. "Syncopep," Jazzberries, Op. 25, measures 46 and 48.

last half of the first beat instead of on the downbeat with accents on each part of the beat. The interesting rhythmical result is:

original - 

measure 48 - 

Part D acts as an interpolation of new material within this piece.

Example 129. "Syncopep," Jazzberries, Op. 25, measures 78-80.

The x motive is used to begin this part. The motive is accented and it leads to a dotted rhythmic phrase which concludes with an accented dominant seventh chord on B. This phrase undergoes several measures of sequential treatment and then there is another statement of motive x.

Example 130. "Syncopep," Jazzberries, Op. 25, measures 86-87.

Played in B minor it is exactly like the x motive in measure 78 for the first four notes. However, the fifth note jumps up a minor seventh to A, and then moves chromatically downward to the F, the same pitch on which the first motive x ended.

Summary

Gruenberg's Jazzberries pre-date such well known works in the serious jazz idiom for piano as Aaron Copland's Two Blues (1926) and George Gershwin's Three Preludes (1936). Not only are the jazz traits in Jazzberries used in an abundance but they are written in a pianistic style which requires a high level of virtuosity. Unfortunately the pieces have disappeared from the pianist's repertoire.

CHAPTER VIII
JAZZ-SUITE, OP. 28

The Jazz-Suite was first performed by the Cincinnati Symphony Orchestra on 22 March 1929 with Fritz Reiner, conductor. In the 1929-1930 concert season the work also had performances by the following major orchestras:

<u>Symphony</u>	<u>Performance Date</u>	<u>Conductor</u>
Chicago	9 November 1929	Frederick Stock
Los Angeles	30 January 1930	Artur Rodzinski
Boston	21 February 1930	Serge Koussevitzky

In December 1931 the Jazz-Suite was featured on a program of contemporary American music given in Berlin. The concert was sponsored by the International Society for New Music and performed by the Berlin Symphony Orchestra under the direction of Ernest Ansermet. Other works on the program were Aaron Copland's First Symphony and Carl Ruggles' Portals.¹

Artur Rodzinski wrote of the Jazz-Suite:

...Louis Gruenberg's "Jazz" Suite is not jazz of the Tin-pan alley type, but symphonic music in jazz style, in the same spirit as Mozart's symphonized Minuets and Bach's seriously treated Gigues. If Gruenberg further names the various movements "Foxtrot," "Blues," etc., in the conventional manner, then again he follows the precedent of the old masters...

¹Nikolai Lopatnikoff, "America in Berlin," Modern Music 9 (Jan.-Feb. 1932), p. 90.

Gruenberg's music may not be enjoyed, but it is legitimate in its use of jazz. It is as legitimate as the third movement from Bloch's "America" rhapsody or Carpenter's "Skyscrapers." While the last two use jazz melodies and rhythms (Bloch actually quotes "hits"), to musically symbolize certain ideas of the program underlying their compositions, Gruenberg still is in their class. While he does not announce a programme-story, his selection of the jazz idiom is founded on his belief in jazz as "the" most American language of music, and genuine to him as an American composer.²

Before discussing the Jazz-Suite further it should be placed in perspective with Gruenberg's other large orchestral works namely the symphonies. The symphonies were the least successful genre for Gruenberg. He completed four symphonies and made sketches of two more. The First Symphony, which won the R.C.A. Victor Prize in 1929, was originally completed in 1919 and revised in 1926. The work was not given its premiere performance until 10 February 1933 by the Boston Symphony with Serge Koussevitzky conducting. Later in its spring concerts at Carnegie Hall the Boston Symphony gave the symphony its first performance in New York on 4 March 1933, but the criticism was not favorable.

Mr. Gruenberg's lengthy symphony is another example of mastery of a medium, with ideas not sufficiently cogent to make the work arresting. The four movements contain all manners of idioms, from the Strauss of the Salome period to the Stravinsky of Petrouchka time, orchestral effects galore, considerable rhythmic interest, and varied orchestral timbres. But thematically the symphony speaks to us with no conviction.³

To Gruenberg's detriment the playing of the Boston Symphony was evidently lacking as the criticism included the following comment: "There was a time when the Boston conductor was praised as one of our

²Artur Rodzinski, "Jazz on the Symphony Programme?," Boston Symphony Program Notes, 16th Program 1929-1939, p. 1298 and 1300.

³Musical America, 10 March 1933, p. 29.

ablest program makers. Hardly today. But if the program had only been well played!" An examination of the work shows that the symphony contains many of the jazz traits of the Jazz-Suite. In addition the last movement utilizes the "Mateka," song of the rain ceremony, taken from Natalie Burlin's book, Songs and Tales from the Dark Continent.⁴ In the writer's view because of the diverse thematic material and greater length the First Symphony lacks the cohesion of the Jazz-Suite.

The work requires a large orchestra: strings, harp, percussion including xylophone and glockenspiel, tuba, three trombones, three trumpets, four horns, double bassoon, two bassoons, bass clarinet, two clarinets, English horn, two oboes, two flutes, piccolo and celesta.

First Movement: Allegro ben ritmico

The first movement can be divided into five parts.

<u>Form</u>	<u>Measures</u>
A	1-36
A'	37-59
A''	60-83
B	84-121
A'''	122-153

The A parts which come after the first statement measures 1-36 are each a variation of the original. Part B is a development of the x motive which is introduced earlier in the movement.

The bassoon opens the movement and plays an ascending passage that culminates in the main motive of part A.

⁴Natalie Burlin, Songs and Tales from the Dark Continent (New York: G. Schirmer, 1920), p. 81.

Example 131. 1st movement, Jazz-Suite, Op. 28, measures 1-5.

Handwritten musical score for Example 131, measures 1-5. The score is for Bassoon and Bassoon. The tempo is marked "Fox trot tempo". The music is in 4/4 time. The bassoon part starts with a dynamic of *pp* and moves through *p*, *mf*, and *nf*. The bassoon part starts with a dynamic of *p* and moves through *mf* and *nf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The motive consists of two chromatic half-steps moving upward to C. The motive is then terminated with downward skips of a perfect fourth and fifth.

The motive can be found in many different variants in the measures 1-59.

Example 132. 1st movement, Jazz-Suite, Op. 28, measures 8-9, 14, 37 and 40-41.

Handwritten musical score for Example 132, measures 8-9, 14, 37, and 40-41. The score is for Clarinet (Cl.), Bassoon, Trumpet (Trp.), and Trombone (Trb.). The music is in 4/4 time. The Clarinet part starts with a dynamic of *f* and moves through *mf* and *f*. The Bassoon part starts with a dynamic of *p* and moves through *mf* and *f*. The Trumpet part starts with a dynamic of *f* and moves through *mf* and *f*. The Trombone part starts with a dynamic of *p* and moves through *mf* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

In measures 8-9 the motive is approached by a dotted rhythmic pattern based on the G-flat major triad. It is then heard as the original with one modification. The downward skip of a perfect fifth has been altered to that of a minor third. The result is a major triad in the last three notes of the motive. Measure 14 uses the motive with the last three notes played as a melodic A-flat major triad. The accent of the original has been shifted to the last half of the first beat which produces a strong syncopation when compared to the original. Measure 37 is as the original except that the anacrusis is in double diminution. Measures 40-41 show just the reverse from measure 37 with all pitches in augmented time values. The motive is again modified with the last three notes forming a six-four chord using the C major triad. The bassoon answers this with the original rhythmic pattern with the pitches in inversion. This answer as found in measure 41 is related to the last three notes of the motive.

Part A'' begins with a double forte statement of the motive.

Example 133. 1st movement, Jazz-Suite, Op. 28, measures 60-61.

Harmonized with major triads it provides the strongest syncopation up to this point. It is followed immediately by an ascending passage

based on first inversion major triads. This culminates in a repeated ornamental pattern based on the motive.

Example 134. 1st movement, Jazz-Suite, Op. 28, measures 65-71.

Beginning in measure 65 the motive is treated sequentially and rises until it reaches the E-flat major chord in measure 72. The pattern is repeated for eight measures until it reaches a triple forte in measure 80.

In its last appearances the motive is heard with greater variety than before (Example 135). In measures 123-124 imitation can be seen between the flute and the oboe. The cello in measures 124-125 concludes imitation with an accented and syncopated modified version of the motive in augmented time values. Measures 128-129 are an embellished and modified version of the motive.

The movement concludes as it began with the bassoon sounding the original motivic pattern but an octave lower (Example 136).

Example 135. 1st movement, Jazz-Suite, Op. 28, measures 123-126 and 127-129.

Musical score for Example 135, measures 123-126 and 127-129. The score is arranged in two systems. The first system contains Flute (Fl.), Oboe (Ob.), and Violoncello (Vlc.). The second system contains Bassoon (Bs.). The Flute part has a circled measure number '123' and dynamic markings 'ff' and 'ffz'. The Oboe part has a circled measure number '123' and dynamic markings 'ff' and 'ffz'. The Violoncello part has dynamic markings 'ff' and 'ffz'. The Bassoon part has a circled measure number '127' and dynamic markings 'p', 'f', and 'ffz'.

Example 136. 1st movement, Jazz-Suite, Op. 28, measures 148-153.

Musical score for Example 136, measures 148-153. The score is arranged in three systems. The first system contains Flute (Fl.). The second system contains Bassoons. The third system contains Violin (Vl.). The Bassoons part has a circled measure number '148' and dynamic markings 'p' and 'f'. The Violin part has dynamic markings 'p' and 'f'.

The last three notes of the motive are answered by the flute moving in contrary motion.

The x motive is used in part A as a cadence figure.

Example 137. 1st movement, Jazz-Suite, Op. 28, measures 29-30, 32-34 and 35-36.

The musical score for Example 137 consists of three systems of staves. The first system shows measures 29 and 30. The Horns part (Hrn.) has a dynamic marking of *f* in measure 29 and *sf* in measure 30. The Violin part (Vi.) has a dynamic marking of *ff* in measure 29. The second system shows measures 32 and 33. The Trombones part (Tobs.) has a dynamic marking of *pp* in measure 32. The third system shows measures 35 and 36. The Trombones part (Tobs.) has dynamic markings of *mf* in measure 35 and *pp* in measure 36. The score includes various musical notations such as slurs, accents, and dynamic markings.

In measures 29-30 the motive is played in imitation. In measure 30 the part momentarily cadences on a dominant seventh in C major. A chromatic version of the x motive can be seen in measures 32-33 and a cadence is made in B major in measures 36. Each tone of the x motive is harmonized by a root position triad.

The x motive is next interpolated into part A as a syncopated jazz figure.

Example 138. 1st movement, Jazz-Suite, Op. 28, measures 49-50.

The musical score for Example 138 shows measures 49 and 50 for the Horns part (Horns). The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamic marking *ff* is present in measure 49.

It is again a chromatic, modified version.

In part B the x motive becomes the basis for development.

Example 139. 1st movement, Jazz-Suite, Op. 28, measures 87-88 and 91-92.

The image shows two staves of handwritten musical notation for Clarinet (Cl.). The top staff covers measures 87 and 88, and the bottom staff covers measures 91 and 92. In both staves, the 'x' motive is marked with an 'X' above the notes. The top staff starts with a dynamic marking of *mf* and a circled measure number 87. The bottom staff starts with a dynamic marking of *p* and a circled measure number 91. Accents (>) are placed above the notes in measures 87, 88, and 92. Slurs are used to group notes across measures.

It is first heard in dotted rhythm with strong accent on the weak beat. In measures 87-88 the motive moves up a major third and then ends the motive on the second note. In measures 91-92 the motive is done in inversion. It descends down a major third but returns upward to the minor third.

Towards the middle of part B the motive appears rapidly in succession and generates increasing excitement into the movement (Example 140). The imitation on the last two notes provides accents on the weak and then on the strong beats. The violin follows this in measure 108 with an undotted rhythm at the interval of a fifth. Unlike the earlier imitated statements movement is up a minor third rather than major third.

The last use of the x motive occurs towards the end of part B (Example 141).

Example 140. 1st movement, Jazz-Suite, Op. 28, measures 106-108.

Woodwinds
Tup.
Ul.

f ff
p
cres. ff

(106)

Example 141. 1st movement, Jazz-Suite, Op. 28, measures 116-117.

Tup.

f ff
(116)

The motive is preceded by a triplet and heard once. It is then extended by alternating back and forth between a major and minor third. The motive concludes with a trill and comes to an end on E-flat.

Second Movement: Valse lento e molto languido

The second movement is marked "Boston Waltz-tempo." It is similar in style to the slow waltz found in Jazzberries. The main difference is that this waltz changes tempo in the middle parts which brings about this form.

<u>Form</u>	<u>Tempo</u>	<u>Measures</u>
A	Valse lente	1-19
A'		20-39
B	Presto	40-50

<u>Form</u>	<u>Tempo</u>	<u>Measures</u>
C	Tempo primo	51-58
D	Presto	59-66
B'	Tempo primo	67-79
B''	Presto	80-92
A''	Tempo primo	93-102

The effect of these changes breaks up the monotony of the "Boston" by suddenly changing to the fast waltz which reflects that Viennese style dance.

After a brief introduction of a sustained F major chord in the strings, the horns come in with the waltz theme of part A.

Example 142. 2nd movement, Jazz-Suite, Op. 28, measures 3-6.

The musical score consists of three staves. The top staff is for Horns, the middle for Strings (upper), and the bottom for Strings (lower). The Horns part begins with a circled '3' and a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. It features a melodic line with a triplet in measure 3 and a forte (ff) dynamic in measure 5. The upper strings play sustained chords, and the lower strings play a rhythmic pattern with a triplet in measure 3.

The theme is played with major chord harmony by the horns in measures 3-5. The strings play pedal tones derived from the F major chord which are frequently dissonant with the horn melody. In measure 6 the G-sharp interrupts the flowing rhythm with repeated pitches and the syncopated figure of beat three.

In measure 13 the theme is repeated again by the horns.

Example 143. 2nd movement, Jazz-Suite, Op. 28, measures 13-16.

Musical score for Example 143, measures 13-16. The score is for Horn (Hr.) and Trumpet (Trp.). Measure 13 is circled. Dynamics include p, mf, f, ff, and P. The Horn part features a triplet of eighth notes in measure 13. The Trumpet part has a repeated note in measure 16 with a varied rhythmic pattern.

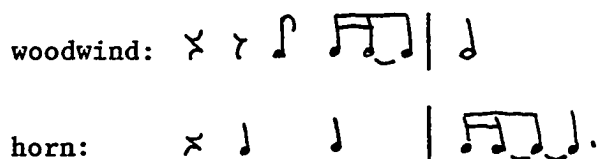
The first two measures of the original have been reduced to one measure. The triplet figure is now on the third beat of the first measure. The fourth and fifth notes of the original motive have been omitted and the triplet has been augmented from sixteenth to eighth notes. In measure 16 the trumpet answers the repeated note with a varied rhythmic pattern on E-flat. The effect is a dissonant minor second.

The appearances of the part A theme are never found as complete as in this first variation.

Example 144. 2nd movement, Jazz-Suite, Op. 28, measures 19-21 and 38-39.

Musical score for Example 144, measures 19-21 and 38-39. The score is for Woodwinds (Woodw.), Horns (Horn), and Trombone (Tbn.). Measure 19 is circled. Dynamics include p, f, pp, mf, and pp. The Woodwinds part has a triplet of eighth notes in measure 19. The Horns part has a repeated note in measure 38 with a varied rhythmic pattern.

These two examples are taken from part A'. Both are shortened through the absence of the second and third measure of the original. The syncopated figure concludes the statement. The horn's part in measures 38-39 is an interesting variant of the woodwind's rhythmic pattern in measures 20-21:



The E-flat major chord to F major in measures 38-39 are indicative of the final cadence of the movement which has the same chord progression.

The movement ends with a final statement in the bassoon.

Example 145. 2nd movement, Jazz-Suite, Op. 28, measures 98-102.



The first three measures are as the original with one change. The triplet of the original has been changed into three eighth notes, measure 98. The repeated note pattern of the fourth measure has been altered into a final ending.

Part B reverts back to a legato melody played very quickly.

Example 146. 2nd movement, Jazz-Suite, Op. 28, measures 40-43 and 44-45.

There is no obvious syncopation in this part.

Part C returns to the original tempo and sustains interest through syncopated rhythmic patterns.

Example 147. 2nd movement, Jazz-Suite, Op. 28, measures 53-54.

The trombone plays minor and major chords off the beat. Over this the celesta produces a polytonal effect by playing a variety of minor and major chords against the trombones. The celesta accents each beat of the measure. These accents are immediately followed by the violins with strong accents on the third beat.

Example 148. 2nd movement, Jazz-Suite, Op. 28, measures 55-57.



In the measure 55 the accented note is approached by half step and then skips downward a minor third. Measure 56 has the same approach but then repeats the accented note. In measure 57 the motive skips upward a minor third to the accented note and then continues upward a major third.

Part D returns to the Presto tempo. Contrast from the other parts is achieved through softly played staccato notes.

Example 149. 2nd movement, Jazz-Suite, Op. 28, measures 59-66.

Beginning on A-flat the melodic line follows the A-flat major scale upward in its entirety. Measures 62-63 descend on an A-flat major triad. The passage ends modulating into F major.

The second statement of part B provides the greatest excitement in this movement. This is due to the syncopated patterns played against the theme and the interpolation of the x motive.

Example 150. 2nd movement, Jazz-Suite, Op. 28, measures 71-74.

Measure 71 shows the insertion of the x motive. The third and fourth notes of the motive, the minor third, are repeated twice. A crescendo begins in measure 72 on the repeated note pattern. As it builds into a double forte the theme of part B returns.

The theme is accompanied by the trumpet playing a dotted rhythmic pattern based on repeated half-steps, F-sharp-G and G-sharp-A.

Example 151. 2nd movement, Jazz-Suite, Op. 28, measures 75-76.

Third Movement: Moderato ma non troppo

The blues movement has the key signature of six sharps. An examination of the form shows a division into six parts.

<u>Form</u>	<u>Measures</u>
Introduction	1-9
A	10-47
B	48-75
A'	76-97
B'	98-105
A''	106-119

As with the blues movement in Jazzberries the blues melody is placed in part B. The key relationship of a tritone results between parts A and B with F-sharp and C major being used and the music requires an inordinate amount of accidentals to produce this change. The key signature remains the same throughout the movement.

The introduction begins with the brass instruments playing the melodic line with muted sounds.

Example 152. 3rd movement, Jazz-Suite, Op. 28, measures 1-9.

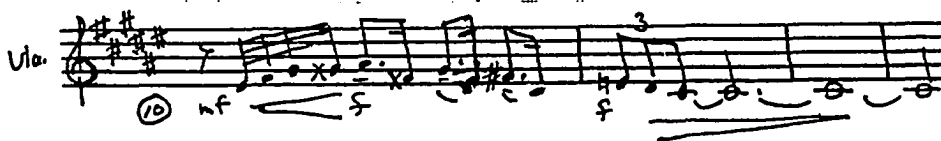
Handwritten musical score for the introduction of the 3rd movement of Jazz-Suite, Op. 28, measures 1-9. The score is written on two staves in treble clef with a key signature of six sharps (F#, C#, G#, D#, A#, E#). The tempo is marked "Blues tempo". The first staff is labeled "Hr. con. sord." and the second staff is labeled "Trp. con. sord.". The music features a descending chromatic line in the horns, followed by a triplet figure in the trumpet. Dynamics include "mf", "f", and "f".

There is little hint of the blues in this opening part. The horns play a descending chromatic line and then proceed to outline a D minor chord

in measures 3-4. The trumpets imitate the horns a major seventh higher and play a similar descending chromatic line. The chromatic tones are harmonized with minor chords. The lowest trumpet brings out the minor third characteristic of the blues. The trombone brings the introduction to an end with an ascending line. It proceeds upward with two minor thirds, three chromatic half-steps and then skips of a minor third and minor sixth. The emphasis placed on the minor chords and melodic minor third interval sets the mood for the blues.

Part A begins with a blues motive in the viola.

Example 153. 3rd movement, Jazz-Suite, Op. 28, measures 10-13.



An ascending chromatic anacrusis leads to an accented note on the second beat, pitch A of measure 10. From this point a series of four melodic minor thirds are heard. The last one, measure 11, is ornamented by the triplet and the stepwise tone between the minor third.

Throughout part A this blues motive is embellished or elaborated upon (Example 154). In measure 23 the anacrusis has been changed to skips of a minor third and perfect fourth. The dotted rhythm is in chromatic half-steps. It can be seen that the rhythm of the original motive is the same for the first measure but the melodic characteristics have been reversed. On the last half of beat four in measure 23 the piccolo comes in with exact imitation of flute's part as found in this measure. Measure 75 shows the motive with the anacrusis as the

Example 154. 3rd movement, Jazz-Suite, Op. 28, measures 23-25, 76-77 and 106-107.

The image shows a handwritten musical score for four instruments: Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), and Bassoon (Bs.). The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three systems of measures. The first system contains measures 23-25, the second system contains measures 76-77, and the third system contains measures 106-107. Dynamics are indicated by 'p', 'pp', 'mf', 'f', and 'mfz'. There are handwritten annotations including 'X' and 'y' above notes, and circled measure numbers (23, 76, 106). The Piccolo part has a melodic line with some notes marked with 'X'. The Flute part has a melodic line with some notes marked with 'y'. The Clarinet and Bassoon parts have rhythmic patterns.

original but the rhythmic and tonal aspects of the rest of the motive considerably altered. The dotted rhythm has been changed to even eighth notes until measure 77. In this measure the phrase is terminated with dotted, syncopated rhythm. Measure 77 appears to be a variation of measure 76. The E to F in measure 77 is an inversion of the E-flat to D-flat found in measure 76. In measure 76 there is an ascending skip of a major third on the second and third notes and in measure 77 there is a descending skip of a minor third, notated E to D-flat. In measure 106 the motive is seen as it appears in the last return of part A. Rhythmically it is as the original except that the last note has been terminated sooner. The only melodic change has been made in anacrusis which is now entirely chromatic.

The lyrical blues melody enters in measure 48.

Example 155. 3rd movement, Jazz-Suite, Op. 28, measures 48-60.

Ula.

Measures 48-56 can be heard in four phrases. These are measures 47-48, 49-50, 51-54 and 55-56. From this point the melody is extended through syncopated rhythmic patterns. Measure 57 has syncopation on the first and fourth beat. The melody moves with chromatic tones between the interval of a minor third, E to G. Measure 58 has a sharp accent on the last part of the third beat. This is caused by the sixteenth notes which are used with the minor third, A to C. Measure 59 continues the syncopation. Measure 60 brings the blues melody to an end through two consecutive melodic minor thirds embellished with chromatic tones. The authentic features of the blues melody are most apparent in measures 47-56. Tonal features which support this can be seen in each phrase. Measures 47-48 outline a D-sharp minor seventh which produces two melodic minor thirds. Melodic minor thirds are heard in measure 51, B-flat to D-flat. An accented minor third is seen in measure 53, F-sharp to D-sharp. The fourth phrase, measures 55-56, produces two

consecutive minor thirds D-sharp to F-sharp to A. The repeated rhythmic pattern ♪♪♪|○ which is found in each phrase gives a rhythmic repetition common to the blues.

This first statement of the blues is followed immediately by an embellished version.

Example 156. 3rd movement, Jazz-Suite, Op. 28, measures 62-75.

The relationships between this embellished version and the original are not easy to follow. A possible division into phrases is, measures 62-64, 65-66, 67-70 and 71-75. The first three notes of phrase one, measure 62, correspond to measure 55 of the original. From this point the phrase concludes with ascending perfect intervals of a fifth and fourth. Phrase two is an ornamental triplet figure which precedes emphasized melodic minor third in measure 65-66. Phrase three is an ascending chromatic passage with changing rhythmic patterns in each measure. The only comparable tonal relationships in the original are in measures 49 and 57. The last phrase of this embellished version

begins in a similar manner to the preceding phrase. However, the last two measures, measures 74-75, provide a strong relationship to the original. The climax of the phrase, B, is the loudest place within this entire version. From this pitch a descending B minor seventh arpeggio is used. This same minor seventh chord was used as the beginning tones of the original. Compare measure 74 with measure 47. The embellished version ends with a blues figure in measure 75 which is based on the descending minor third, C to A.

Upon the return of part B measures 100-105 a motive from the original theme is used.

Example 157. 3rd movement, Jazz-Suite, Op. 28, measures 99, 101-105.

It is taken from the same phrase of the original with which the previous embellished version began (Example 157). In measures 99-100 it is announced first by the trombones playing double forte. All major chords

are used except for the A minor chord on the third beat of measure 99. The melody has been modified by the insertion of an extra quarter note, D and then goes to the upward skip of a minor third. Measures 101-103 show the violins repeating the motive sequentially two times. Notes three and four are a major third in the first statement and then are changed back to the original minor third.

The movement closes with the trumpets playing a series of first inversion major chords.

Example 158. 3rd movement, Jazz-Suite, Op. 28, measures 117-119.

The melody is in F major and the minor third from F, the A-flat is sharply accented on the weak part of beat three in measure 117. Interestingly this passage ends with a melodic major third, A to F, rather than a minor third. The final cadence is an E-flat major triad to an F-sharp major triad.

Fourth Movement: Allegro assai

The last movement is marked "Onestep-tempo." The onestep was a ballroom dance whose popularity began in 1914. The dance has a quick tempo and provides an exciting ending for the Jazz-Suite. The movement

fits logically with the first movement as the onestep was considered a variation of the foxtrot.⁴

This movement can be found to have the following parts.

<u>Form</u>	<u>Measures</u>
A	1-32
B	33-99
C	100-112
B'	113-171
A'	172-240
coda	241-261

There is a monothematic quality to the movement because of the repetitive use of one motivic pattern. Variations of this motive are found in all parts. The persistent use of the motive adds a unifying device to the movement and generates excitement through repetition. Part B is distinguished by a theme which appears along with the motivic variations. Part C is a short section which contains several statements of the x motive.

The movement begins with an ostinato pattern played in the strings.

Example 159. 4th movement, Jazz-Suite, Op. 28, measures 1-2.

Onestep-tempo

Clarinet in C (top staff)

Strings (middle staff)

Bass (bottom staff)

Handwritten musical notation for measures 1 and 2.

⁴The Dance Encyclopedia, 1967 ed., s. v. "One-Step."

The muted trumpet plays the first statement of the motive which is used throughout the movement. In this first appearance it consists of only five notes which emphasize the minor third interval, G to B-flat. In the vertical sonority of measure 3, the C minor seventh chord is found. This chord contains both the flatted third and flatted seventh when analyzed in C. The motive can always be distinguished by the first three notes. That is, the stepwise movement away and then back to the beginning note.

In the part A the motive is expanded into a longer phrase.

Example 160. 4th movement, Jazz-Suite, Op. 28, measures 6-9.

The trumpet plays the original motive transposed up a minor third. The motive then goes into a descending arpeggiated chord which has the flatted seventh implying a dominant seventh chord on C. The violins answer the trumpet with a repeated note motive in measure 9.

The trumpet and violins play an imitative version of the motive in measures 11-15.

Example 161. 4th movement, Jazz-Suite, Op. 28, measures 11-15.

The musical score for Example 161 shows two systems of staves. The first system contains measures 11 and 12. The second system contains measures 13 and 14. The top staff is for the Trumpet (Tr.p.) and the bottom staff is for the Violin (Vi.). The music features a five-note motive in the trumpet, which is answered by the violin. Dynamics include *mf*, *f*, *p*, and *ff*. There are also circled numbers 11 and 14 in the violin part.

The violins answer the trumpet a perfect fifth higher in measure 12. In measures 12-13 another variation of the motive is found played by the trumpet. This expanded version of the motive repeats the same pitch for the last four notes. The trumpet is again answered by the violins. The violins reduce the four repeated notes to only two and play them with octave displacement.

In part B the motive continues and returns to the original five note form.

Example 162. 4th movement, Jazz-Suite, Op. 28, measures 36-39.

The musical score for Example 162 shows a single staff for the Trumpet (Tr.p.) with measures 36, 37, 38, and 39. The music features a five-note motive in the trumpet. Dynamics include *p*. There is a circled number 36 in the first measure.

The motive is later heard in part B in dotted note values.

Example 163. 4th movement, Jazz-Suite, Op. 28, measures 113-119.

Part B introduces a new theme played by the trombone.

Example 164. 4th movement, Jazz-Suite, Op. 28, measures 35-47.

The melody is centered around the augmented second E-flat-F-sharp. The melody is broken into four parts which are caused by the sustained tones. In the first part the F-sharp is held for three beats, measures 36-37, in the second part for seven beats, measures 38-42, in the third

part for three beats, measures 43-44, and in the last part the E-flat is held for three and one-quarter beats, measures 45-47. The result is an irregular phrase structure.

The theme is brought in again in measures 50-61.

Example 165. 4th movement, Jazz-Suite, Op. 28, measures 50-61.

It is again played by the trombone. The first note of the theme E-flat is preceded by a triplet figure. The E-flat along with the A and C outline an A diminished triad. Emphasis is again on the minor third. Once again the theme is divided into four parts by the sustained tone. This time the greatest length is given to the last part rather than the second part, six and three-quarter beats and three and three-quarter beats respectively, and the long sustained tone is heard last. The climax of the theme appears in the same place as before, the fourth measure or in this instance in measure 53. The listener is made more aware of the climax because of the strong syncopation on beat one. The minor third A to F-sharp, is also used compared to the half-step triplet of the original.

In the return of part B the theme is played by the trumpet.

Example 166. 4th movement, Jazz-Suite, Op. 28, measures 124-135.

The opening six measures are nearly a duplicate of the original. Only two changes have been made. The anacrusis has been made into a dotted note rhythmic pattern rather than a triplet. The sustained tone is now six beats instead of eight. These first six measures take in the opening two parts of the original theme. From this point, measure 130, the theme goes into new material. The anacrusis found in measure 130 is as the original but transposed one-half step higher. A dotted rhythmic pattern is again used in place of the triplet. This anacrusis along with the repeated notes in measure 131 and the sharp accented notes in measure 132 can be interpreted as a variation of the x motive. It is repeated at a lower pitch level in measures 133-135.

This addition to the theme of the x motive is a further development of the x motive which is the basis for part C. In this part C the x motive is heard three times.

Example 167. 4th movement, Jazz-Suite, Op. 28, measures 102-105, 106-108 and 110-112.

The image shows three staves of handwritten musical notation for trumpet parts. Each staff is labeled 'T.p.' on the left. The first staff is for measures 102-105, the second for 106-108, and the third for 110-112. In each staff, a specific measure is circled and labeled with its number (102, 106, 110). Above these circled measures, a bracket spans several notes, with an 'x' written above the bracket, indicating the 'x' motive. Dynamic markings include 'f' (forte), 'ff' (fortissimo), and 'mf' (mezzo-forte). In measure 110, there is a triplet of eighth notes marked with a '3' above them.

These three statements of the x motive are in quick succession and stand out in the movement. They are played forte by the trumpets with major chords. At the same time the movement is thinly orchestrated. When the motives are played the other instruments which are playing do so at a piano or pianissimo level.

The coda momentarily changes the steady pulsation which the movement has conveyed through all parts.

Example 168. 4th movement, Jazz-Suite, Op. 28, measures 248-252.

The image shows a single staff of handwritten musical notation. At the top, it is marked 'Allegro vivace'. The first measure is circled and labeled '248' with 'pp' (pianissimo) written below it. The notation consists of a series of eighth and sixteenth notes with stems pointing down, creating a rhythmic pattern.

The strings begin an ascending chromatic scale passage which extends upward for three octaves. Although the steady pulsation has stopped, a new syncopation begins caused by the tied eighth note on the last half of the second beat.

This chromatic passage becomes embellished through the use of nonchromatic tones as the piece comes to an end.

Example 169. 4th movement, Jazz-Suite, Op. 28, measures 254-261.

The x motive which played such a prominent part in the middle of the movement is heard one more time. It is played double forte by the horns with accents on each note.

Summary

The Jazz-Suite can be seen as Gruenberg's outstanding work in his jazz idiom. He developed his ideas of jazz utilizing motive and theme variation technique into a large orchestral composition. Unfortunately the basis for the work became its outstanding weakness. The "Foxtrot," "Boston Waltz," "Slow Drag" and "Onestep" were dances which enjoyed a

relatively brief popularity in dance history. The Jazz-Suite's decline of performances can be attributed to some extent to the gradual disappearance of these dances. Unlike much of the dance music of earlier periods these dances projected obvious style characteristics which did not maintain sufficient interest after repeated performances.

CHAPTER IX

EMPEROR JONES, OP. 36

Emperor Jones stands out as Gruenberg's most successful work.

The premiere took place on 7 January 1933 with Laurence Tibbett in the title role and Tullio Serafin as conductor. Other members of the cast were Marek Windheim as Smithers, Pearl Besunder as the Old Woman and Hensley Winfield as the Congo Witch-Doctor. In his appraisal of the opera Gilbert Chase wrote:

Critics may question the extent to which the music enhances the intrinsic dramatic power of the play, and the degree of merit that the score possesses as music. But the significance of Emperor Jones is that here at last an American opera appeared that was both musical and dramatic.¹

The opera was performed eight times by the Metropolitan Opera Company in the 1932-33 season and three times the following year. Most importantly it brought Gruenberg into national prominence and the consensus of opinion was that the opera was the most epoch-making of all attempts at an American opera up to this time.²

In adapting Eugene O'Neill's play into an operatic work Gruenberg was confronted with a very difficult problem. Foremost was the task of converting an already popular and powerful play into a medium which

¹Gilbert Chase, America's Music (New York: McGraw-Hill Book Company, Inc., 1955), p. 636.

²Gustave Kobbe (ed.), The Complete Opera Book (New York: G. P. Putnam's Sons, 1950), p. 879.

could easily detract from its dramatic impact. The significance of the Emperor Jones as a play cannot be overstated. It was O'Neill's earliest important success. First performed in 1920 it had a continuous run of 204 performances.³ Charles Gilpin played the title role which marked the first major success of a black actor on the American stage.⁴ The play was unique among O'Neill's works because it lacked the autobiographical background found in his other works. Created from folk tale it recalls O'Neill's brief experiences in the jungles of Honduras.

The story is that of an ex-Pullman porter who makes himself emperor of a West Indian island by combining an appeal to superstition with the white man's cunning. Jones cynically exploits the natives or bush-niggers as he calls them until they rebel and he is forced to flee. Making his escape into the jungle Jones loses his way, panics, and returns in a circle to where he began and is shot by his rebelling subjects. The play is a tense, fast-moving drama and requires only one act containing eight scenes. Most important in this work is O'Neill's expressionistic treatment of the torment which Jones undergoes when he escapes into the jungle. Five scenes of the play occur "In the Forest Night." These scenes combine the reality of the actual jungle with the confused fantasy of Jones' mind. The subjective transformation of objective reality which Jones' psyche experiences provides an intense drama in which fear gradually overtakes and destroys Jones. The only

³Frederic I. Carpenter, Eugene O'Neill (New York: Twayne Publishers, Inc., 1964), p. 89.

⁴Ibid., p. 90.

other characters of importance besides Jones are: Henry Smithers, a Cockney trader; An Old Native Woman; and Lem, A Native Chief.

A synopsis of the play is:

The first scene, taking place in the palace during mid-afternoon, serves as an exposition of the circumstances of Jones's escape from an American chain gang, his flight to the West Indies, and his subsequent rise to power. Jones's attempt to flee the rebellious natives, presented in scenes two through seven, leads progressively deeper into the forest and deeper into the night. Throughout these six scenes, his mounting fear is intensified by the beat of the natives' tom-tom, which grows increasingly louder and quicker, while his gradual disrobing, which he feels will facilitate his flight through the forest, indicates his regression to a primitive state. In these scenes, Jones is confronted with a series of pantomimic visions induced by his growing fear. These visions are projections from the increasingly deeper levels of his mind, from his immediate, conscious awareness (scene two: "the formless fears"), through the experiences of his personal past (scenes three and four: the murder he had committed and his imprisonment), to his racial or collective unconscious (scenes five and six: the slave auction and the slave ship), and finally culminating in a primitive rite of human sacrifice (scene seven). In the eighth scene, which, like the first scene, serves an expository function, the play concludes with a return to daylight on the edge of the forest, as Jones's corpse is brought in by the natives.⁵

The drama is further intensified through the use of sound effects.

In the stage direction for scene one the following is suggested:

From the distant hills comes the faint, steady thump of a tom-tom, low and vibrating. It starts at a rate exactly corresponding to normal pulse beat - 72 to the minute - and continues at a gradually accelerating rate from this point uninterrupted to the very end of the play.⁶

The drum may be interpreted as an inner fate and in many respects can be felt as Jones' own heartbeat. The drum beat acts as a unifying

⁵Horst Frenz, Eugene O'Neill (New York: Frederick Ungar Publishing Co., 1971), pp. 31-32.

⁶Eugene O'Neill, Selected Plays of Eugene O'Neill (New York: Random House, Inc., 1954), p. 14.

element in the play and provides a continual pulse in the movement towards the climax of the play which is Jones' death.

In comparing the original play with the operatic libretto one finds that Gruenberg's adaptation follows the play with only a few alterations. For the most part Gruenberg uses O'Neill's text verbatim with the most frequent changes being either omission of dialogue or repetition for emphasis. For example in the first scene of the play Smithers speaks the following: "Easy! None o'that, me birdie. You can't wiggle out, now I got me' ooks on yer." In the opera he sings, "Easy! None o'that, me birdie. You can't wiggle out, now." Gruenberg omits the rest of the text. Another example is the opening statement of the old woman in the first scene. In the play she speaks, "No tell him! No tell him, Mister!" In the opera Gruenberg emphasizes her statement through repetition by having her sing, "No tell him! No tell him, Mister! No tell him!" Thus throughout the opera Gruenberg follows the play's text with occasional omissions or cuts and frequently repeats lines for emphasis.

Three important changes are made by Gruenberg. They are: (1) the use of a chorus which acts as a commentator on the events that are taking place (text written by Gruenberg), (2) the insertion of the spiritual, "It's Me, O, Lord," and (3) the manner in which Jones dies.

Most important of these changes was Gruenberg's treatment of Jones' death. In the play this takes place in the last scene which Gruenberg omits. The stage is set for his last scene through the disintegration of Jones which reaches a climax in scene seven. This scene ends with Jones firing his last bullet at the green eyes of a crocodile

and then falls to the ground in fright. With his bullets gone and helpless, he is left to the mercy of his captors. As scene seven ends, O'Neill gives these directions, "Jones lies with his face to the ground, his arms outstretched, whimpering with fear as the throb of the tom-tom fills the silence about him with a somber pulsation, a baffled but revengeful power."⁷

As this action is taking place the last scene begins where Smithers and Lem are discussing Jones' escape. Lem reveals that they have made silver bullets to kill Jones because Jones has "got strong charm." In the distance shots are heard and the play closes with the natives bringing back Jones' body.

In the opera Gruenberg combines scenes six and seven and has Jones kill himself with his last bullet. Unlike O'Neill's ending, Gruenberg has Jones overcoming his fear and determined to deprive the natives of catching him alive. In Gruenberg's mind a man obsessed by fear finally overcomes it and is able to control the events around him through his own actions. In Jones' case it was to deprive his enemies the satisfaction of killing him. This was much different from O'Neill's ending in which Jones is last seen "whimpering with fear." With this change Gruenberg omits the final scene which is the conversation between Smithers and Lem.

Gruenberg's change of Jones' death brought forth a mixed reaction but was accepted by many critics as an important element which contributed to the opera's dramatic success:

⁷Ibid., p. 32.

I must praise Mr. Gruenberg for his modifications of O'Neill's play. In these he has shown surprisingly a sense of the theatre...The changed ending, having Jones kill himself with the silver bullet, instead of being killed by the soldiers as in the original play, is excellent.⁸

In the writer's opinion, an examination of the opera and play shows that Gruenberg's ending provides a stunning climax to the previous events whereas O'Neill's ending is anticlimactic.

The addition of the chorus was seen to be threefold by Olin Downes in that it played the protagonist, commentator and prophet of fate:

The chorus is an entirely new element, musically and dramatically, added to O'Neill's plot by Gruenberg...It is the voice of the tribesmen, whom Jones, the ex-Pullman porter, has deceived and plundered, swearing vengeance upon him...Then the chorus, looming more and more prominently upon the scene, describe the development of the drama, in which at last the chorus itself takes active part. At the end it is the embodiment of the forces which, by their workings reduce the erstwhile porter, alias Emperor, in modern garb, to a terrified savage in a loin-cloth, chosen for the sacrifice.⁹

The chorus was placed in the orchestra pit and was hidden from view.

The effect of these two changes was to strengthen and unify the drama:

The practical agents of Jones' doom, who shoot him down in O'Neill's last act, become in the opera an agency more symbolic, and even, in essence, more Greek...As the opera proceeds, at certain special moments the chorus reiterates threats and prophecies, with the effect of an immense crescendo...¹⁰

⁸A. Walter Kramer, "Emperor Jones in Opera Guise, Has World Premiere," Musical America, 53 (10 January 1933), p. 5.

⁹The New York Times, 1 January 1933, Sec. 9, p. 6.

¹⁰Ibid., 2 October 1932, Sec. 9, p. 6.

The third change is less important than the other two in regards to unifying the overall dramatic effect of the entire opera. However, the insertion of the spiritual "It's Me, O, Lord" provides the only lyrical element in the opera. It is the only music which bears any resemblance to a traditional aria. It is found in scene five where Jones confesses himself a "po sinner" and cries out through the spiritual for the Lord to answer his prayers and save his soul. The effect of the spiritual in the premiere was overpowering and to many the climax of the performance:

....his fine clothes gone except his shredded trousers, he flung himself on his knees and sang "It's a-me, it's a-me, O Lawd, standin in de need of prayer." This inserted spiritual, the only conventionally melodic bit that Composer Gruenberg used, Tibbett sang with sweat gleaming all over his brown body. Down people's spines it sent shivers that they did not get later on, even when the drums reached their greatest crescendo and the chorus, shouting and wailing in conflicting keys and rhythms, closed in on him....¹¹

The opera has four main parts:

<u>Part</u>	<u>Length</u>
Prologue	101 measures
Act I	522 measures
Interlude	63 measures
Act II	1211 measures

The work can be divided into sections by observing Gruenberg's frequent tempo indications and the thematic material which unifies a given section. In most instances the thematic material will consist of a

¹¹Time, 16 January 1933, p. 20.

repeated motive which will be in the orchestral part. One possible breakdown of these sections with a brief description of the action which is taking place is given in the following outline of the opera.

DRAMATIC ELEMENTS IN RELATION TO THE
MUSICAL SECTIONS

Prologue

<u>Section</u>	<u>Measures</u>	<u>Description</u>
1	1-66	Orchestral Introduction
2	67-101	Entrance of chorus singing "Enuff!, Enuff!, He mus' die!"
Act I		
1	102-116	Orchestral introduction to the opening of Act I
2	117-194	Smithers confronts an Old Woman who tells him that Jones is asleep and his subjects have run into the hills.
3	195-238	The Old Woman flees and Jones makes his en- trance. He complains of Smithers' whistling. Smithers gloatingly reveals to Jones that his palace guard has fled.
4	239-266	Jones tells Smithers the real reason he became Emperor. It was for the money or "de long green."
5	267-378	Smithers attributes Jones' success to luck and Jones quickly denies this. He feels his own cunning in outsmarting these "bush-niggers" has brought him success.
6	379-417	Jones reveals how he plans to escape after he steals enough money.
7	418-443	In order to intimidate Smithers, Jones tells how he may have killed several people in the states.
8	444-501	Smithers to prove his friendship tells Jones the bad news of his subjects departure into the hills. Jones decides to prepare his escape.
9	502-546	Jones resigns his position and tells Smithers his escape will be "as easy as rollin off a log."

<u>Section</u>	<u>Measures</u>	<u>Description</u>
10	547-619	The tom-toms begin from the distant hills. Jones and Smithers carry on a conversation in sprechstimme. Smithers tells Jones the natives have begun the ceremony to come after him. Jones laughs and prepares to leave whistling "Old Folks at Home."
11	620-652	Chorus sings a sustained 'Ah.' Orchestra makes a restatement of the introduction to Act I.
Interlude		
1	1-12	Continuous beat of the tom-tom. This continues to the end of the opera with only occasional interruptions.
2	13-63	Chorus sings "Dis man mus die."
Act II		
1	64-143	Jones enters whistling "Old Folks at Home." He begins overturning rocks but is unable to find the food that he hid earlier.
2	144-217	Nightfall is coming and Jones hears sounds around him. Formless creatures laugh at his futile efforts in search of food. Jones fires his first shot at them.
3	218-231	Chorus sings "He's 'fraid alreddy."
4	232-282	Alone once again, Jones reassures himself that he has nothing to fear.
5	283-448	Jones has his first hallucination. The figure of Jeff who he killed in a crap game appears. Jones fires his second shot.
6	449-461	Orchestra plays the introduction to Act I.
7	462-471	Chorus sings "Hunger's gotten im."
8	472-592	Jones struggles along the stage and tears off his coat. He is running to escape the beat of the tom-tom. Now it is even closer and as he rests he has another hallucination.
9	593-665	Jones sees a prison scene. A white guard is tormenting him and in his anger Jones fires his third shot.
10	666-696	Chorus sings "Nigger!, Nigger!, We'll git you yet!"
11	697-786	Jones runs wildly on the stage. In his desperation he asks the Lord to forgive his sins and sings "It's Me, O Lord."
12	787-937	Jones rests after running. A crowd of white folks are seen bidding on slaves at an auction. Jones is summoned by the auctioneer. As he is being bid upon Jones bursts out that he is a 'free nigger' and fires two shots at the auctioneer and the planter who bought him.

<u>Section</u>	<u>Measure</u>	<u>Description</u>
13	938-960	Chorus sings "Five Bullets Gone."
14	961-1020	Jones is now stumbling and crawling. Only the silver bullet is left but now he must rest.
15	1021-1049	Chorus sings glissandi on 'Ah.' Their figures are revealed to Jones and they sway back and forth. Jones falls to the ground and tries to cover his face.
16	1050-1097	Jones begins running wildly. He is incoherent and again asks the Lord for help.
17	1098-1155	A witch-doctor appears doing a dance and the tom-toms become louder and louder. Jones becomes hysterical.
18	1156-1256	Chorus enters while the dance is proceeding and sings 'Ah.' Music becomes rapid and louder. As the witch-doctor summons the soliders, Jones senses what is to happen. Before they get to him he speaks, "De silver bullet. You won't git me, I'se Emperor yit!" He then raises the pistol to his head and shoots himself with the silver bullet.
19	1257-1273	War-Dance closes the opera while the chorus chants on 'Ah.' Smithers reappears and speaks, "Dead as a 'erring. Well God blimey, yer died in a grand style any'ow."

The Prologue

The Prologue sets the mood for the entire opera. This is done through the opening theme stated by the orchestra and the first appearance of the chorus. The opening theme gives the impression of a fanfare and provides motivial material which is used throughout the opera. The chorus states the case against Jones and prophesizes his death. As the opera unfolds the chorus becomes Jones' greatest tormentor.

An examination of the opening theme shows important motivial possibilities (Example 170). Most obvious is the five perfect fourth skips which are found on the first three beats. This interval is utilized throughout the opera. Two other motives, the sixteenth note anacrusis and the theme as it is found after the anacrusis, are frequently used.

Example 170. Prologue, Emperor Jones, Op. 36, measures 1-3.

Handwritten musical notation for Example 170, measures 1-3. The notation is for Winds in 2/4 time, marked "Vivo e Ferace". It features a melodic line with a trill in the second measure and a dynamic marking of "ff" with a circled "1" below it.

These motives are found several times in the Prologue after their initial appearance in the theme.

Example 171. Prologue, Emperor Jones, Op. 36, measures 21-24.

Handwritten musical notation for Example 171, measures 21-24. The notation is for Winds in 2/4 time, marked "ff". It shows a melodic line with a circled "21" below it, indicating the start of the motif.

In measures 20-24 the anacrusis from the theme is developed into an ostinato. Above it the perfect fourth interval with rhythmic alterations is heard. In measures 52-56 the anacrusis is again used as an ostinato with the perfect fourth altered to an augmented and diminished fourth.

Example 172. Prologue, Emperor Jones, Op. 36, measures 52-53.

The third measure of the theme is syncopated and repeated with the sixteenth note movement. The instrumental portion of the Prologue closes with a restatement of the original theme without the anacrusis and transposed into C.

Example 173. Prologue, Emperor Jones, Op. 36, measures 57-60.

The chorus concludes the second half of the Prologue. In this part the chorus states the case against Jones and prophesizes his death.

The text reads:

Enuff! Enuff! He mus' die! He mus, he mus!
 Dis stranger! Dis slavedriver! De Emperor!
 He steal our money. He steal our women.
 He makes us bump our heads on de ground to
 him lik' a God! Huh!

But ain't he a God? No bullet can kill him!
 Only a silver bullet can kill him
 A silver bullet! A silver bullet! How we
 gonna git a silver bullet?

We mus make a silver bullet! We mus make a
 silver bullet! We mus, we mus!
 For odderwise he can't die!
 For he mus' die if we are to live.
 Enuff! Enuff!

The first half of the chorus is in unison.

Example 174. Prologue, Emperor Jones, Op. 36, measures 67-70.

Allegro moderato e marcato

ff E-nuff
 E-nuff He mus, he mus b! R!

Low Strings

(67)

The chorus does not sing a lyrical melody but chants the words on pitches which involve wide skips. Most used intervals are the perfect fourth, fifth and octave. The orchestra accompanies the chorus with an ostinato figure based on the fourth.

The last half of the chorus part continues in unison interspersed with short passages of harmony (Example 175). The harmony consists of perfect fifths superimposed on each other. The dissonance that results produces an unrest in the chorus symbolizing their desire to make a silver bullet.

Example 175. Prologue, Emperor Jones, Op. 36, measures 90-91.

we mus' make a sil-ven bullet! we mus' make a sil-ven bullet! we mus' make a sil-ven bullet! we mus' make a sil-ven bullet!

we mus' make a sil-ven bullet! we mus' make a sil-ven bullet!

we mus' make a sil-ven bullet! we mus' make a sil-ven bullet!

we mus' make a sil-ven bullet! we mus' make a sil-ven bullet!

Low strings

The Prologue closes with the chorus chanting on C the words, "For he mus die if we are to live. Enuff! Enuff!" Thus before Act I begins the audience has been made aware of Jones' character and the attitude of his subjects towards him.

Act I

Act I opens in the audience chamber in the palace of the Emperor. The time is late afternoon. Gruenberg's directions are that the chorus should be either invisibly stationed below in the orchestra pit or set up motionless as part of the scenery on both sides of the stage. Three tom-toms are to be placed behind the stage with one in the middle and the other two at the opposite ends.

The orchestra begins the act with a brief introduction (Example 176). The passage is an ascending unison part based upon diminished and major triads. The passage ends with a triple fortissimo polychord, C minor and D major. This part is restated at the end of Act I and as the introduction to Scene 3 of Act II.

Example 176. Act I, Emperor Jones, Op. 36, measures 102-109.

Vivo e cresc.

Full Orchestra

ppp

fff

Immediately after this introduction the low woodwinds begin a fragmented melody broken up by rests and dotted rhythms.

Example 177. Act I, Emperor Jones, Op. 36, measures 117-119.

Listesso tempo

Piano

ppp

f

C

Outlined on the strong beats are C major and F minor triads. This melody is developed for ten measures and then Smithers and the Old Woman begin their conversation (Example 178). The syncopated melody continues to support the voices. This counterpoint between the orchestra and the recitative style of the voices is indicative of the treatment the text is given throughout the opera.

Example 178. Act I, Emperor Jones, Op. 36, measures 127-130.

Smithers
Cl. Easy none o' that, me bir-die (127) You can't wriggle out now.

Woman
Vla. No tell him, No tell him, Mister No tell him!

A close examination of the voice parts shows four patterns of text recitation. The first is pitch repetition and interval skips, usually a sixth or larger with the octave being the most common.

Example 179. Act I, Emperor Jones, Op. 36, measures 199-200, 225-226, 351-353 and 525-526.

Smithers
(199) It was me who whistled to yer I got news for you

Jones
(225) You heah me! I'se Boss heah now, is you fer-get-tin

Jones
(351) keep yo' hands where dey be- long

Jones
(525) Common bush niggers and after dat I got de silver bullet

The second common pattern used in the text setting utilizes the tritone.

Example 180. Act I, Emperor Jones, Op. 36, measures 181-185 and 433-444.

Smithers Woman

(181) E's still 'ere al-night ain't e? Yes. Him sleep

Smithers

E's bound to find out as soon as 'e wakes up

Jones

(433) Maybe I does all dat and maybe I don't

The frequent use of such a distinctive interval mitigates the implications of text-painting. However, the interval is frequently used with words which portray unrest or anxiety.

Declamation of the text on an ascending chromatic passage is the third pattern (Example 181). The chromatic passages are always ascending and frequently utilize several measures. This example is the longest such passage in the opera encompassing 11 measures and 15 pitches. Repetition of the chromatic tones and rhythmic variations are common to the chromatic ascent. Most often the ascending chromatic passage is of a shorter length and span (Example 182).

Example 181. Act I, Emperor Jones, Op. 36, measures 419-430.

Jones

(419) maybe I does kill one white man back dere. Maybe I does

(421) And maybe I kills another right here if he don't look out.

(423) Maybe I goes to jail dere for get-tin in an argument wid

razors oveh a coop game. Maybe I gits twenty yems when dat

(425)

(427) Coloured man die. Maybe I gits in nother argument wid de good kot-wes

(428) overseen on-veh us when we we're harkin de word. Maybe he hits me wid a whip

Example 182. Act I, Emperor Jones, Op. 36, measures 163-165 and 407-408.

Smithers

(163) well, I know bloody well wot's in the air

Jones

(407) You sinit 'sim-u-a-tin' die - a li-on.

Repetition of the chromatic tones and rhythmic variation following the text are common to the chromatic ascent.

Last and less frequently found in the voice declamation is the outlining of implied chords.

Example 183. Act I, Emperor Jones, measures 201-205.

Handwritten musical score for three staves. The first staff is for Jones, with lyrics "Oh, it's you, Mister Smithers". The second staff is for Smithers, with lyrics "What news you got to tell me?". The third staff is for Smithers, with lyrics "Don't yer notice nothing funny to dey?". The notation includes notes, rests, and dynamic markings like "p".

In this first exchange between Jones and Smithers an A minor, C-sharp half-diminished seventh and E-flat dominant seventh are found.

What breaks up this seemingly monotonous dialogue are sections which are thematically united through repetition of distinct motives and the interpolation of music which is adapted by Gruenberg from outside sources. In most sections the recitative-like voice parts are supported by sequential treatment of a motive (Example 184). This example is taken from section 5. There is a static quality to the orchestral support in this section.

Example 184. Act I, Emperor Jones, Op. 36, measures 263 and 333.

Strings

The image shows two staves of handwritten musical notation for strings. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time. The music consists of rhythmic patterns with eighth and sixteenth notes. The measure number 263 is circled below the first staff, and 333 is circled below the second staff.

In Act I thematic unity is found between sections 4 and 9. Located in the middle and near the end of this act these sections are characterized by strong, rhythmic motives. These jazz-like motives are in sharp contrast to the orchestral support of the voices in the other sections.

On close examination one finds that section 4 can be likened to a miniature rondo form:

<u>Form</u>	<u>Measures</u>
A	239-243
B	244-247
A'	248-252
B'	253-256
A''	257-261
Coda	262-267

The term miniature might be considered an overstatement as no part numbers more than 5 measures. However, the use of theme, contrast and return is found in this small section. In the opera it is the only section which reveals such a structure.

The form is determined by the motives as played by the orchestra in support of the soloists, Jones and Smithers. Part A is identified by a motive first heard played by the trumpet.

Example 185. Act I, Emperor Jones, Op. 36, measure 239.



The dotted rhythm and syncopation on the descending fourth given the motive its shape. Each appearance of part A is begun with the motive.

Example 186. Act I, Emperor Jones, Op. 36, measures 248 and 257.

In measures 248-249 the eighth note anacrusis is reduced from two notes to one note and the descending fourth interval is on the fourth beat rather than the second beat. In measure 247 only the descending fourth is found. This time the interval is played in sixteenth notes rather than eighth notes.

Part B contrasts with part A in that the interest is primarily rhythmic rather than melodic (Example 187). In measures 244-247 part B begins with a motive similar to that of part A and then goes into a fragmented melody broken up by rests. In part B measures 253-256 only the eighth note groupings and rests are used. The concluding three notes of part B provide strong cadence points (Example 188).

Example 187. Act I, Emperor Jones, Op. 36, measures 244-246 and 253-256.

Flute and Oboe

244

Strings

Trumpets

253

Strings

Example 188. Act I, Emperor Jones, Op. 36, measures 247 and 256.

Trumpets & Trombones

247

Strings

256

Such cadences are rare in the opera.

The coda brings this section to a conclusion through the introduction of a new theme.

Example 189. Act I, Emperor Jones, Op. 36, measures 264-265.



Played by the oboe the coda does not come to a definite conclusion but continues as connecting link to the next section.

A comparison of the voices with the instrumental part shows the voice parts to act like a conversational obligato over the motives which have just been discussed. In the section Jones reveals to Smithers his true intentions as Emperor and how he plans to steal his subject's money. The counterpoint which results between voice and orchestra can be seen at the beginning of part A.

Example 190. Act I, Emperor Jones, Op. 36, measures 239-240, 248-249 and 257-258.

Smithers

Trumpet

239

And I bet yer got yer pile of money 'id safe place

Jones

248

249

Sho' de glory part of it

Violin

Example 190 (continued).

Smithers

Blincy You've squeezed them dry

257

10

The unusual feature of this section is that the voices outline triads. Elsewhere such triads are found occasionally, however, in this brief section they occur continuously. The importance of E as the tonic is found in its being used as a major triad five times in the vocal line.

One motive found in section 4 is brought back later in section 9.

Example 191. Act I, Emperor Jones, Op. 36, measures 244 and 508.

Flutes and Oboe

244

Strings Piano

508

In section 4 the motive appeared once but in section 9 it is found five times. Two of the appearances are variants of the original.

Example 192. Act I, Emperor Jones, Op. 36, measures 536-537 and 543.

The image shows two staves of musical notation. The top staff is labeled 'Bassoon' and contains a melodic line with a circled measure number '536'. The bottom staff is labeled 'Violins' and contains a melodic line with a circled measure number '543'.

Measures 536-537 show a change from a major third to a minor third in notes six and seven of the motive. Measure 543 has a major second between notes three, four and five rather than a minor second. Like section 4 this section utilizes jazz-like rhythms through the dotted note motive. The result similar to that of section 4 provides contrast from the dramatic *sprechgesang* style.

Section 10 brings the first act to a close. The tom-toms begin playing from the distant hills. This effect is achieved by playing the drums behind the stage. Jones and Smithers discuss the situation in a conversation done in *sprechstimme*.

Example 193. Act I, Emperor Jones, Op. 36, measures 551-552.

The image shows a musical score for two characters, Jones and Smithers, and a Low Strings section. Jones's part is on the left with the lyrics "What dat drum beatin' fo?". Smithers's part is on the right with the lyrics "For you. That means the ceremony has started". The Low Strings part is at the bottom with a circled measure number '551'.

The sprechstimme continues for 24 measures. Jones then tells Smithers goodby and with great confidence departs from the palace whistling "Old Folks at Home."

Example 194. Act I, Emperor Jones, Op. 36, measures 601-603.



As the whistling dies off in the distance the tom-toms continue to the end of the section. Immediately a restatement of the introduction to Act I begins and the curtain comes down.

Interlude

The Interlude like the Prologue before Act I is played before the curtain to Act II. The Interlude is shorter than the Prologue with 63 measures compared to 101 measures. As with the Prologue the Interlude sets the mood for what is to come. The tom-tom which was heard towards the end of the first act begins its eerie, unceasing beat with the quiet accompaniment of other percussion and intermittent chords played by the rest of the orchestra (Example 195). This continues for 16 measures at which time the orchestra plays a fortissimo series of chords which lead into the entrance of the chorus (Example 196). Examination of this series shows the juxtaposition of major and minor chords at the interval of a third or second. The result is one of the most dissonant effects in the opera.

Example 195. Interlude, Emperor Jones, Op. 36, measures 1-3.

L'istesso tempo

①
Senza cresc.

Tom-Tom
Timpanti *P*

Example 196. Interlude, Emperor Jones, Op. 36, measures 13-15.

Moderato marcato e feroce

Full
Orchestra

f *ffz* ⑭

An important thematic relationship exists between the Interlude and Prologue in the chorus parts. A comparison of the text shows similarities in both parts:

Prologue

Enuff! Enuff!
He mus' die! He mus', he mus'
Dis stranger, Dis slave-driver!
De Emperor

Interlude

Dis man mus' die,
Dis man mus' die,
Dis man mus' die,
He squeeze us dry.
And take all we got.

In the setting of the text a change has been made between the Interlude and the Prologue. This change is that the order of unison and chordal passages has been reversed. The resultant form is:

Prologue

A Unison (15 measures)
 B Chordal (15 measures)
 A Unison (5 measures)

Interlude

A Chordal (17 measures)
 B Unison (14 measures)
 A Chordal (6 measures)
 Coda Unison (6 measures)

The length of the choral parts is nearly the same except the Interlude has additional music and text which could be likened to coda. In this coda section the chorus announces for the first time how Jones will die:

We'll kill him wid a silver bullet
 When we git 'im right.

As in the Prologue the chordal parts of the Interlude begin with an augmented fourth.

Example 197. Prologue, Emperor Jones, Op. 36, measures 85-86.

Example 198. Interlude, Emperor Jones, Op. 36, measures 22-24.

Handwritten musical score for Example 198, measures 22-24. The score is in 3/2 time and features a unison vocal line and a piano accompaniment. The vocal line starts with a circled measure number '22' and the lyrics 'Dis man mus' die. He'. The piano accompaniment features a descending perfect fourth skip in the bass line.

The unison passage ending the Interlude is sung over the orchestra's sustained pedal tones of D-flat and F-sharp.

Example 199. Interlude, Emperor Jones, Op. 36, measures 55-59.

Handwritten musical score for Example 199, measures 55-59. The score is in 3/2 time and features a vocal line and a piano accompaniment. The vocal line starts with a circled measure number '55' and the lyrics 'we'll kill him wid a silver bullet when we git im tight.'. The piano accompaniment features a descending perfect fourth skip in the bass line.

The pedal tones and the descending perfect fourth skips which move chromatically create unrest and dissonance. The second act begins immediately.

Act II

Act II begins with the distant sound of tom-toms. This beat continues throughout the rest of the opera growing louder and louder with only occasional breaks. Unlike O'Neill's play which has a

continuous tom-tom beat, Gruenberg ceases this steady pulse at various intervals. This happens several times with no obvious pattern but becomes necessary for musical reasons. These are when the orchestra and chorus parts are of such strength that the tom-toms would be impossible to hear and when Jones' singing requires freedom in expression as in singing the spiritual that a continuous beat would interfere.

The second act consists of five quickly changing scenes. These scenes delineate the gradual disintegration of Jones. Jones' condition becomes one of increasing despair. Two climaxes are found in the act, one musical and the other dramatic. The first is the insertion of the spiritual and the second is Jones' final moment when he exclaims defiance at his would-be captors and shoots himself with his last silver bullet.

The musical climax is in scene 4, section 12 and divides into three parts:

<u>Part</u>	<u>Measures</u>	<u>Description</u>
1	697-721	orchestral introduction
2	722-749	Jones starts repenting and asks the Lord to hear his prayer
3	750-771	Jones sings "It's Me O Lord"

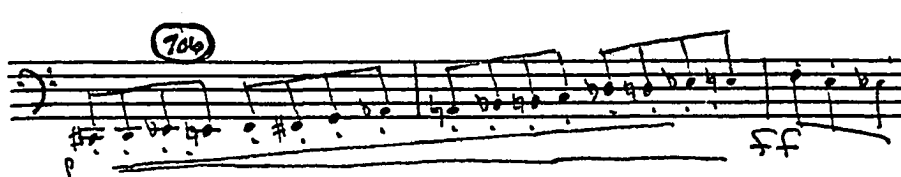
The orchestral introduction begins softly with an ostinato-like pattern created with continuous eighth notes.

Example 200. Act II, Emperor Jones, Op. 36, measures 697-699.



This continues for sixteen measures reaching a climax in measures 706-708.

Example 201. Act II, Emperor Jones, Op. 36, measures 706-708.



The ostinato pattern is broken by an ascending chromatic scale line which make a crescendo to a double forte.

In the second part Jones begins to repent to the Lord. Jones' pleading consumes twenty-six measures and O'Neill's words at this point in the play provide a vivid picture of Jones torment:

Lawd, I done wrong! And down heah
whar dese fool bush niggers raises
me up to the seat o' de mighty, I
steals all I could grab. Lawd, I
done wrong! I knows it! I'se sorry!
Forgive me, Lawd! Forgive dis po'
sinner!

An ostinato, syncopated figure of a descending fifth supports Jones' plea for the opening six measures.

Example 202. Act II, Emperor Jones, Op. 36, measures 722-724.

Gruenberg's setting is effective in that he resorts to Jones chanting on a low pitch and gradually ascends to higher pitches with increased volume.

Example 203. Act II, Emperor Jones, Op. 36, measures 743-744.

And down look - when dese fool bush niggers riss me up to the seat of de mighty,

The only accompaniment to the words in this example is the steady beat of the tom-tom. The second part ends with the orchestra playing a series of chords which ascend chromatically into the third part.

The spiritual immediately begins and provides an unexpected and successful stroke to the opera. This moment of weakness in Jones' character is magnified by the spiritual which brings the audience in sympathy with his plight (Example 204). Gruenberg makes some changes from the traditional version. Most effective is the octave register change to the lower octave which begins in measure 762. Jones starts the spiritual triple forte and closes softly and meekly, triple piano.

Example 204. Act II, Emperor Jones, Op. 36, measures 755-765.

It's a-me — It's a-me Oh, Lord standin in de hood of pray-er.

It's a me It's a me Oh Lord standin in de hood of

pray-er It's not my brother It's a-me Oh Lord

Standin in de hood of pray-er It's not my sister, It's a-me Oh, Lord

Standin in de hood of pray-er

Example 205. "It's Me O Lord" (traditional version)¹²

Fine

D.C.

¹²American Negro Songs and Spirituals, John W. Work, ed. (New York: Bonanza Books, 1940), p. 70.

In the second act the chorus is the only voice heard besides Jones and it assumes a much more important role than it did in the first act. In that act it was used only in singing the syllable 'Ah' which brought the act to a close. In the Prologue and Interlude the chorus demanded the death of Jones. In this act the chorus's role changes to that of commenting on the progress towards this goal and to antagonize Jones. An examination of the opening lines of text for each entrance of the chorus shows Jones' gradual deteriorating situation:

Opening lines of chorus

Scene 2	He's fraid alreddy
Scene 3	Hunger's gitten 'im
Scene 4	Whar's de silver bullet?
Scene 5	Five bullets gone?

The chorus part is the most important unifying factor in the opera. In the second act each return of the chorus acts to link the scenes. In scene 2 the chorus enters through imitation at the interval of a diminished tenth.

Example 206. Act II, Emperor Jones, Op. 36, measures 223-224.

Handwritten musical score for measures 223-224 of Act II of *Emperor Jones*. The score is written on three staves: vocal line, bass line, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 223 shows the vocal line starting with "He's" and the piano accompaniment with a circled "223". Measure 224 continues with "fraid al-reddy" and "An he's got one bullet less". Dynamics include "f" and "sf".

In scene 3 the chorus enters softly singing "Hungers gitten 'im" in the low register and rises in a crescendo screaming the words, "Look! Majesty? Huh! Low-down nigger!"

Example 207. Act II, Emperor Jones, Op. 36, measures 462-463.

In scene 4 the chorus enters softly in the first part of this section and reveals that the silver bullet is being made. This information is more for the audience than for Jones.

Example 208. Act II, Emperor Jones, Op. 36, measures 666-667.

Mildly dissonant triads with an added second are used for this purpose. The last half of this section has the chorus once again shouting and tormenting Jones.

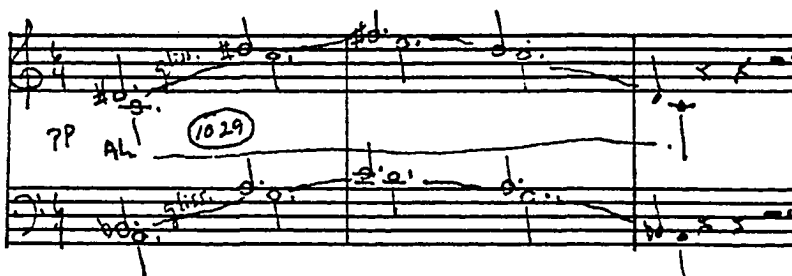
Example 209. Act II, Emperor Jones, Op. 36, measures 682-687.

Scene 5 begins with imitation which results in a sustained chord.

Example 210. Act II, Emperor Jones, Op. 36, measures 939-940.

The dissonance of a major second is found in the inner voices. Gruenberg achieves his greatest dissonance in the chorus part which precedes the section where Jones kills himself.

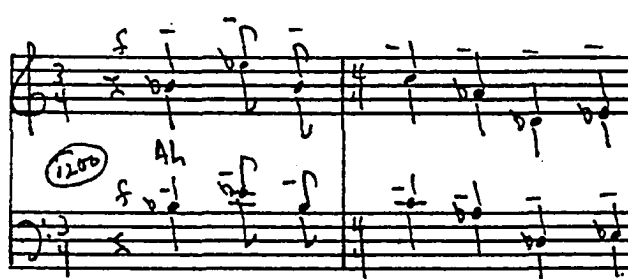
Example 211. Act II, Emperor Jones, Op. 36, measures 1029-1031.



Here the chorus sounds a tone-cluster chord on 'Ah' which ascends and descends in glissandi. It is an omen of Jones' imminent fate.

The final entrance of the chorus in scene 5 follows an instrumental interlude which is the witch-doctor's dance. The chorus returns to peaceful consonant sounds.

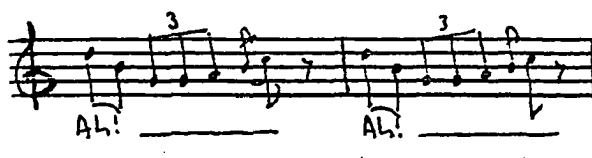
Example 212. Act II, Emperor Jones, Op. 36, measures 1200-1201.



It returns to the theme found at the very beginning of the opera (see Example 170) with the omission of the anacrusis and the last note, F. The chorus repeats this melody four times and ceases singing in measure 1222. At this point the tom-tom proceeds for 35 measures stopping abruptly when Jones shoots himself in measure 1255.

The most interesting section from the standpoint of motivic variations is section 17 which is the Witch-Doctor's dance. In the section the figure of the Witch-Doctor gradually emerges from the orchestra pit. Jones at this time is exhausted and nearly ready to give up in his attempted escape. The Witch-Doctor appears in front of Jones and tries to hypnotize with his dancing and chanting.

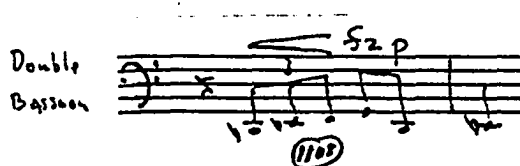
Example 213. Act II, Emperor Jones, Op. 36, measures 1122-1123.



The score calls for the chanting of this melody with complete independence in regards to the orchestra.

The orchestra accompanies the Witch-Doctor with a dance tune based on this motive.

Example 214. Act II, Emperor Jones, Op. 36, measure 1108.



The motive is distinguished by the triplet rhythm and the crescendo to an accent on the weak beat. The motive and its variations are heard at irregular intervals over the steady tom-tom beat which becomes louder and louder.

Example 215. Act II, Emperor Jones, Op. 36, measures 1110, 1122, 1125, 1128, 1141, 1143, 1146 and 1151.

The image shows handwritten musical notation for bassoon parts. It is organized into two columns. The left column contains measures 1110, 1122, 1125, and 1128. The right column contains measures 1141, 1143, 1146, and 1151. Each measure is written on a bass clef staff with a 2/4 time signature. The notation includes various dynamics (f, p, pp, ff), articulation marks (accents, slurs), and rhythmic markings (triplets, 3). Measure numbers are circled below each staff.

Most interesting is the change back and forth from duple to triple rhythm. Measure 1110 starts with the second note of the original and repeats it. Measure 1122 transposed to F-sharp repeats the second note of the original. Measure 1125 repeats the first note of the original with the effect that the last two notes are delayed one-half and one beat respectively. Measure 1128 repeats the first note and continues upward rather than descending. In measure 1141 the rhythmic values are the same but the movement is chromatic in the first four notes. Measure 1143 has opening note repeated with the descending skip a perfect fifth rather than the augmented fourth. Measures 1146 and 1151 use the same chromatic movement as measure 1141. The effect of these variants with the offbeat accent is an awkward dance which justifies the erratic movements of the Witch-Doctor.

Jones' final moments are spent only to the accompaniment of the tom-toms. As the natives are closing in he surprisingly gains control of himself and exclaims defiantly, "De silver bullet. You won't git me. I'se Emperor yit," and then shoots himself. The tom-toms suddenly stop. The natives timidly approach the body still fearful of this powerful man. When they are convinced that he is dead they shout:

We got yo! We got yo!
Steal our women, will yo'!
Steal you money, will yo'!
We got yo'! ain't we?

Hello, emperor!
Whar's yo' grand manners, now?
Emperor, Huh!!
Low-down nigger!!!

The opera immediately goes into a fast war-dance by the natives accompanied by the tom-toms and full orchestra. Beginning softly, 'pianissimo,' the chorus again sings the same melody which they used before on 'Ah' and the opera closes with a crescendo to a triple 'forte.'

Summary

Gruenberg's success with Emperor Jones was due to his choice of libretto. O'Neill's play, an effective drama without music, was adapted by Gruenberg with few changes. The music rarely assumed a role which overshadowed the play. The only exceptions were the rondo-like jazz section of Act I, the spiritual aria of Act II and the Witch-Doctor's dance towards the end of Act II.

The rondo section and spiritual came approximately near the center of each act. With the sprechgesang dialogue which is continuous except for these musical interludes, Gruenberg was able to give the opera

a balance between musical and dramatic elements. The Witch-Doctor's dance increased the excitement of Jones' predicament and at the same time gives a moment of needed contemplation before Jones takes his own life.

Gruenberg provided another dimension to the opera which the original play lacked. This dimension was one in which the chorus brought to the audience greater empathy towards Jones. The chorus's taunting manner produces in the audience the hope that Jones will escape. For this reason Jones' sudden, suicidal death has greater impact than it would if the chorus was not used in this way.

The important change which Gruenberg made in bringing Jones' death by suicide was approved by O'Neill and was seen by many critics as a logical conclusion to the play. This sudden change of events which Gruenberg gives Jones in overcoming his fear provides a climax which both surprises and satisfies the audience. In the writer's opinion Gruenberg's achievement was to set to music an important play in such a way that the original drama was enhanced rather than detracted from by the music.

CHAPTER X
THE FIGHT FOR LIFE

The Fight for Life was Gruenberg's first full length film score. Released in 1940, the motion picture was based on Paul de Kruif's book of the same name.¹ De Kruif was the American author and bacteriologist who popularized medical and scientific advances.² The book has four parts: "The Fight for Life's Beginnings," "Men Against the Maiming Death," "It Cost No Money to Die" and "The Ghastly Luxury." These parts discuss respectively the dangers of childbirth, infantile paralysis, tuberculosis and syphilis.

The picture, directed by Pare Lorentz, was based only on the first part of the book. This part was concerned with the Chicago Maternity Center which was located in the slums and the dangers of childbirth. The picture is not a true documentary in the manner that Lorentz's The Plough that Broke the Plains and The River were. These pictures used no actors and only real scenes and people. In The Fight for Life Lorentz used actors in some scenes to portray the roles of the characters. Two major parts were the intern and head doctor which were played by Myron McCormick and Dudley Digges. Also employed were stage

¹Paul de Kruif, The Fight for Life (New York: Harcourt, Brace and Co., 1938).

²Encyclopedia Americana, 1970 ed., s.v. "De Druif, Paul."

sets which were combined with the actual scenes of the city, hospitals and real people.³ The message of the movie was achieved through the spoken lines which revealed these facts: (1) 90 percent of the nation's babies are delivered by men with only a small amount of training, (2) maternity causes more deaths than cancer and half of these are preventable and (3) puerperal fever which could be avoided is the most important cause of death.⁴

Lorentz in an interview with Bosley Crowther explained the meaning of The Fight for Life:

A fine picture, when you come right down to it, is really a symphony - a carefully orchestrated piece of work which plays on the eye and the ear to get an emotional reaction. That's the thing I've aimed at in all my pictures, and the fact is that The Fight for Life was actually written according to a symphonic outline.

What is my story in this picture? In the beginning, a young obstetrical interne looks at a woman and she is dead; in the end, he looks at a woman and she is alive. In between, he goes through the tortures of doubt--first doubt of himself, his profession, and then doubt of the economic system. There is no pat conclusion. The young interne - and the audience - has been through an emotional experience with certain philosophic overtones. You draw your own conclusion.⁵

In his review of the film Frank Nugent wrote:

The drama has been solidly built on human experience, on the tissue of life, on the beat of the human heart itself. Louis Gruenberg's score, dramatic as the film's imagery, has exploited that heartbeat magnificently, has used its rhythm with drums and strings to create a haunting symphony of birth and death...Lorentz always has been fortunate in finding his composers, but never has been more beautifully served than here....⁶

³Frank Nugent, "The Screen," The New York Times, 7 March 1970, p. 19.

⁴Ibid.

⁵Bosley Crowther, "Lorentz Experiments," The New York Times, 10 March 1940, sec. 11, p. 5.

⁶Nugent, "The Screen."

Soon after the release of The Fight for Life Gruenberg wrote an article in The New York Times expressing his views on film music. The article is given here in its entirety:

The extraordinary flexibility of the motion picture medium has always seemed to me to offer unlimited possibilities for the development of music. These possibilities have been too seldom realized, and the reasons may be interesting to consider.

A review of the function of music in films today will reveal that it falls generally into two categories. The first exists where music leads no independent life whatsoever, but is merely an auxiliary to heighten tension on the screen. The music is never listened to, cannot be listened to, because the entire attention of the audience is occupied with the screen action. The audience is merely aware that music exists in some form, definitely secondary and incidental.

The second category identifies music in a spot in the film where a song or singing is introduced. With rare exceptions, this use stops the entire action. The music again becomes incidental, having no relation to the preceding or subsequent episodes.

I think we are thus immediately faced with the question of determining in what manner music can become an integral part of the film without slowing up the action. Is it possible for music to heighten the action without dialogue? Can an interpolated song likewise be used to further the action instead of stopping it?

It seems logical to believe that two such advances in the marriage of music and film can take place only if the action and music are simultaneously conceived and planned. With rare exceptions (notably abroad), this has not happened. The general procedure seems to be that the picture is completely planned, regardless of its musical possibilities, and then given to a composer at a time when it is physically impossible to incorporate musical ideas in the picture. When the action has been photographed, the picture cut and established in its final form in the mind of the director, the composer has no choice but to make his music a secondary medium. The pictorial action has already taken the primary place.

I do not see that this procedure can bring about a real amalgamation of music and picture. To achieve such an amalgamation it would be necessary to plan from the very beginning to include the music as an integral part of the film and to consider it to be at times the primary medium.

Music has a great quality which I do not believe pictorial action possesses, a quality of imagination which compels the audience to become creative in itself, makes of it the participant rather than the observer. It insists that the listener brings forth qualities of his own which will create a musical image, and this image can dominate the pictorial medium, the picture secondary and incidental.

When Pare Lorentz first approached me with the idea of composing the score for "The Fight for Life," what arrested my attention immediately was the fact that he stressed the necessity of music. He insisted the film had been conceived in his mind as a blend of music and pictorial action, and it was such an unusual conception on the part of the director that it forced my complete cooperation. He had told me his shooting script included musical participation.

Then I asked him what was to me a vital question: "Will there be moments where music can speak alone and make use of the quality of imagination with which it is so much imbued? Will music become predominant at a time when words, in dialogue or narrative, no longer can convey the idea?" His answer left no doubt in my mind that here was the long-awaited possibility for experiment on the screen that I had so eagerly hoped for.

There are parts in "The Fight for Life" where music practically illuminates the inner thoughts of human beings on the screen, totally unaccompanied by dialogue or narration. In other words, music has the primary emphasis in its own right. There are, of course, times when music takes a secondary role, as it does also in opera. As in opera, there are times when human action is so important that no other form of expression is possible.

It is generally accepted that serious music today has no place in the scheme of screen plays, again with rare exceptions. In this case I have made no attempt to write down to the level of usual screen music. The film itself is of such importance that anything trivial or light would be completely out of place. Therefore I have written as good music as I am capable of writing and can find no difference in its quality from either my symphonic or operatic compositions.⁷

Childbirth formed the framework around which the drama and music were developed. Three births, each occurring in the beginning, middle and end of the motion picture provided the central drama to the story.

⁷Louis Gruenberg, "Music to the Film Audiences Ears," The New York Times, 14 April 1940, sec. 9, p. 5.

Rather than building towards one principal climax Lorentz provides three climaxes which maintain a high degree of intensity throughout the entire film. Each birth is portrayed as a struggle for life. The first birth becomes an emergency case and results in a mother's death. The second birth takes place without any complications. The third birth like the first again is an emergency case but this time the mother is saved and the film ends with a momentary victory over death.

In writing the musical score the picture was divided into twenty-four parts:

<u>Part</u> (4/4 time throughout)	<u>Total Measures</u>
1. Prologue (slow, broad and human ♩ = 62)	51
2. Lullaby (lullaby tempo ♩ = 76)	26
3. Night Walk (very moderate tempo)	90
4. Maternity Center 1 (first tempo)	43
5. Maternity Center 2 (♩ = 69)	32
6. End of Maternity Center (previous tempo)	19
7. Drive to House (sturdy, ♩ = 88)	25
8. Interior of House (somewhat slower ♩ = 66)	62
9. Woman Walks in the House	78
10. Climax (Listesso tempo)	21
11. Lullaby (slowly and simply ♩ = 88)	79
12. Children in Street (same tempo)	45
13. Daywalk (somewhat faster)	50
14. Emergency Case (fast and agitated ♩ = 114)	35
15. Inside Hospital (same tempo)	44
16. Mysterious Laboratory (Poco piu lento ♩ = 100)	127
17. Family Group in Dialogue (slowly and tenderly ♩ = 76)	44
18. Walk Before Birth (♩ = 66)	50
19. Birth Climax (Listesso tempo)	16
20. Policeman Walk in the Street (somewhat slower)	7
21. Lullaby (somewhat faster ♩ = 88)	35
22. Heartbeat (a tempo)	7
23. Dawn (♩ = 88)	42
24. Three Men on Steps (somewhat slower ♩ = 66)	32

The three births occur in parts one, ten and nineteen. The second birth acts to divide the film score into two parts, one through ten and eleven through twenty-four. This results in 455 measures for the first

half and 526 measures for the second half. Parts twenty through twenty-four can be heard analogous to a coda in this case three parts provide a moment for the audience to contemplate the meaning of the picture.

Most important in unifying the work are the title theme, a lullaby and a lyrical theme. The title theme is associated with the anxiety and crisis of childbirth and the lullaby is related to the newborn baby. The lyrical theme appears near the middle of the musical score and is used as the theme which brings the motion picture to an end. An additional device is a steady repetition of pitches which gives the impression of a heartbeat. Adding variety to the score are the interpolations of a pentatonic melody, jazz syncopation music, and a spiritual-like melody which is repeated one time. The music was orchestrated for piccolo, two flutes, two oboes, two clarinets in B-flat, two bassoons, two horns in F, three trumpets in B-flat, trombone, tuba, percussion, piano, harp and strings.

The title theme first heard in the Prologue provides the most important thematic material in the film (Example 216). The theme as seen in this example divides itself into two parts, measures 1-6 and 7-11. The second part is a modified repetition of the first two measures and then is extended to a cadence on B-flat. Of importance are the characteristics of the theme as found in measures 1-5. The elements most important in providing material for variation are: (1) the ascending perfect fifth and minor sixth as found in measures 1-2, (2) the descending chromatic line and then the upward movement of a minor third and a major second on the sixteenth notes in measures 2-3, (3) the

Example 216. Part 1, The Fight for Life, measures 1-11.

Slow, broad & human $\text{♩} = 62$

Vi.

① *mf* f

② *p*

③ *f*

④ *fff*

upward movement of a diminished third on the first two notes in measure 4 and (4) the descending melodic major triad on notes three, four and five of measure 4.

The title theme returns in the "Maternity Center Scene," part five.

Example 217. Part 5, The Fight for Life, measures 2-7.

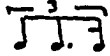
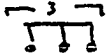
Vln.

pp ②

Pn.

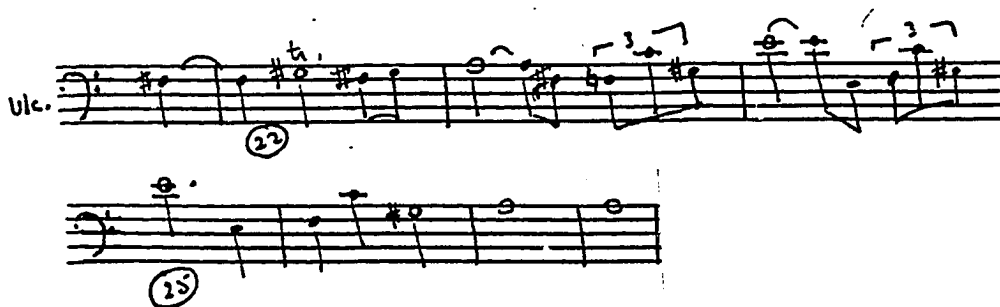
Vcl.

⑤

The cello plays the theme as a solo over the repeated pitch E which produces the heartbeat. The theme has been transposed into A minor with only slight changes. The first note of the anacrusis has been anticipated with the dotted quarter note tied to an eighth note. Measure 5 shows the greatest variation. The dotted rhythm of the original has been changed to even eighth notes. The first two notes of measure 5 show a skip of a minor third rather than the diminished third. Measure 3 and 4 have a rhythmic change in the triplet from  to .

The cello returns with the theme developing only the opening two measures.

Example 218. Part 5, The Fight for Life, measures 22-28.



The first two notes of the anacrusis are anticipated a half step higher. In measure 23 the first triplet and ascending minor sixth are found but then repeated twice. The last time measures 25-26 the pitches are in augmented note values.

Part 6, "End of Maternity Center," continues the movement towards augmented note values.

Example 219. Part 6, The Fight for Life, measures 3-10.

The anacrusis has been extended by an additional pitch at the beginning. The result is two half steps rather than one. Dotted rhythms are absent from all rhythmic patterns which were in the original. Measure 4 ascends a minor sixth but with an inserted pitch E-flat within the interval. Measures 6 and 7 compare with measure 3 of the original. The first two notes are augmented but then the triplet returns to the original note values. The second and third note of the triplet form a minor third instead of a major second. The descending major triad in measure 9 returns to augmented note values.

Part 7, "Drive to House," utilizes the descending chromatic line of the title theme to create excitement.

Example 220. Part 7, The Fight for Life, measures 2-5.

At this point in the film story the doctor has been called on an emergency to aid a woman in labor.

Part 9, "Woman Walks in the House," begins the drama of the childbirth.

Example 221. Part 9, The Fight for Life, measures 4-11.

The theme is stated as the original with only minor changes. The anacrusis is a quarter note instead of an eighth note. Measures 2 and 3 of the original have been extended into four measures by augmenting

the note values. The most important interval changes take place in measures 4 and 9. In measure 4 the ascending skip of a perfect fifth has been changed to a major third. In measure 9 the original diminished third is changed to a minor third.

The birth takes place in part 10, "Climax."

Example 222. Part 10, The Fight for Life, measures 5-8.

The opening two measures of the theme are developed quickening the note values and interrupting the flow of the melody through the use of rests.

The title theme returns in dramatic fashion in part 14, "Emergency Case." Like the opening of the film the fight for life is imminent. The part begins with strongly accented repeated notes on F-sharp.

Example 223. Part 14. The Fight for Life, measures 1-2.

This is followed by modified statements of the opening measure of the title theme.

Example 224. Part 14, The Fight for Life, measures 5-6, 16-17 and 26-27.

The image displays three systems of handwritten musical notation. Each system consists of two staves. The first system, labeled with a circled '5', features a Bassoon (Bs.) part on the top staff and a Piano (Pn.) part on the bottom staff. The second system, labeled with a circled '16', features a Saxophone (Sax.) part on the top staff and a Piano (Pn.) part on the bottom staff. The third system, labeled with a circled '26', features a Bassoon (Bs.) part on the top staff and a Piano, Violin, and Double Bass (Pn., Vln., Db.) part on the bottom staff. Dynamics include piano (p), forte (f), and accents (>). The notation includes various note values, rests, and articulation marks.

Each of these are accompanied by an ostinato which supports the repetition of the title theme. In measures 5-6 the opening two notes of the title theme are heard in prolonged note values. The original minor second has been changed to a major second. Instead of ascending a perfect fifth as in the original the third note descends a diminished fifth. The ascending intervals are then a major sixth and perfect

fifth which compare to a perfect fifth and minor sixth for the original. Measures 16-17 have the original theme beginning on the B in measure 16. The original ascending intervals have been changed to a minor sixth and augmented fourth. Measures 26-27 are a variation of measures 16-17. The ascending intervals have been reversed with the order diminished fifth and minor sixth.

Part 15, "Inside Hospital," slowly brings the emergency under control. The title theme appears in slower note values.

Example 225. Part 15, The Fight for Life, measures 1-10 and 22-41.

Except for the rhythm both measures 1-10 and measures 22-41 are similar to the original title theme. In measure 2 the ascending perfect fifth of the original has been altered to a minor sixth. In measure 7 a

minor third has replaced the diminished third. The title theme is heard twice in measures 22-29 and 30-41. The second statement, measures 30-41, is in double augmentation with the first statement and a half step lower in pitch.

The lullaby is introduced after each childbirth. It appears the first time after the prologue when a mother dies.

Example 226. Part 2, The Fight for Life, measures 1-6.

A lullaby tempo ♩=76

pp ①

④

The melody is heard in D-flat major and has no complex rhythmic patterns. The pitches move in diatonic steps except for measure 4. In that measure the two descending thirds, one major and one minor, interrupt the flow of the diatonic movement.

After the second childbirth the lullaby is repeated several times with only slight variation.

Example 227. Part 11, The Fight for Life, measures 1-6 and 27-32.

The lullaby is used for the thematic material of part 12, "Children in Street."

Example 228. Part 12, The Fight for Life, measures 1-3 and 11-14.

This imitative use of the lullaby is the only significant use of the lullaby theme. In measures 1-3 the lullaby is played by the English horn and oboe with the instruments in free imitation. In measures 11-14 the lullaby appears in the English horn accompanied by a counter-melody in the oboe.

A lyrical theme is introduced after the successful childbirth which took place in part 10. It appears in "Daywalk," part 13.

Example 229. Part 13, The Fight for Life, measures 2-8.



The motive as found in measures 2-3 of the lyrical theme are repeated twice. In measures 4-5 the interval relationships are changed to an ascending major sixth, descending perfect fourth and an ascending major third. A slight alteration is made in the rhythm of measure 5. The first note is a quarter note instead of an eighth note. Measures 6-7 ornament the ascending and descending movement. Using diatonic movement the motive ascends and descends a minor third and then skips upward a perfect fourth. This analysis demonstrates that the lyrical theme consists of a motive and two variations of that motive.

The lyrical theme returns again immediately after the last childbirth.

Example 232. Part 20, The Fight for Life, measures 1-6.



This theme is found in part 20, "Policeman Walk in the Street." There are only seven measures in this part and it begins the coda, parts 20-24. The rhythm of the original theme is now found in diminution with one measure of this part equal to two of the original. The second measure which utilizes an ascending minor seventh provides an extra variation of the theme's motive. Triplet figuration brings the theme to a cadence.

The lyrical theme is stated two times in the last part of the film score, "Three Men on Steps." The first appearance of the theme is varied with octave displacement on the anacrusis of the motive (Example 233). The rhythm in measure 1 produces a slight syncopation on beat two. The original anacrusis is ornamented by octave displacement and the triplet rhythm. The anacrusis falls on the first beat rather than the second as in the original and the agogic accent on B-flat is heard on the weak beat, two, rather than the third beat.

Example 233. Part 24, The Fight for Life, measures 1-10.

The last statement of the lyrical theme brings the music to a conclusion.

Example 234. Part 24, The Fight for Life, measures 16-32.

The anacrusis is extended to a seven note arpeggio which is based on the E-flat minor chord. The theme is expanded as it was in the earlier statement and then goes into chromaticism in measures 24-27. Two major chords, each with a flatted fifth, are built on F and G-flat. These chords provide a cadence to the tonic, E-flat minor.

In part 3, "Night Walk," jazz is introduced.

Example 235. Part 3, The Fight for Life, measures 1-5.

This syncopated music serves as the introduction to the actual sound of a real jazz band. The jazz which is heard in this part was not scored. It was a "jam session" played by Joe Sullivan's Cafe Society band.⁸

Part 4, "Maternity Center 1," is based on a theme which is characterized by the pentatonic scale.

⁸Tom Pryor, "Pot Shots at the News," The New York Times, 7 April 1940, p. 4.

Example 236. Part 4, The Fight for Life, measures 1-4.

The image shows two staves of musical notation. The first staff is labeled 'Stn.' and contains measures 1 through 4. Above the staff, there is a tempo marking '♩ = 69' and a dynamic marking 'ff'. A circled number '1' is placed under the first measure. The second staff contains measures 5 through 8, with a circled number '3' under the first measure of this staff.

The first variation of this theme repeats the first complete measure of the original.

Example 236. Part 4, The Fight for Life, measures 15-18.

The image shows two staves of musical notation. The first staff is labeled 'Stn.' and contains measures 15 through 18. A circled number '15' is placed under the first measure. The second staff contains measures 19 through 22, with a circled number '18' under the first measure.

The final tone G is delayed by measure 18 which elaborates the ending through note repetition and the descending perfect fourths.


The last twenty measures of part 4 show the intervals of a perfect fifth, major second and major sixth which were basic to the pentatonic melody used in a repetitious manner (Example 237). Measures 23-25 utilize repeated notes and the descending perfect fifth. Measures 28-30 are developed through repeated notes and whole step movement. From

Example 237. Part 4, The Fight for Life, measures 23-42.

measure 31 until the end of the part the perfect fifth and descending major sixth are reiterated.

The melody which resembles a spiritual appears in parts 8 and 17, "Interior of House" and "Family Group in Dialogue." The melody provides a mood for the childbirth which is about to take place.

Example 238. Part 8, The Fight for Life, measures 1-10.

The melody can be seen complete in measures 1-5. Measures 6-10 are a repetition which ends on the dominant. Beginning in measure 11 the rhythmic pattern, , provides the means by which the spiritual is developed in this part.

Example 239. Part 8, The Fight for Life, measures 11-29.

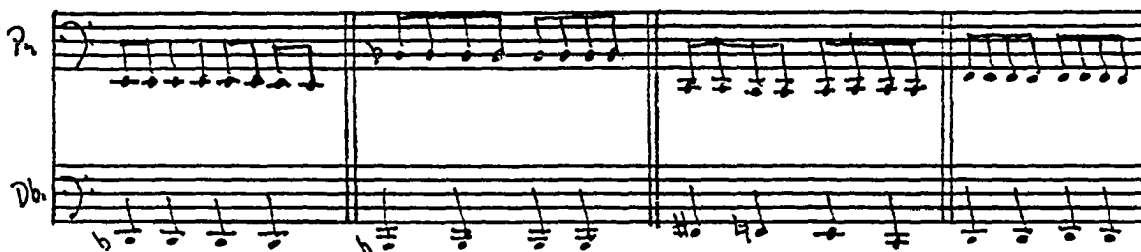


The musical score consists of two staves: Clarinet (Cl.) and Flute (Fl.). The Clarinet part (measures 11-18) starts with a dynamic of *f*, followed by *pp* and *ppp*. The Flute part (measures 21-28) starts with a dynamic of *pp* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The spiritual is repeated in measures 11-20 in an embellished version. Although there is much chromaticism the tonality stays in E minor. Measures 21-29 are an extended cadence which ends on the dominant.

The heartbeat is an integral part of the entire musical score. This beat is present in all the childbirth scenes played by the piano and double bass.

Example 240. Heartbeat Pattern, The Fight for Life, parts 1, 10, 19 and 22.



The reason for using a combination of eighth and quarter notes can be found in a suggestion that Lorentz made to Gruenberg:

From the moment we see the city hospital until the baby is born the beat of the music must not vary and there must be no change in instrumentation sufficient enough to be noticeable. The conception in direction was that we would have the mother's heartbeat two beats in one with the accent on the first one and the echo exactly one and a half times as fast and without accent....⁹

The strongest climax in the film occurs in part 19, "Birth Climax" (Example 241). This brings to a conclusion the emergency case in which the baby is born and the mother saved. A series of dominant seventh chords ascends chromatically to a cadence on G. The heartbeat is heard throughout the entire scene.

⁹Quoted in Robert L. Snyder, Pare Lorentz (Norman, Oklahoma: University of Oklahoma Press, 1968), p. 211.

Example 241. Part 19, The Fight for Life, measures 14-16.

The Fight for Life's early critical success was achieved through Gruenberg's sympathetic musical score and Lorentz's ability to dramatize the perils of childbirth. However, it was this message, portrayed in a documentary way, that brought problems to the motion picture. The statistics and facts which the motion picture revealed were disputed by medical authorities. In a letter to The New York Times, Dr. Max Schneider, secretary to the Committee on Maternal Welfare (Medical Society of the County of New York), wrote:

The picture claims that during the last twenty-five years there has been no diminution in the number of women dying as a result of pregnancy and childbirth. The facts are quite to the contrary. As reported in The New York Times (Feb. 21, 1940) there has been in the State of New York a reduction of 50 per cent in maternal deaths during the last ten years. Since 1930 there has been a yearly decrease in the United States of maternal deaths amounting to more than 30 per cent for the decade.¹⁰

These facts were contrary to those revealed in the film. Lorentz defended the film's content in a response printed after Dr. Schneider's letter. Later that same month Lorentz admits in a public statement that some of the facts in the film may be in error:

¹⁰The New York Times, 17 March 1940, p. 4.

It may be that Dr. Schneider is correct. I am neither a doctor nor a public health official. I am a reporter and a dramatist. I undertook to dramatize a book written by the most noted medical and scientific reporter in the country, Dr. Paul de Kruif...¹¹

It was unfortunate that Gruenberg's and Lorentz's efforts were directed towards such a controversial subject. The film was banned in Chicago by the city census board for the reason that the motion picture was "not a subject fit for general entertainment."¹² Childbirth to many people was not a crisis of pain and travail. Mrs. Franklin D. Roosevelt remarked after seeing the motion picture that having babies also had "something to do with happiness."¹³

Summary

Gruenberg's first full length film score showed his compositional techniques readily adaptable to this medium. His use of variations were most often used with the title music. This music which returned eleven times was found in its original form and in twelve variations. The probable monotony in restating the music was overcome through this means.

The heartbeat and the lullaby also provided unity to the film. The heartbeat became associated with the movement towards the birth climax and the lullaby with the contentment of the newborn baby.

The insertion of contrasting themes came at points in the film where unusual music would be especially effective. The jazz occurred

¹¹Ibid., 24 March 1940, p. 4.

¹²Ibid., 9 June 1940, sec. 9. p. 3.

¹³Forsyth Hardy (ed.), Grierson on Documentary (New York: Harcourt, Brace and Co., 1947), p. 304.

during the doctor's walk in the streets of Chicago. He was puzzled and trying to solve the problem of the mother's death. The jazz provided to the audience the indifference of the world in the time of death.

The spiritual-like melody came when the family group was filled with apprehension of the approaching birth. The lyrical theme which was introduced in the middle of the film brought a new musical element. The theme became associated with the doctor's optimism of solving the problem of childbirth deaths. The theme brought the film to a conclusion and left the audience with the hope that medicine could reduce childbirth deaths.

CHAPTER XI
VIOLIN CONCERTO, OP. 47

The Violin Concerto was completed in the summer of 1944. Commissioned by Jascha Heifetz the concerto was given its world premiere at a concert by the Philadelphia Orchestra on 1 December 1944. Eugene Ormandy conducted with Heifetz as soloist. In a request for information concerning the work Gruenberg wrote Louise Beck, annotator of the Philadelphia Orchestra Program Notes, that he composed the work in three weeks but then took several months to polish and orchestrate the work.¹ Heifetz provided Gruenberg with technical advice when he thought the writing was becoming too complicated.² Of the first performance in New York the critic Jerome D. Bohm wrote:

It is gratefully written for the solo instrument, making effective use of technical devices made familiar in the virtuoso concertos of the nineteenth century. Mr. Heifetz took full advantages of the opportunities given him for the display of virtuosity and invested his interpretation with gleamingly transparent tone.³

An examination of the solo violin part supports Bohm's observations. The solo part employs the full range of the violin. The virtuoso writing is greatest in the rapid arpeggiated passages and scales found in the first and third movements. The second movement

¹Gruenberg Biography, p. 45.

²Ibid.

³The New York Times, 14 March 1946, p. 20.

requires a lyrical melodic line from the soloist with only a short section of virtuoso writing which consists of repeated notes. Double stops are required only in the cadenza found at the end of the first movement and in a brief section of the last movement.

In fulfilling Heifetz's request for an American concerto Gruenberg utilized Negro Spirituals and folk songs. This was most obvious in the last two movements. In the second movement the spirituals "Oh! Holy Lord" and "Reign, Massa Jesus" are heard. In the third movement Gruenberg continues to use "Reign, Massa Jesus" and interpolates parts of the folk songs, "Arkansas Traveler" and "She'll Be Comin' Round the Mountain."

Gruenberg's success at integrating these diverse sources into the concerto were noted in a review of the first performance by Vincent Persichetti:

Jascha Heifetz with Ormandy and the Philadelphia Orchestra gave the world premiere of Louis Gruenberg's Concerto for Violin and Orchestra. It was a gala occasion and high time we heard another work by this composer. The concerto is alive with song, it incorporates folk themes and jazz-born rhythms. Fortunately these native elements were present at the work's conception and not tagged on episodically. The opening 'Rhapsodie' has dignity and exquisite simplicity. Melodic technical passages replace the usual itchy fingerboard Olympics. Solo parts grow into tuttis that carry on with the line, never mimicking the soloist; and long violin passages are often saved by imaginative scoring. The so-called cadenza seems to be there because the violin happens to be playing alone; it is followed by a quiet and beautiful recapitulatory section with the orchestra whispering. In the strings and low bassoons moving faster than the solo voice. The motion accelerates until it bellies antiphonal laughs at the still slower violin. The effect is haunting. The revival-meeting and hill-billy fiddler finale really had coherence. Fox-trot rhythms are webbed into the movement in a way that creates a drive and logical evolution.⁴

⁴Vincent Persichetti, "A Concerto Re-Introduces Gruenberg," Modern Music 22 (Jan.-Feb. 1945), p. 117.

The orchestration calls for the following: strings, percussion including a whip-lash and glockenspiel, celesta, piano, tuba, three trumpets, three trombones, four horns, two clarinets, bass clarinet, bassoon, double bassoon, English horn, two oboes and two flutes. In addition to this large orchestra a harmonica and lion's roar are required in the second movement.

The concerto is a large work taking approximately thirty minutes to perform. The three movements are marked:

- I. Rhapsodic
- II. With simplicity and warmth
- III. Lively and with good humor

The key relationship between the movements are first movement in C major, second in E minor and the third in C major. There is no break between the second and third movements. They are connected by a section which modulates from E minor to E major and then into C major.

First Movement

The first movement is in a large ternary form with an introduction and coda. The first part is in C major and utilizes a distinctive theme which appears in the introduction, the coda and reappears at the very end of the last movement.

The octave skip found at the beginning of the theme is used throughout the introduction.

Example 243. 1st movement, Violin Concerto, Op. 47, measures 5-7.



Only the opening three notes of the theme are heard. Of interest is the arpeggiated passage which leads up to the theme notes. The flattened seventh and third are prominent.

In measures 22-23 the octave skip has been altered to a skip of an eleventh.

Example 244. 1st movement, Violin Concerto, Op. 47, measures 20-23.




The octave skips in measure 20 and the use of major and minor thirds provide an ornamental approach to the theme motive.

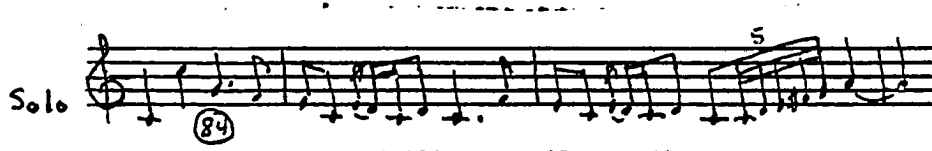
The first complete statement of the theme is made by the horn.

Example 245. 1st movement, Violin Concerto, Op. 47, measures 49-52.



This theme is distinguished by the ascending octave leap, descending skip of a fourth and the rhythm . The preceding example shows it complete for the first time in part A. Throughout the movement this theme is found not only complete but motives are taken from it and developed. The soloist enters with an embellished version.

Example 246. 1st movement, Violin Concerto, Op. 47, measures 84-87.



Soon after the soloist's embellished version, the octave motive is found interjected into a lengthy virtuoso passage.

Example 247. 1st movement, Violin Concerto, Op. 47, measures 95-96.



The rhythm of the opening four notes of the theme is the same but the intervallic relationship of the third and fourth notes has been changed from a fourth and a second to that of a second and a third.

When theme 1 returns in the recapitulation of part A it is found in an embellished improvised style. The theme is in E-flat major and only the beginning four notes are clear. The marked notes (+) show the first six notes of the original theme.

Example 248. 1st movement, Violin Concerto, Op. 47, measures 229-233.

Measures 241-248 show three attempts at a statement of the theme.

Example 249. 1st movement, Violin Concerto, Op. 47, measures 241-247.

In measure 241 the octave skip has been modified to that of a fourth and the augmented second replaces the major second in measure 242. In the second statement measures 243-244 the descending skip of a fourth has been modified to that of an octave. The remainder of the theme is embellished with the augmented second again replacing the major second. The third statement measures 246-247 like the first substitutes the ascending octave with the fourth. Diminution is used on the first three notes and the major second on notes 3 and 4 has been altered to a minor second.

The octave skip becomes the framework for many of the virtuoso passages.

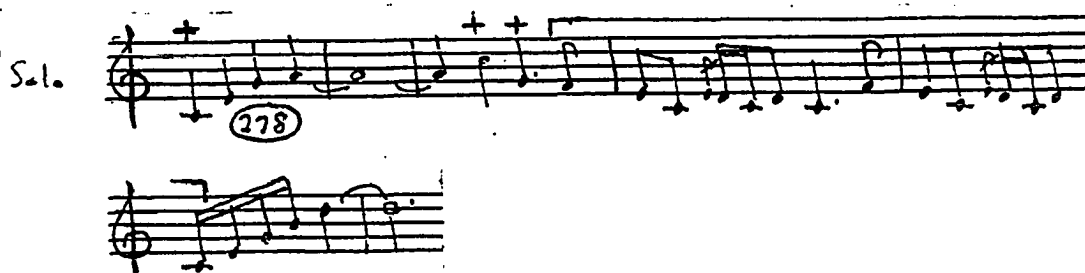
Example 250. 1st movement, Violin Concerto, Op. 47, measures 253-256.



In this example movement is made four times between the D octave. The ascending scale passages in measures 243 and 254 resemble a whole-tone scale in the beginning four notes.

The original statement of this theme appears after the cadenza.

Example 251. 1st movement, Violin Concerto, Op. 47, measures 278-284.



The beginning and ending have been slightly modified.

The last two measures of the movement give one more use of the octave motive.

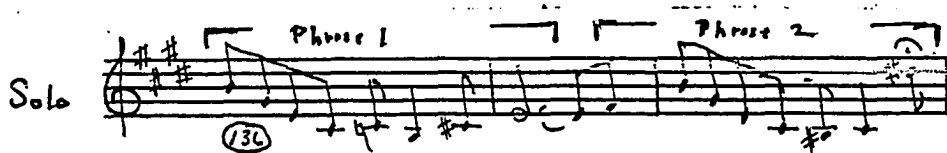
Example 252. 1st movement, Violin Concerto, Op. 47, measures 309-310.




It is heard in retrograde motion three times bringing the movement to an end.

The theme found in part B is in sharp contrast to that of part A.

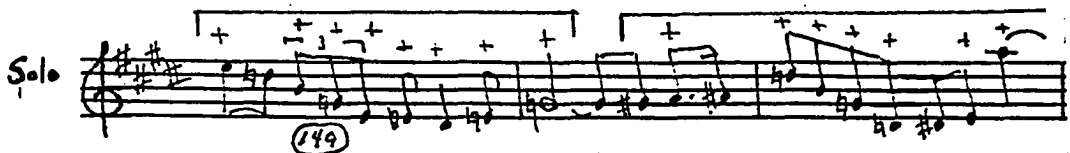
Example 253. 1st movement, Violin Concerto, Op. 47, measures 136-138.



It consists of two phrases with the second being a varied repetition of the first. The melody brings to mind the lyricism of George Gershwin with the evenly flowing eighth notes interrupted by the mild syncopation  on the third and fourth beats. This theme is repeated several times in part B, each appearance varied from the original.

In measures 149-151 the melody appears in G major.

Example 254. 1st movement, Violin Concerto, Op. 47, measures 149-151.



The even eighth note rhythm has been altered through the use of a triplet and the upbeat to the second phrase is a group of three chromatic notes.

Part B comes to a close with the orchestra presenting the theme harmonizing the melody with major chords except for a dominant seventh on B.

Example 255. 1st movement, Violin Concerto, Op. 47, measures 164-166.

The image displays two systems of musical notation for measures 164 and 166. Each system consists of a Solo part (Violin) and an Orch. part (Orchestra). The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 164, the Solo part begins with a rest followed by a triplet of eighth notes. The Orch. part features a forte (ff) dynamic and a melodic line with a circled measure number '164'. In measure 166, the Solo part features a triplet of eighth notes with a circled measure number '166'. The Orch. part also features a circled measure number '166' and a melodic line with a triplet of eighth notes. The Solo part in measure 166 shows a change in the third melodic note from F-sharp to F natural.

The third melodic note has been altered from F-sharp to F natural in the first phrase and the second phrase shows similar changes. These

alterations provide a means to modulate into E-flat major. Giving added variety to this climax point is the syncopated counter-melody by the soloist.

Part B theme continues to play an important role when part A returns.

Example 256. 1st movement, Violin Concerto, Op. 47, measures 201 and 213.

Handwritten musical notation for Example 256. The first staff is labeled "Orch." and "Theme 1" with a dynamic marking of "ppp" and a circled measure number "201". The second staff is labeled "Theme 2" with a dynamic marking of "fff" and a circled measure number "213".

Part B theme is restated triple fortissimo which acts as an intrusion on the quiet earlier restatement of the part A theme.

The x motive appears only in the first exposition of part A.

Example 257. 1st movement, Violin Concerto, Op. 47, measures 118-119 and 128-129.

Handwritten musical notation for Example 257. The first staff is labeled "Solo" and "118" with a dynamic marking of "sf" and an "x" above the staff. The second staff is labeled "Solo" and "129" with an "x" above the staff.

It is a brief statement in dotted rhythm. First heard in D-flat major the motive reappears several measures later in G major. The double octave displacement provides an unusual effect. The emphasis on this motive give an illusion of a second theme in part A but the motive never appears again in this movement.

The cadenza draws from both the themes of part A and part B with the latter being put to greatest use.

Example 258. 1st movement, Violin Concerto, Op. 47, cadenza.

The image shows three staves of handwritten musical notation for a violin solo. The first staff is labeled 'Solo' on the left. Above the first staff, there are several '+' signs indicating accents or breath marks. The notation includes various rhythmic values, accidentals (sharps and flats), and dynamic markings. The second and third staves continue the musical line with similar notation and markings.

The above three staves show the beginnings of different sections in the cadenza. The opening four notes of each bear a strong resemblance to the first four notes of the part B theme. A reference to the part A theme is heard only once (Example 259). It is found in the middle of the cadenza and provides a momentary relaxation to the virtuoso arpeggiated material which comes before and after it.

Example 259. 1st movement, Violin Concerto, Op. 47, cadenza.

The movement closes with the orchestra creating excitement by emphasizing the change from a minor to a major third.

Example 260. 1st movement, Violin Concerto, Op. 47, measures 307-311.

This melodic movement is harmonized by a series of major chords.

Second Movement

This movement is in a two-part form with each part based on a Negro spiritual. The first part utilizes the spiritual, "Oh! Holy Lord," and the second part the spiritual, "Reign, Massa Jesus." The spirituals are either repeated with rhythmic and melodic changes or

phrases are extracted from the original and elaborated upon. The movement concludes with a coda of 51 measures which is also in two parts and based again on the spirituals. The resultant form is:

<u>Form</u>	<u>Thematic Material</u>	<u>Measures</u>
A	"Oh! Holy Lord"	1-61
B	"Reign, Massa Jesus"	63-198
Coda		
A	"Oh! Holy Lord"	199-236
B	"Reign, Massa Jesus"	237-253

The coda serves two purposes, it restates the spirituals and it acts as a transition to the third movement.

Gruenberg's first use of the spiritual, "Oh! Holy Lord," can be found in his transcriptions of Negro Spirituals.

Example 261. "Oh! Holy Lord."⁵

⁵Louis Gruenberg, Negro Spirituals, Vol. 3 (Wien: Universal-Edition, A. G., 1926), pp. 6-8.

The melody as presented here is the version used by Gruenberg in his transcription. The melody divides into two parts, measures 1-8 and 9-16. Each of these parts serves as thematic material for sections within the movement.

In the opening statement of the spiritual interest is created by varying the pitch durations of the first half of the spiritual.

Example 262. 2nd movement, Violin Concerto, Op. 47, measures 11-23.

Measures 11-12 show the original whole note changes to four repetitions each coming off the beat. A similar effect is made in measure 16. A deliberate effort is achieved to bring out the high pitches of the original melody by lengthening those pitches. This can be found in measures 13 and 20-21.

The second half of the spiritual melody is treated much more freely.

Example 263. 2nd movement, Violin Concerto, Op. 47, measures 25-34.


Solo

The beginning two pitches are the same as measures 9-10 of the second half of the spiritual but then the melody continues on with the third note as it did in measure 2 of the spiritual. The melody digresses from the original and a motive appears, measures 31-32, which appears related to measures 10-11 of the spiritual.

Toward the end of part A the melody is repeated (Example 264). It begins an octave higher than before. Measures 42-46 are nearly in agreement with the original, measures 1-5. An interpolation of a syncopated passage briefly interrupts the melody, measure 47, and it then continues on. The first half of the spiritual is never completed as the motive heard earlier reappears interspersed with virtuoso passages.

Example 264. 2nd movement, Violin Concerto, Op. 47, measures 42-52.

Solo

The section end with the violin playing a brief cadenza which exploits the ragtime rhythmic figure, .

Example 265. 2nd movement, Violin Concerto, Op. 47, measures 57-62.

Solo

Cadenza

After the cadenza the first part of the melody reappears.

Example 266. 2nd movement, Violin Concerto, Op. 47, measures 64-69.

Solo

Measures 64-65 are slightly modified and then the melody undergoes octave displacement in measures 66-69. Measures 68-69 are a repetition of measures 66-67 but an octave lower and modified.

The last statement of "Oh! Holy Lord" is in the coda.

Example 267. 2nd movement, Violin Concerto, Op. 47, measures 204-232.

Solo

Example 267 (continued).

Its greater length is due to added passage work, measures 210-214 and 228-231, and the repetitions of measures 1-4 of the spiritual. These measures are heard as in the original in measures 204-208, are transposed into G-sharp minor in measures 218-223 and again as the original in measures 225-227. Of interest is the last presentation of the spiritual, beginning in measure 225 which is played in the lowest octave of the solo violin.

"Reign, Massa Jesus" is different in form from "Oh! Holy Lord" (Example 268). Rather than having two contrasting parts the first and second are exactly alike. This spiritual has the quality of "quickness" when compared to the lyricism of "Oh! Holy Lord." In the second part of the movement where Gruenberg uses it he indicates a tempo change with the words "somewhat faster."

Example 268. "Oh! Holy Lord."⁶

Musical score for Example 268, "Oh! Holy Lord." The score consists of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. The second staff ends with the word "Fine". The third staff continues the melody. The fourth staff ends with the word "D.C." (Da Capo).

In the first statement of the melody it clearly follows the model.

Example 269. 2nd movement, Violin Concerto, Op. 47, measures 79-89.

Musical score for Example 269, 2nd movement, Violin Concerto, Op. 47, measures 79-89. The score is for a solo violin part in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff is labeled "Solo" and contains measures 79-80, with "Phrase 1" indicated above. The second staff contains measures 81-82, with "Phrase 2" and "Phrase 3" indicated above. The third staff contains measures 83-84, with "Phrase 4" indicated above. The fourth staff contains measures 85-89, with a measure rest in measure 85 and a fermata over measure 89. Measure numbers 80, 82, 84, and 89 are circled at the beginning of their respective staves.

⁶Religious Folk-Songs of the Negro, R. Nathaniel Dett, ed., (Hampton, Va.: Hampton Institute Press, 1927), p. 49.

Important changes are the continued use of a repeated G-sharp measure 82 rather than descending to E and the prolongation of the A which begins the second phrase, measure 83. This pitch acts as the end and the beginning of phrases two and three.

The repeated note figure is next developed in a section which requires greater virtuoso technique by the soloist.

Example 270. 2nd movement, Violin Concerto, Op. 47, measures 92-93, 96-97, 102-103 and 106-107.

The image shows a musical score for a violin solo. It consists of four staves of music. The first staff is labeled 'Solo' and contains measures 92-93. The second staff contains measures 96-97. The third staff contains measures 102-103. The fourth staff contains measures 106-107. The music is in G major (one sharp) and 4/4 time. It features a repeated G-sharp figure and a prolonged A note, with various technical markings such as triplets and slurs.

As this section continues the soloist encounters greater technical problems (Example 271). The orchestra takes over the spiritual melody and the soloist continues with triplet figuration. Measures 121-146 are the most demanding for the soloist in the movement.

Example 271. 2nd movement, Violin Concerto, Op. 47, measures 121-123 and 128-129.

Handwritten musical score for Example 271, measures 121-123 and 128-129. The score is written on two systems of staves. The first system shows measures 121-123, with the Solo part on the top staff and the Trp. part on the bottom staff. The second system shows measures 128-129, with the Solo part on the top staff and the Trp. part on the bottom staff. The Solo part features complex rhythmic patterns and accidentals, while the Trp. part provides a steady accompaniment. The measures are circled in the original image.

From this point on interest is achieved through rhythmical variety.

Example 272. 2nd movement, Violin Concerto, Op. 47, measures 147-151.

Handwritten musical score for Example 272, measures 147-151. The score is written on two systems of staves. The first system shows measures 147-151, with the Solo part on the top staff and the Trp. part on the bottom staff. The second system shows measures 149-151, with the Solo part on the top staff and the Trp. part on the bottom staff. The Solo part features complex rhythmic patterns and accidentals, while the Trp. part provides a steady accompaniment. The measures are circled in the original image.

The orchestra plays varied rhythmic patterns on the spiritual while the soloist has a continuous dotted rhythmic figure.

Part B closes with a partial statement of the spiritual.

Example 273. 2nd movement, Violin Concerto, Op. 47, measures 176-190.

Once again the ragtime rhythm  is used which concludes the restatement of the spiritual.

Third Movement

The last movement presents an exuberant, joyous conclusion to the concerto. It is at a faster tempo than the preceding two movements and is marked "Lively and with good humor." The movement is in a rondo-like form and has six distinct parts:

<u>Form</u>	<u>Measures</u>
A	1-77
A'	78-154
A''	155-177
B	178-300
A'''	301-385
Coda	453-540

The movement begins without any break from the second movement.

Example 274. 3rd movement, Violin Concerto, Op. 47, measure 1.

The musical score for Example 274 consists of two systems. The top system, labeled 'Solo.', shows a violin part with a triplet of eighth notes in the right hand. Above the staff, there are handwritten notes: 'Lively with good humor ♩=126'. The bottom system, labeled 'Orchestr.', shows the orchestral accompaniment, which is a sustained B dominant seventh chord with an E pedal tone. Handwritten annotations include '253' in a circle and 'pp' with a circled '1'.

This is achieved through a sustained chord, B dominant seventh chord with an E pedal tone, over which the violin plays triplet figuration. This leads directly into the third movement.

Part A is recognized through the use of two motives. The first motive is the continued use of the opening phrase of the spiritual, "Reign, Massa Jesus." It is first heard immediately at the beginning of the movement played by the trumpet. The solo violin plays the triplet figuration which joins the second and third movements above the motive.

Example 275. 3rd movement, Violin Concerto, Op. 47, measures 3-6.

Handwritten musical notation for Example 275, measures 3-6. The top system shows a Solo violin part with complex rhythmic patterns and a Trp. (Trumpet) part with a simple melodic line. The bottom system shows a Solo violin part with a similar rhythmic pattern and a Trp. part with a simple melodic line. Circled numbers 3 and 5 are placed below the Trp. staves in the first and second systems respectively.

The motive is found several measures later in F-sharp major.

Example 276. 3rd movement, Violin Concerto, Op. 47, measures 12-13.

Handwritten musical notation for Example 276, measures 12-13. A single staff for Trmb. (Trumpet) shows a melodic line starting with a half note and followed by quarter notes. A circled number 12 is placed below the staff.

Only the opening measure and one-half are used and the scale degrees are 3-2-1 rather than 5-4-3. The motive is not heard again until the last entrance of part A.

Example 277. 3rd movement, Violin Concerto, Op. 47, measures 303-327.

Horn

Again it is played by the trumpet. The key relationships are the same as before. However, the motive is not completed in the first appearance but is in the second. The third note of the motive is prolonged in both statements. The final statement, measures 318-327, begins enharmonically the same as the second except that the interval relationship of the first three notes are the same as the original, 5-4-3 in E-flat major rather than 3-2-1 in F-sharp major.

The second motive found in part A is first found over a steady eighth note bass pattern with the piano playing a counter melody (Example 278). This motive is distinguished by syncopation and use of the flatted seventh. Before the motive is repeated the x motive is inserted.

Example 278. 3rd movement, Violin Concerto, Op. 47, measures 36-43.

In measures 49-50 it reappears a whole-tone higher.

Example 279. 3rd movement, Violin Concerto, Op. 47, measures 49-55.

Here it is concluded with the x motive and then proceeds into dotted rhythm.

In the second repeat of part A the motive is played twice in the high register of the violin.

Example 280. 3rd movement, Violin Concerto, Op. 47, measures 78-89.

Solo

Each statement is extended, measures 80-81 and 84-90, with contrasting melodic-rhythmic patterns.

This motive brings the second part A to a conclusion in measure 154 (Example 281). Immediately after this the third repeat of part A begins in measure 155. The soloist restates the motive as first found in measures 36-37.

Example 281. 3rd movement, Violin Concerto, Op. 47, measures 147-165.

Solo

147

151

Slow fox-trot

155

158

161

163

The violin then goes into syncopated ragtime rhythm measures 157-159 and repeats the motive in E-flat major in measures 159-160. This section concludes with a brief quotation from the folk-song "Arkansas Traveler" measures 163-165. This interpolation played with double stops gives the effect of a country fiddler. This is the only appearance of this melody in the concerto.

The last appearance of the motive is in the coda.

Example 282. 3rd movement, Violin Concerto, Op. 47, measures 476-480.

Musical notation for Example 282, measures 476-480. The notation is on a single staff labeled "Solo" in C major. Measure 476 is circled. The phrase ends with a boxed "x" motive in measure 480.

For the first time the opening two notes are separated by rests. The phrase concludes with another statement of the x motive which utilizes a ragtime rhythm.

Part B brings in a key change from C major to A major a slower tempo and new thematic material.

Example 283. 3rd movement, Violin Concerto, Op. 47, measures 188-203.

Musical notation for Example 283, measures 188-203. The notation is on a single staff labeled "Solo" in A major. Measures 188, 193, 198, and 203 are circled. The melody is numbered 1 through 17.

This melody has a resemblance to the first two phrases of the folk-song, "She'll be Comin' Round the Mountain." This relationship seems to be more than a coincidence.

Example 284. "She'll be Comin' Round the Mountain."⁷

Compare the numbered notes in Gruenberg's melody with those in the folk-song. Most important is the similarity in the beginning of the phrases, compare measures 188 and 191 to measures 1 and 4 of the folk-song. Next the note repetition found in each seems related and each contain sixteen measures.

In the first repetition the melody is done in octave double stops (Example 285). The melody is ornamented with grace notes. The second half, measures 215-222 has eighth notes rather than quarter notes and the melody has been slightly modified.

⁷Carl Sandburg, The American Songbag (New York: Harcourt, Brace & Company, 1927), p. 372.

Example 285. 3rd movement, Violin Concerto, Op. 47, measures 207-222.

Solo

207

211

215

218

The melody appears once more in this part.. It is an extended section of fifty measures.

Example 286. 3rd movement, Violin Concerto, Op. 47, measures 231-280.

Solo

231

235

239

Handwritten musical score for Example 286 (continued), measures 244-274. The score consists of nine staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings. Measures 244, 246, 248, 251, 253, 257, 261, 267, and 274 are circled. The music shows a melodic line with some complex rhythmic patterns and rests.

This time the melody is not complete but is interrupted by a lengthy section, measures 239-262. This section is based on two motives, measures 239 and 253. The first motive uses dotted rhythm and then returns

without it measures 247-248: The second motive is retrograde motion of the opening three notes of the folk-song, 8-6-5 rather than 5-6-8. The melody is extended in measures 267-276 by prolonging the C-sharp in an ornamental manner.

The x motive was pointed out earlier in its use as a concluding figure to the motives of part A. It makes one final appearance in the movement towards the end of the final return of part A.

Example 287. 3rd movement, Violin Concerto, Op. 47, measures 329-347.

In this section it is played in a passage which leads to one of the strongest climax points in this part. The soloist begins in the low register and ascends forte to the higher register of the violin. The x motive is found in measures 332-333 and returns in modified form in measures 344-347. The movement closes with a coda which restates the main theme of the first movement and the motive found in part A.

Summary

In the first movement Gruenberg created two themes in which he was able to utilize contrasting sections of idiomatic violin writing. This was done through improvisatory or embellishing adaptations of the themes.

The second movement depended less on virtuoso technique and demanded of the performer extreme sensitivity to tone in its presentation of two Negro spirituals. The use of two contrasting spirituals created a natural two-part form. Gruenberg provided an orchestral texture which allowed the spirituals to remain intact without destroying the simple beauty of these pieces.

The last movement resumed the virtuoso style of the first movement. The diversity of thematic material was found to include: continuation of the spirituals found in the second movement, syncopated rhythmic figures with special emphasis on the minor thirds and sixths, interpolated variations of the x motive, quotations from the folk-songs, "Arkansas Traveler" and "She'll Be Comin' Round the Mountain," and a return to the opening theme of the first movement. This would seem like an impossible group to make a unified movement. Gruenberg succeeds by utilizing a quick tempo and having the solo part develop variations on this material. This restatement with emphasis on rhythmic changes provided the listener with continuity and gave the composer the opportunity to demand virtuosity from the soloist.

Gruenberg's Violin Concerto is in the tradition of the nineteenth century. The combination of lyrical themes and virtuoso elaboration

bring to mind Tchaikovsky's Violin Concerto. Because of such similarities Gruenberg's concerto had an immediate appeal but lacked the individuality necessary to be of continuing interest. Written in 1944 the concerto did not provide the newness which one found in such works by Igor Stravinsky, Alban Berg or Arnold Schoenberg. Although Gruenberg's Violin Concerto reflected the nineteenth century it was an admirable effort to produce a violin concerto in an American idiom.

CHAPTER XII

CONCLUSION

An examination of these works has shown that Gruenberg's ability to create variations from a stated rhythmic or melodic idea was the source of his greatest creativity. The combination of this technique with the indigenous musical traits which he instilled into his compositions formed the basis for his American idiom.


Except for parts of Emperor Jones and the Violin Concerto the thematic material used by Gruenberg was original. The indigenous traits were most identifiable with jazz and the Negro spiritual. Only in the Emperor Jones and the Violin Concerto did Gruenberg interpolate borrowed themes.

Gruenberg's variation technique was utilized in all the works which were examined. His ability of this compositional technique becomes apparent when one examines the use of the x motive. Of the eight pieces which were analyzed the motive was found in five of them. In no instance were the melodic and rhythmic characteristics exactly the same.

In The Daniel Jazz the x motive was used as a cadence figure at the end of part 1. In contrast the motive was used in "Fox-trot" and "Syncopep" from Jazzberries four times and two times respectively in a similar manner. The motive was repeated numerous times in the last movement of Four Indiscretions as an integral part of the main theme.

The Jazz-Suite used the x motive in the first and last movements. In the first movement the motive was used as a cadence figure and was also the primary motive in the middle development part. In the last movement an abbreviated version of the motive appears. The motive was heard three times fortissimo and provided a climax in the center of the movement.

The Violin Concerto like the Jazz-Suite used the x motive in the first and last movements. The motive appeared briefly only in the exposition and gave the illusion of a second theme. The last movement returned the motive as a cadence figure.

Ragtime rhythms were observed in all eight works which were examined. The most obvious rhythm of this type was the rhythmic pattern  which was found in The Daniel Jazz, Jazzberries and the Violin Concerto. Gruenberg's characteristic use of this rhythm was to repeat it several times with a melodic line which consisted of expanding intervals over an oom-pah bass.

An important characteristic found throughout these works was Gruenberg's treatment of cadences. He preferred to write cadences which contained unusual chordal combinations and which were usually heard with a syncopated rhythm. Some of the final cadences which were found were D major to E major, C dominant seventh to C major, E dominant ninth to A-flat major and D minor to C major. Such cadence patterns served Gruenberg's purpose which was to surprise and perhaps shock the listener.

The flattened third and seventh of the major scale were found not only in the blues movements of Jazzberries and the Jazz-Suite but were

used as a device in varying a theme or motive in all the works. This usage was especially apparent in the opening theme of The Daniel Jazz and the last movement of the Violin Concerto.

In addition to the interpolated Negro spirituals in Emperor Jones and the Violin Concerto original themes with musical characteristics of the Negro spiritual were found. These melodies were most obvious in The Daniel Jazz and the Fight for Life.

A review of the tonalities of the various compositions reveals that C was the most frequently used tonal center. This observation is supported by the key signatures and final cadences. In Four Indiscretions C was the tonal center for the first movement, second movement and last movement. C was the tonal center in "The Lion," the first piece in Animal and Insects. In Jazzberries C was the tonal center of the first and third movements. C was also the tonal center for the first movement and last movement of the Jazz-Suite. Of the 34 sections in which Emperor Jones was divided, 17 sections had C as the tonal center. A similar tabulation can be made of Fight for Life. Of its 24 parts, 8 of the interior parts were written with C as the tonal center. The Violin Concerto had C as the tonal center in the first and last movements. The only work in which C was not used as a tonal center in any parts was The Daniel Jazz.

Tonal relationships between movements show that the third relationship of a major or minor third above C predominates. In Four Indiscretions the third movement uses E as the tonal center. The second movement of Jazzberries was in E-flat. The second movement of the Violin Concerto uses E as the tonal center. One work, The Daniel

Jazz, used E-flat as the primary tonal center for the entire work. The Fight for Life began with G as the tonal center but ended with E-flat as the tonal center.

Interestingly, although Four Indiscretions and the Violin Concerto are separated by over twenty years, they share the same tonal basis. Both works have the outer movements with C as the tonal center and middle movements with E as the tonal center. Gruenberg's narrow use of keys provided a tonal similarity between the works which were studied.

In the four instrumental works classical forms were perceived. The first movements of Four Indiscretions and the Violin Concerto were in sonata-form. Jazzberries and the Jazz-Suite had characteristics of sonata-form in the first movement. The middle part of the movements treated the thematic material in much the same way as in the development section of sonata-form.

The middle movements of the instrumental pieces were either lyrical or with the playful quality of a scherzo. Most unusual was the third movement of Four Indiscretions. The movement contained only 32 measures and was based on one motive. Ternary form was found in the two middle movements of Jazzberries. Binary division with both parts repeated is seen in the second movement of Four Indiscretions and the second movement of the Violin Concerto. The second and third movements of the Jazz-Suite were the most uncommon. In the alteration of contrasting parts they presented a rondo-like effect.

The last movements had similarities to rondo form. Each of these movements alternated at least five different parts. These parts were either based on contrasting thematic material or a variation of thematic.

material which was already heard. All last movements were written in a quick tempo associated with the rondo.

In the vocal works the form was guided by the text. The Daniel Jazz proved to be the most original work with regards to form. The work is in three parts with the first part being greater in length than the total of parts two and three. The various sections were unified by common thematic material but also the work frequently surprised the listener through the interpolation of new material. For example the lengthy instrumental interlude of the first part which introduced ragtime.

Emperor Jones was the most difficult to analyze with regards to form. The large divisions were obvious but the smaller sections became apparent mainly through tempo indications. The entrances of the chorus and the periodic return of the opening theme of the prologue provided important thematic elements which unified the work.

The brevity of the songs in Animal and Insects limited the possibility for complex forms. The first three pieces of the collection were monothematic. "The Dirge for a Righteous Kitten" was the only piece in three-part songform. The remaining songs were through-composed.

Fight for Life was the least traditional in form, due to its composition for a motion picture. In looking at the 24 parts into which it was divided, one finds the title theme used in 11 of the parts. The theme functions in the manner of an 'idée fixe.' Of secondary importance was the lullaby and lyrical theme which appeared five times and three times respectively. Interpolated into the

remaining sections were jazz, a pentatonic melody and a spiritual. The result was a form which had been determined by the composer to best support the dramatic action in the motion picture.

It is the writer's opinion that Gruenberg's sources and method for developing his American idiom were also the inherent weaknesses of these compositions. In the works which have been studied, numerous examples of the same musical ideas were found repeated in slightly different surroundings. Again, the best example is the x motive. No matter how skillfully Gruenberg treated such thematic material it was difficult to retain interest in an extended series of compositions which were composed by these means.

Despite this criticism Gruenberg's music revealed an originality and craftsmanship uncommon for an American composer of the early twentieth-century. His use of the Negro spiritual and jazz in the context of serious compositions form an important part in the development of American music history.

APPENDIX

A THEMATIC CATALOGUE

INTRODUCTION

The thematic catalogue is divided into three parts. The basis for Part I was a listing of compositions which Gruenberg made in the latter part of his life. This list was intended to be an accounting of all works which he had composed with an opus number. Part II contains all works not included in Part I with the exception of the film scores which have been placed in Part III.

Parts I and II give the incipit for each work including each movement when dealing with a multi-movement work. Only the early operas are numbered operas and the incipit to each part is given. The later operas are continuous with divisions in an act difficult to ascertain. For this reason only the incipits to an act or a distinct division such as a prologue are given for these works. Part III contains the Main Title Theme of the unpublished film scores. Gruenberg wrote most of the music in short score with instrumental cues. After the short score was completed it was given to an arranger who extracted the parts.

The catalogue contains the known works of Gruenberg and is based on manuscripts and published compositions which were in the possession of Irma Gruenberg as of 1977. In addition to the incipits the catalogue contains the publishers, description of the holograph scores, recordings, and pertinent notes when applicable for each work.

Op. 1 The Witch of Brocken. Operetta in Three Acts

1.

Andante sognando

pp

2.

...

3.

Allegro

We're dancing and singing, we're

4.

We journey from Brocken, our broomsticks

5.

Andante sostenuto

...

6.

Now care is be-hind us, No besting shall find us, O

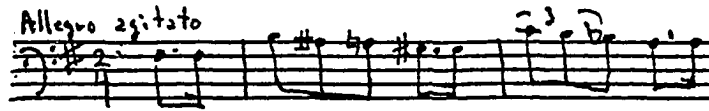
7.



8.



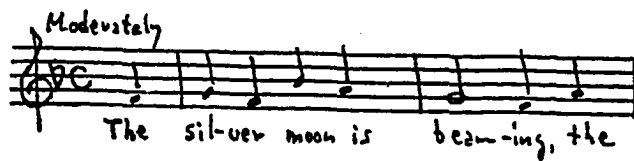
9.



10.



11.



12.



13.

Mum, rum, mum, mum This is really

14.

Allegretto marcato

HA! puh, HA!

15.

Andante sostenuto

Hear me God I pray to thee, keep

16.

Modesto

pp

17.

L'istesso tempo

See two children, so plump and

18.

Allegretto

Cream for breakfast every morning

19.

Andante sostenuto

With-in the sha-dy for-est, I see

20.

Allegro marcato

Ho - la! Ho - la!

21.

Andante secondo

pp

C. C. Birchard and Co., Boston, 1931.

Libretto by Emil F. Malkowski with the English translation by L. Vandevere. Although published in 1931, the work was written much earlier when Gruenberg was in Germany. The subtitle is "Operetta for Children." Characters are: Peter, Leisel, Stepmother, Ogre, Prince, Ruprecht and Three Young Children.

Op. 2 The Bride of the Gods. A Hindu Legend in One Act and Three Scenes

1.

Lebhaft bewegt

2.

Moderato

He was ho-ly Gods and prophets!

3.

Allegretto

Tut, tut, tut must that old

4.

Moderato

May hea-ven's blessing rest on thee

5.

Allegro agitato

We praise thee O mas-ter

6.

Allegro marcato

Let us All be gone from here!

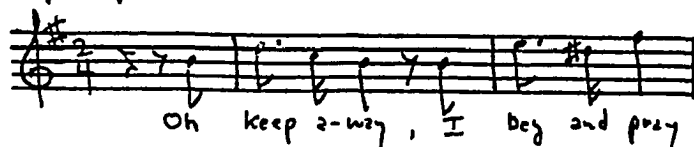
7.

Moderato

Mas-terful pas-sion fills my heart as I dream of Da-vid

8.

Allegro Agitato



9.

Andante sostenuto



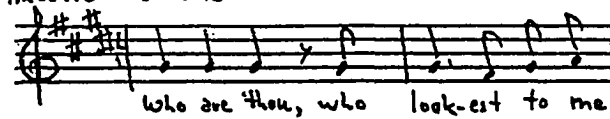
10.

Moderato



11.

Andante sostenuto



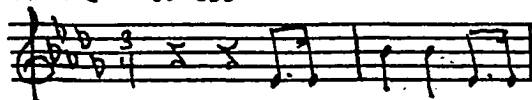
12.

Allegro



13.

Andante Maestoso



14.

Maestoso

Da - na - jan - ti the steadfastness and

- (1) Holograph piano-vocal score bound in hard green cover. Title on the front cover reads: "The Bride of the Gods, An Ancient Hindu Legend in One Act and Three Scenes. Book by Ferruccio Busoni, English words by Charles Henry Meltzer, Music by Louis Gruenberg." Op. 2 marked on cover. Last page is signed L. T. Gruenberg, Sept. 22, 1915. N. Y. City.

- (2) Holograph in full score. Last page dated June 15 - Dec. 10, 1913. 300 pages.

Characters are: King (Bass), Damayanti (Soprano), Nalala (Tenor), Two Prophets (Bass and Tenor), Harold (Sprechstimme) and Three Gods (Basses).

Op. 3 Suite for Violin and Piano

I.

Allegro scorsevole

mf

II.

Allegretto con civetteria

mf

III.

Andante con espressione

pp

IV.

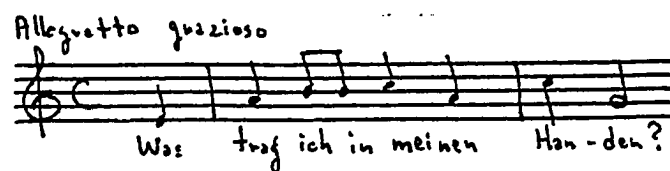


G. Schirmer, New York, 1914.

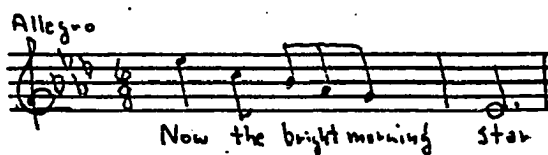
Dedicated to Carl Flesch.

Op. 4 Eleven Songs for Voice and Piano

1. Altes Volksliedchen (H. H. Ewers)



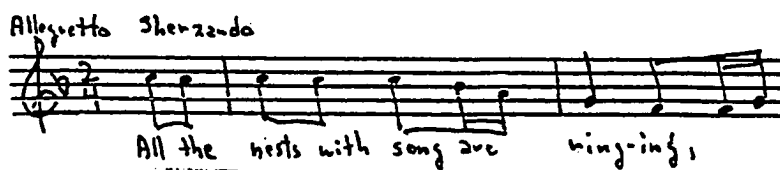
2. May Morning (John Milton)



3. O Mistress Mine (Shakespeare)



4. Forest Music (H. Heine)



5. Song of the Dancing Waves (R. Dehmel)

Allegro

I sling a rose in-to the sea

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics are written below the staff.

6. Vision (Thassilo von Scheffer)

Allegro appassionato

I saw thee stand out on a heath all dew,

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and common time (C). The melody starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a triplet of eighth notes (G4, A4, B4) before the final quarter note D4. The lyrics are written below the staff.

7. April's Enchantment (M. Dauthendey)

Allegretto dolcissimo

Now A-pril comes en-chanting

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and 2/4 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are written below the staff.

8. I Looked in the Garden (M. Dauthendey)

Rasch

I looked in-to the Gar-den, and

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and 2/4 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are written below the staff.

9. Maymoon (M. Dauthendey)

Allegretto

May - moon over the

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and 6/8 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are written below the staff.

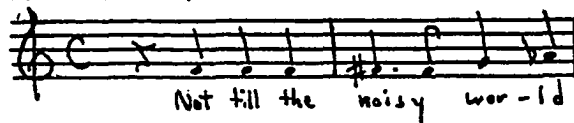
10. Hans, the Cobbler (Hans Benzmann)

Con moto vivo

Now May had come so gai-ly

Detailed description: A single staff of music in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The lyrics are written below the staff.

11. Fulfilment (Stephan Zweig)

Lento sostenuto

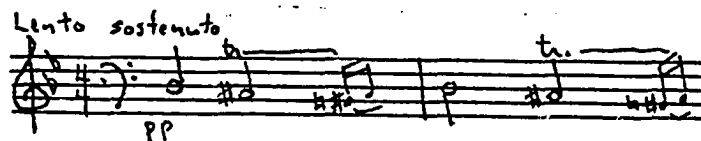
Holograph in piano-vocal score. Pieces were composed at different times with the following dates found: No. 2 (10 August 1904), No. 4 (1905), No. 5 (1912), No. 8 (23 August 1912), No. 9 (Berlin, 3 February 1911), No. 10 (21 January 1912), No. 11 (Berlin 1912). Nos. 1, 3, 6 and 7 were not dated. Sigmund Spaeth made the English translations. 58 pages.

Op. 5 Five Impressions for Piano

1. The Temple of Isis



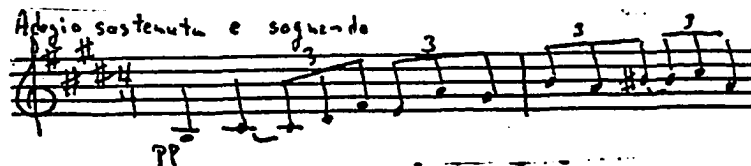
2. The Sacrifice



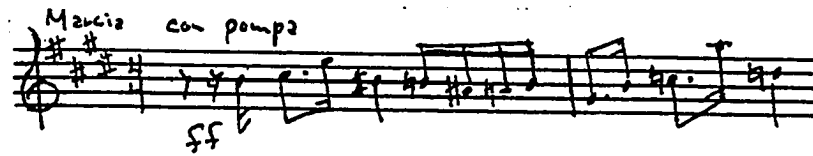
3. Dance of the Veiled Women



4. Night



5. The Flame Dance of Isis



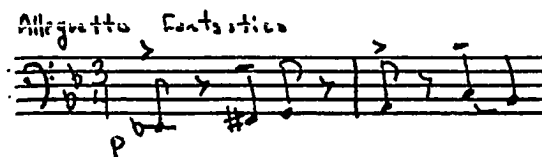
Composers' Music Corp., New York, 1923.

Op. 6 First String Quartet

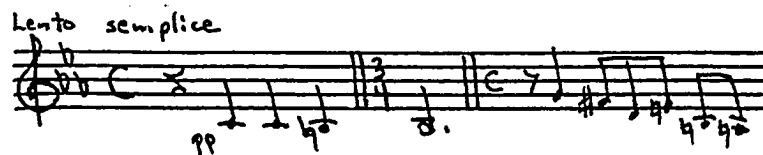
I.



II.



III.



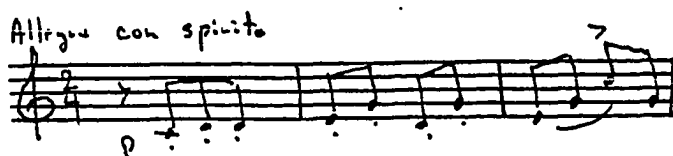
IV.



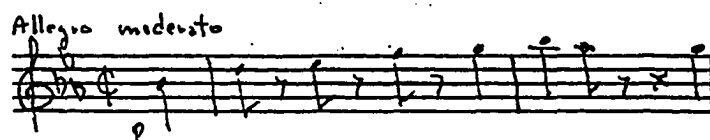
Holograph in full score. Cover page is signed
L. T. Grünberg. Title page is dated June 1914.
Last page is dated Berlin 1914. 66 pages.

Op. 7 Five Children's Pieces for Piano

1. The Sleeping Beauty



2. Rondoletto



3. Valzerino



4. Minuetto



5. Capriccietto



Composers' Music Corp., New York, 1922.

Published without opus numbers and as part of the Composers' Music Corporation's educational library. No. 1 was dedicated to Eleanor and Alice Eckstein.

Op. 8 First Concerto for Piano and Orchestra

I.



II.



III.



- (1) Holograph in two piano scores. On the folder cover is the note "one page of corrections by Busoni exists." At the bottom of the first page is a note - "the 2nd piano is not in accordance with the score." 75 pages.
- (2) Holograph in full score. Last page is dated 7 April 1915. Many pencilled changes are found on the score. 100 pages.

Op. 9 First Sonata for Violin and Piano

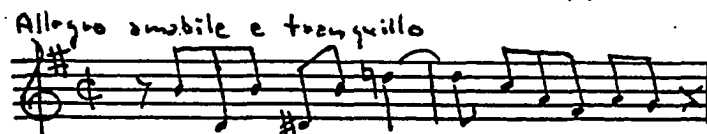
I.



II.



III.



Composers' Music Corp., New York, 1922.

Dedicated to Albert Stoessel. Second movement is based on a Kafir War-Song taken from R. Wallaschek's book, Primitive Music (London: Longman, Graer & Co., 1893).

Op. 10 The Hill of Dreams, Symphonic Poem for Orchestra



- (1) Holograph in full score. Bound in soft, brown cover. The following notes are found on the cover: "Original score, Date 1920. For revision - the first part should be retained with some modification and a new middle section in waltz-time should be added. The entire composition to be called 'A Viennese Rhapsody.' P.S. This can't be saved. It is, as is, a work of a young man, full of other men's experience. July 13, 1955." Last page is dated 13 July 1920, New York City. 84 pages.
- (2) 9 pages of pencilled sketches. Subtitle is Symphonic Poem and Episode for Orchestra.

This work won the New York Philharmonic Flagler Prize of one thousand dollars in 1921.

Op. 11* The Enchanted Isle, Symphonic Poem for Orchestra



*See Scherzo for Piano, item 1 on page 401.

The Julliard Foundation by C. C. Birchard & Co.,
Boston and New York (No. 1450), 1930.

- (1) Holograph in full score. "Original" is marked on the cover. 54 pages.
- (2) Full score in the hand of a copyist. Bound in black, hard cover. Written at the bottom of the title page is: "Copyright 1930 by the Julliard Foundation." 61 pages.

Dedicated to Ernest Hutcheson. The work was the first chosen by the Julliard Foundation under a plan to publish annually one or more orchestral works by American composers.

Op. 12* The Dumb Wife, Chamber Opera in Two Acts

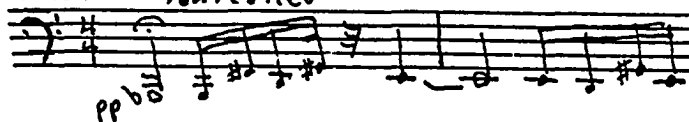
Act I

With Dash and vigor



Pantomime Interlude

Moderato fantastico



Intermezzo



Act II

Moderato



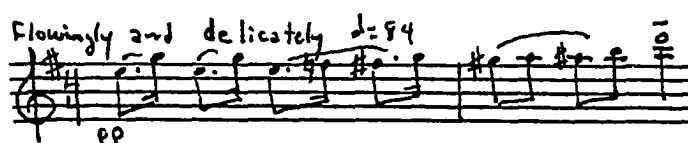
*See Four Bagatelles, item 6 on page 404.

- (1) Holograph in two piano scores. Bound in hard cover. Op. 12 is marked on cover. Inside the title page is written: "The Man Who Married a Dumb Wife," Chamber Opera in 2 Acts." Dated 20 May 1922. Many changes pencilled into the score. Written on last page is: "Peterboro, N. H. (MacDowell Colony) June 1922-Sept. 1923." 341 pages.
- (2) Sketch of Curtain to The Dumb Wife. 12 pages.
- (3) Folder with a libretto for The Dumb Wife. Eight typewritten pages.

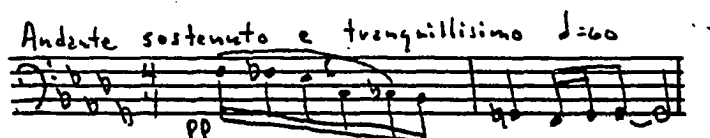
Characters are: Giles (Tenor), Adam (Baritone), Leonard (Bass), Catherine (Soprano), Jean (Tenor).
Permission was never granted by Anatole France for a performance of the work.

Op. 13 Quintet for Piano and Strings

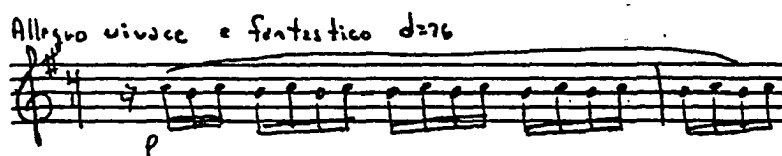
I.



II.



III.



- (1) Holograph in full score bound in soft, gray cover. Written on cover is: "Original 1937 Op. 13." A later note on this page reads: "A first-class effort, with a careful cleaning-up would be the first major work by L. G. 1955." 66 pages.

- (2) Full score in the hand of a copyist. Bound in green, hard covers. Some pencilled changes in the score. 141 pages.

This work won the Lake Placid Prize in 1937. Composition was started much earlier than this date and revised several times.

Op. 14 Four Pieces for Violin and Piano

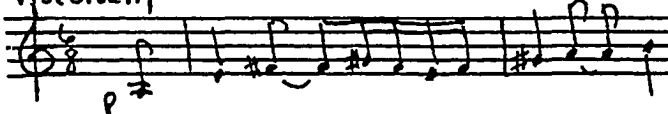
1. Caprice

Then slowly



2. Serenade

Vivaciously



3. White Lilacs

Slow and Expressively



4. A Whimsey

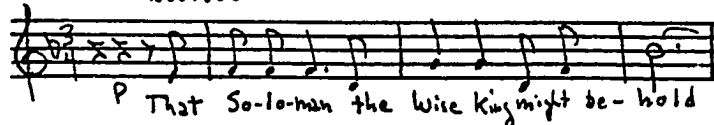
Sprightly



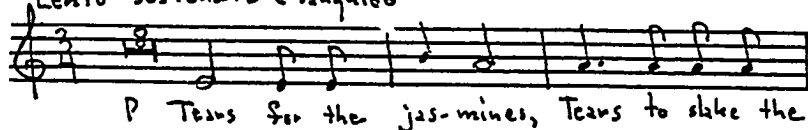
Holograph on onionskin. Some titles have been crossed out with a new title added. Serenade was a Caprice but Caprice was crossed out. 33 pages.

Op. 15 Eight Songs for Voice and Piano

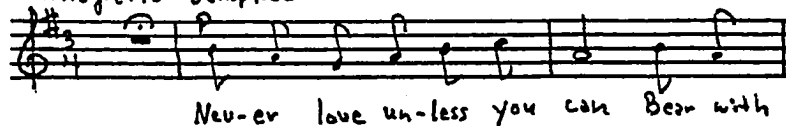
1. The Temples (Thomas Walsh)

Moderato maestoso

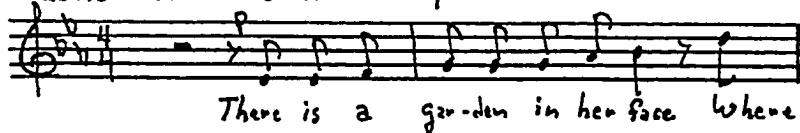
2. Caravan Song (Thomas Walsh)

Lento sostenuto e languido

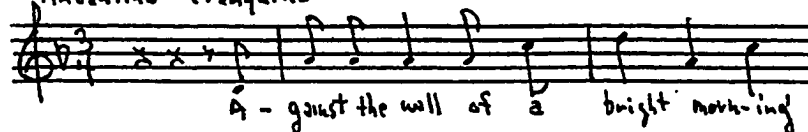
3. Never Love Unless (Thomas Campion)

Allegretto semplice

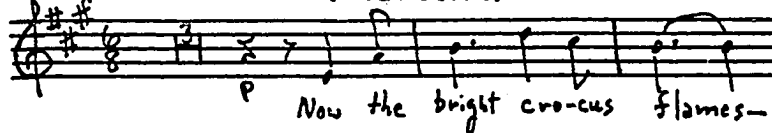
4. There is a Garden (Thomas Campion)

Lento sostenuto e molto tranquillo

5. A Fantasy (Bliss Carman)

Andantino tranquillo

6. Spring (Andrew Lang)

Allegro scherzando e delicatissimo

7. The Moon's Minion (Andrew Lang)

Andante sostenuto e misterioso

Thine eyes are like the sea, my dear,

Detailed description: A single staff of music in 4/4 time with a key signature of one sharp (F#). The tempo is 'Andante sostenuto e misterioso'. The melody consists of quarter and eighth notes. The lyrics 'Thine eyes are like the sea, my dear,' are written below the staff.

8. Clearing at Dawn (Li Po)

Adagio sostenuto e molto espressivo

The fields are chill — the space

Detailed description: A single staff of music in 4/4 time with a key signature of two sharps (F# and C#). The tempo is 'Adagio sostenuto e molto espressivo'. The melody features a mix of quarter and eighth notes with some rests. The lyrics 'The fields are chill — the space' are written below the staff.

Composers' Music Corp., New York, 1922.

Op. 16 Polychromatics for Piano

1. Instead of a Prolog

Allegro giocoso

Detailed description: A single staff of music in 2/4 time with a key signature of one sharp (F#). The tempo is 'Allegro giocoso'. The piece starts with a forte (f) dynamic and includes various rhythmic patterns and accents. Dynamics like f, f2, and p are marked.

2. Out of the Mist

Lento sostenuto

pp mf vell.

Detailed description: A single staff of music in 9/8 time with a key signature of one sharp (F#). The tempo is 'Lento sostenuto'. The melody is slow and expressive, with dynamics ranging from pianissimo (pp) to mezzo-forte (mf) and a 'vell.' (velocissimo) marking.

3. The Lady with the Damask-Mantle

Allegretto

pp mf pp mf

Detailed description: A single staff of music in 3/8 time with a key signature of one sharp (F#). The tempo is 'Allegretto'. The piece features a rhythmic melody with dynamics of pianissimo (pp) and mezzo-forte (mf).

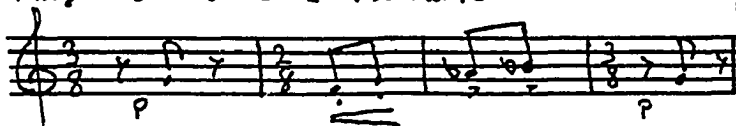
4. The Knight of the Black Pool

Allegro marcato

f

Detailed description: A single staff of music in 3/4 time with a key signature of one sharp (F#). The tempo is 'Allegro marcato'. The melody is strong and rhythmic, starting with a forte (f) dynamic.

5. Festivities

Allegro scorrevole e libermente

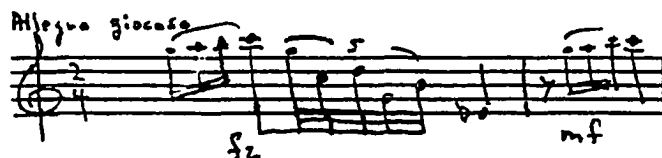
6. A Rag-time Fragment

Allegro giocoso

7. Invocation

Andante maestoso

8. Instead of an Epilog

Allegro giocoso

Universal-Edition A. G., Wien and New York (No. 7127),
1924.

Recording: Zola Shaulis, pianist. Composers Recording,
Inc., CRI SD 295.

Gruenberg dedicated the work to Edward MacDowell.

Op. 17 Symphony No. 1 for Orchestra

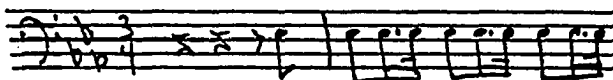
I.

Allegro maestoso

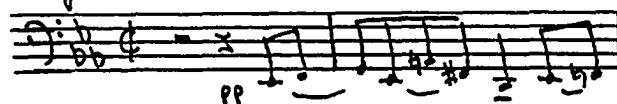
II.

Allegro vivace e molto leggero

III.

Lento sostenuto e molto maestoso

IV.

Allegro risoluto marcato

Full score in the hand of a copyist. At the bottom of the first page is written: "Copyright 1931 by Universal-Edition, Universal-Edition Nr. 9720." 258 pages.

This work won the R. C. A. Victor Prize in 1929. The third movement was based on the 'Mateka' (Song of the Rain Ceremony) taken from Natalie Burlin's book, Songs and Tales from the Dark Continent (New York: G. Schirmer, 1920).

Op. 18 Second Sonata for Violin and Piano

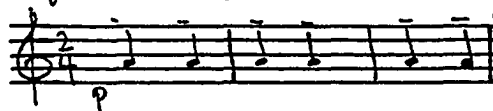
I.

Allegro moderato

II.

Allegretto capriccioso e delicato

III.

Allegro festoso, e ritmico

Universal-Edition A. G., Wien and New York
(Nr. 7128), 1924.

Dedicated to Arthur Honegger.

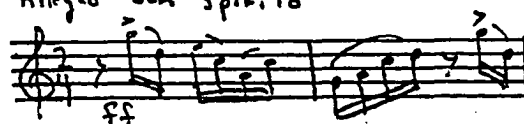
Op. 19 Poem for Violoncello and Piano*Moderato sostenuto e molto espressivo*

Universal-Edition A. G., Wien and New York
(Nr. 7775), 1925.

Dedicated to Marguerite Chaigneau. The
subtitle is "In Form of a Sonatina."

Op. 20 Four Indiscretions for String Quartet

I.

Allegro con spirito

II.

Lento sostenuto e espressivo

III.



IV.



Universal-Edition A. G., Wien and New York (Nr. 7776), 1925.

Op. 21 The Daniel Jazz for a Voice and Eight Instruments

Allegro vivace e molto ritmico



Universal-Edition A. G., Wien and New York (Nr. 7765), 1925.

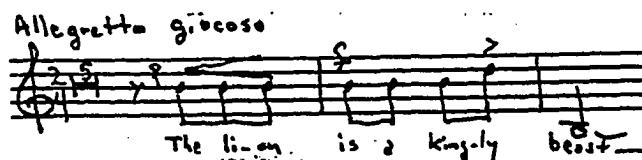
Library of Congress: Holograph in full score.

Words by Vachel Lindsay. English and German text with German translation by R. St. Hoffmann. Instrumentation: B-flat Clarinet, Trumpet in C, Percussion, 2 Violins, Viola, Violoncello and Piano.

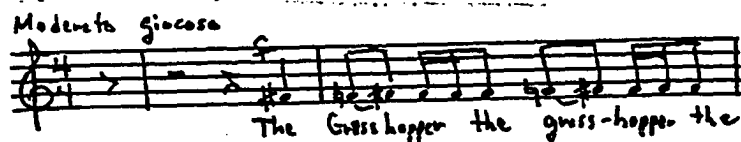
Recording: Kohon Ensemble with William Lewis, tenor. Amrex Records-LTG 0100-01.

Op. 22 Animals and Insects for Voice and Piano

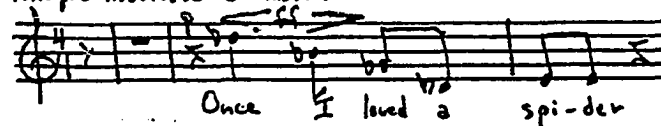
1. The Lion



2. An Explanation of the Grasshopper



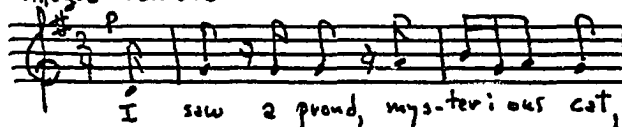
3. The Spider and the Ghost of the Fly

Allegro moderato e misterioso

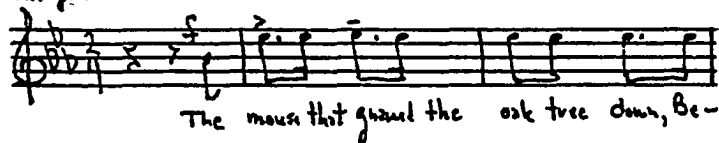
4. A Dirge for a Righteous Kitten

Allegretto funebre

5. The Mysterious Cat

Allegro delicato

6. The Mouse that Gnawed the Oak-Tree Down

Allegro marcato

7. Two Old Crows

Allegro moderato

Universal-Edition A. G., Wien and New York
(Nr. 7774), 1925.

Words by Vachel Lindsay. English and German
text with German translation by R. St. Hoffmann.

Op. 23 The Creation. A Negro Sermon for Voice and Eight Instruments

Andante sostenuto e molto tranquillissimo
Recit.

And God stopped out on space And He looked a-round

Detailed description: A single staff of music in treble clef, key signature of one sharp (F#), and 2/4 time signature. The tempo/mood is 'Andante sostenuto e molto tranquillissimo'. The piece begins with a 'Recit.' (recitative) section. The melody consists of quarter and eighth notes, with some rests. The lyrics 'And God stopped out on space And He looked a-round' are written below the notes.

Universal-Edition A. G., Wien and New York
(Nr. 8327), 1926.

Words by James Weldon Johnson. English and German text with the German translation by R. St. Hoffmann. Instrumentation: Flute, B-flat Clarinet, Horn in F, Bassoon, Timpani, Percussion, Viola and Piano.

Op. 24 Four Songs for Medium Voice and Piano

1. I Went Down into the Desert (Vachel Lindsay)

Andante sostenuto e molto espressivo

I went — in — to the des-ert

Detailed description: A single staff of music in treble clef, key signature of one sharp (F#), and 2/4 time signature. The tempo/mood is 'Andante sostenuto e molto espressivo'. The melody is simple and expressive, with a few notes and rests. The lyrics 'I went — in — to the des-ert' are written below the notes.

2. Larkspur (James Oppenheim)

Allegro. appassionato

Blue morn-ing and the be-loved,

Detailed description: A single staff of music in treble clef, key signature of one sharp (F#), and 2/4 time signature. The tempo/mood is 'Allegro. appassionato'. The melody is more rhythmic and energetic, featuring a triplet. The lyrics 'Blue morn-ing and the be-loved,' are written below the notes.

3. Stopping by Woods on a Snowy Evening (Robert Frost)

Andante sostenuto e molto tranquillissimo

Whose woods these are I think I know,

Detailed description: A single staff of music in treble clef, key signature of one sharp (F#), and 4/4 time signature. The tempo/mood is 'Andante sostenuto e molto tranquillissimo'. The melody is slow and peaceful, with a few notes and rests. The lyrics 'Whose woods these are I think I know,' are written below the notes.

4. The Plaint of the Camel (Charles Edward Carryl)

Andante sostenuto

Ca - nar-y birds fed on sugar and seeds,

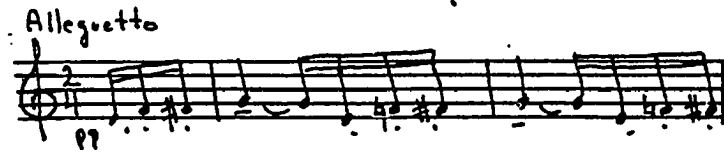
Detailed description: A single staff of music in treble clef, key signature of one sharp (F#), and 2/4 time signature. The tempo/mood is 'Andante sostenuto'. The melody is slow and plaintive, with a few notes and rests. The lyrics 'Ca - nar-y birds fed on sugar and seeds,' are written below the notes.

Universal-Edition A. G., Wien and Leipzig
(Nr. 8754), 1927.

Dedicated to Alma Wertheim.

Op. 25 Jazzberries for Piano

1. Fox-Trot



2. Blues



3. Waltz



4. Syncopop



Universal-Edition A. G., Wien and New York.
(Nr. 8134), 1925.

Dedicated to Marion Bauer.

Op. 26 Jazzettes. Three Pieces for Violin and Piano

1.

Allegretto grazioso

2.

Lento sostenuto

3.

Allegro ritmico

Universal-Edition A. G., Wien and New York
(Nr. 8446), 1926.

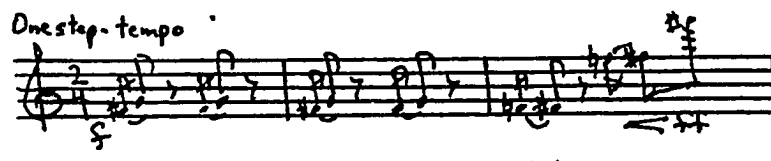
No. 1 is dedicated to Jelly D'Aranyi, No. 2 to
Albert Jarosy and No. 3 to Adila Fachiri.

Op. 27 Vagabondia, Symphonic Poem for Orchestra

- (1) Holograph in full score bound in a soft brown cover. Numerous notes are written on the cover page. Note on the last page reads: "Started at Salzburg 1921 and still fussing on it in 1930, making this score the sixth revision-over Drat it!" 72 pages.
- (2) Holograph in full score in pencil. Written on the cover is: "Definitive Edition, 1957." 120 pages.

Op. 28 Jazz-Suite for Orchestra

I.



II.



III.



IV.

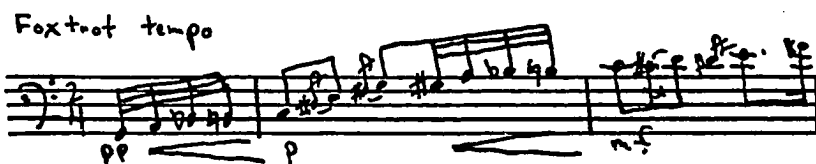


Cos-Cob Press Inc., New York, 1929.

Dedicated to Alma Wertheim. In Gruenberg's catalogue he has put Dance-Suite in parenthesis. In a score in the possession of the writer which was a gift from Irma Gruenberg, the "Jazz" in the title has been crossed out and replaced by "Dance".

Op. 29 Moods for Orchestra

1.



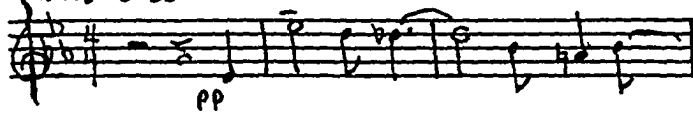
2.

Delicately $\text{♩} = 100$ 

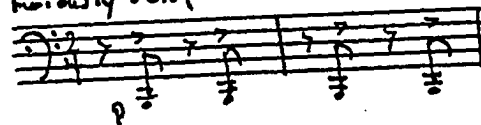
3.

Languidly $\text{♩} = 69$ 

4.

Hushed $\text{♩} = 60$ 

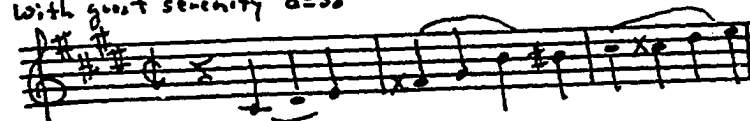
5.

Furiously $\text{♩} = 104$ 

6.

Fantastically $\text{♩} = 104$ 

7.

With great serenity $\text{♩} = 58$ 

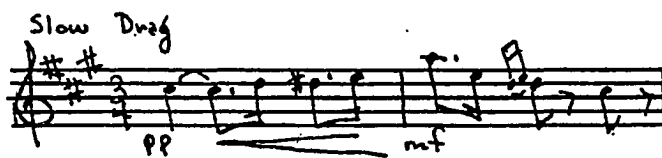
8.



Holograph in full score. Last page is dated
Sept. - Oct. - Nov. 1956. Written on the
cover is "Stokowski: 1931-32." 95 pages.

Op. 30a Jazz-Masks for Piano

1. Mendelssohn: Spring Song



2. Offenbach: Barcarolle



3. Chopin: Nocturne Op. 9, No. 2

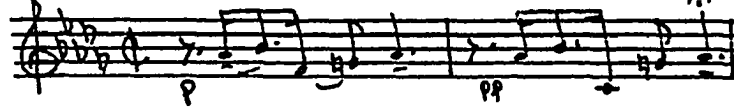


4. Chopin: Valse Op. 64, No. 2



5. Rubinstein: Melody in F, Op. 30, No. 2

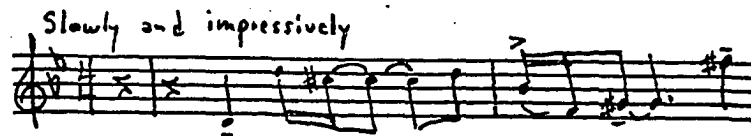
Slow Fox-trot



Universal-Edition A. G., Wien and Leipzig
(Nrs. 9626, 9627, 9628, 9643, 9644), 1929 and 1931.

Op. 30b Six Jazz Epigrams for Piano

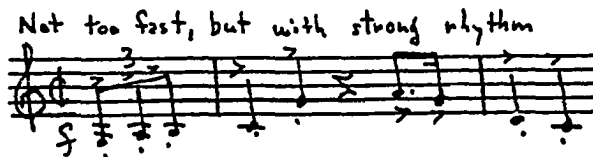
1.



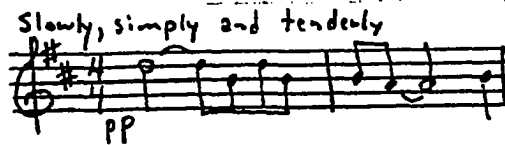
2.



3.



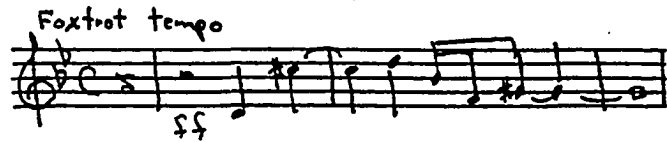
4.



5.



6.



Universal-Edition A. G., Wien and Leipzig
(Nr. 9690), 1929.

Op. 31 Prairie-Song for Orchestra

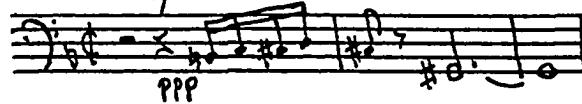
1. Dawn

Majestically $\text{♩} = 60$ 

2. Dusk

With Serenity $\text{♩} = 72$ 

3. Night

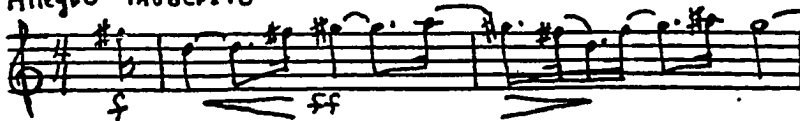
Fantastically $\text{♩} = 98$ 

Holograph in piano score with instrumental cues.
Last page is dated 19 June 1954 and called the
"new version". 74 pages.

Op. 32 Four Diversions for String Quartet

1.

Allegro moderato



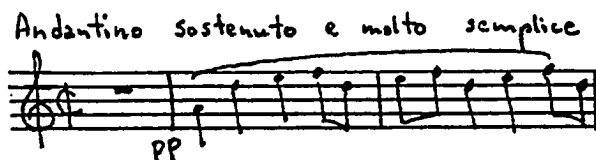
Holograph in score. 72 pages.

Op. 34 Interludes for Piano

This work is incomplete.

Op. 35 Jack and the Beanstalk. Fairy Opera for the Childlike
in Three Acts and Thirteen Scenes

Act I



Act II



Act III



C. C. Birchard & Co., Boston, 1933.

- (1) Holograph full score with the last page dated "N.Y. Jan. 3, 1930, Vienna Jan. 7, 1931." 248 pages.
- (2) Holograph in pencil of a piano-vocal score. Written on the front cover is: "Nov. 10, 1931 N.Y.C." 153 pages.

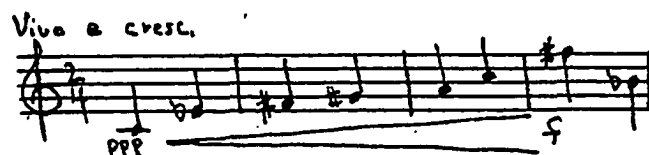
Published for the Juilliard Musical Foundation.
Libretto by John Erskine. Characters are: Jack (Tenor), His Mother (Mezzo), The Cow (Baritone), The Giant (Baritone), The Enchanted Princess (Soprano).

Op. 36 Emperor Jones. Opera in Two Acts, A Prologue,
An Interlude and Six Scenes

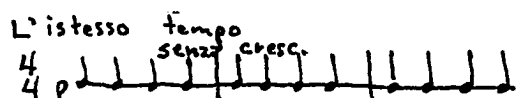
Prologue



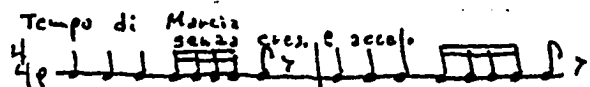
Act I



Interlude



Act II



Cos-Cob Press Inc., New York, 1932.

- (1) Holograph full score in pencil. 168 pages.
- (2) Holograph piano-vocal score. Notes on performance given on inside front cover. Last page dated "Old Orchard Beach, Maine Summer 1931." 138 pages.

Adapted from Eugene O'Neill's play, Emperor Jones. Gruenberg did his own libretto. Published edition has text in English and German with the German translation by R. St. Hoffmann. Characters are: Brutus Jones (Bariton), Henry Smithers (Tenor), An Old Native Woman (Soprano), Congo Witch-Doctor (Dancer).

Recording: Excerpt, "Standin' in the Need of Prayer," Lawrence Tibbett, baritone. RCA Victor Company - V7959 and George London, baritone on Columbia Odyssey - Y32669.

Op. 37 Serenade to a Beauteous Lady for Orchestra

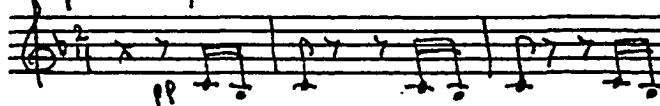
1.

Tempo di Polowise



2.

Tempo di Galop



3.

Valse lento e trista



4.

Allegretto gozzioso



5.

Tempo di marcia



Holograph in full score. Many markings added in red and blue pencil. 40 pages.

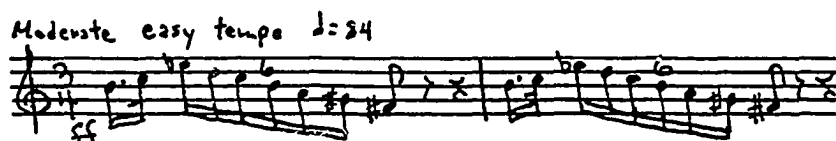
This work was the result of a commission given to Gruenberg in 1934 by the League of Composers. The commission was to be a work which could be performed by the Chicago Symphony.

Op. 38 Helena's Husband. Opera in Two Acts

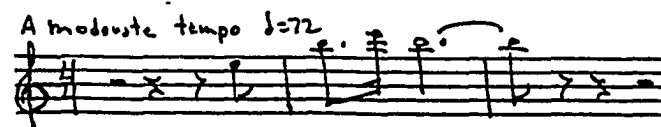
Introductory Music



Act I

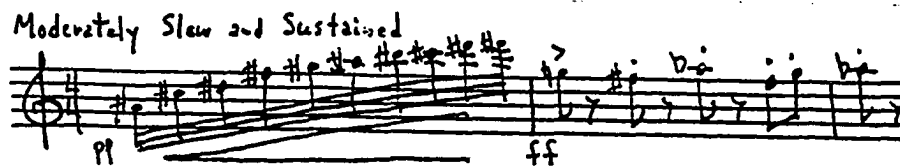


Act II



- (1) Holograph in full score. Bound in a black, hard cover. Dedication at the top of the first page reads: "To Irma." Last page dated "Sept. 20, 1938, Santa Monica, California." 375 pages.
- (2) Holograph in pencil of a piano-vocal score. Title reads, "Helena's Husband, Opera in Two Acts, Libretto by Philip Moeller." 137 pages.

Characters are: Eunuch (Tenor), Helana (Soprano), Tsuma (Soprano), Analyticus (Bass), Paris (Alto).

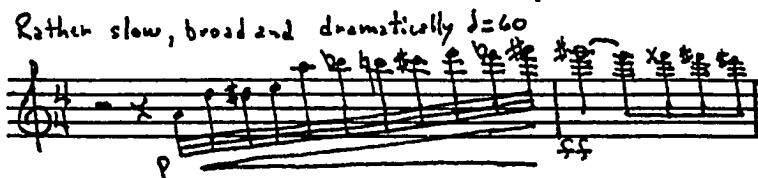
Op. 39. Green Mansions. A non-Visual Opera in One Act

- (1) Holograph in full score. A note on the title page reads: "This version was used by the C. B. Co. for the composer's commission in 1937." The work was dated Chicago, Feb. 4, 1937 - Santa Monica, Aug. 28, 1937. 114 pages.
- (2) Full score done in the hand of a copyist. Bound in a red, hard cover. 177 pages.
- (3) Holograph in piano-vocal score. 52 pages.
- (4) Holograph in piano-vocal score. 61 pages.
- (5) Holograph in piano-vocal score of a Prelude. 20 pages.
- (6) Two versions of the libretto. 9 pages.
- (7) A libretto for a film ballet. 37 pages.
- (8) A typed copy of the libretto, copyright 1937. 52 pages.

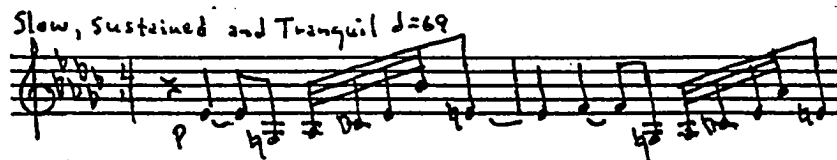
This work was commissioned by the Columbia Broadcasting Company and was performed on 17 October 1937. Characters are: an Announcer, Abel (Tenor), Rima (Soprano), Women's Chorus.

Op. 40 Second String Quartet

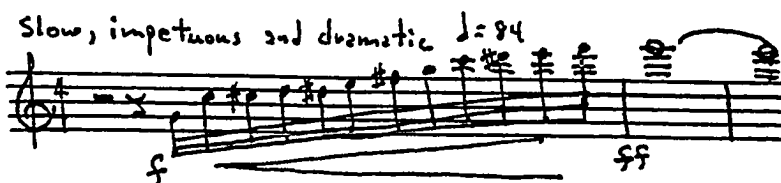
I.



II.



III.

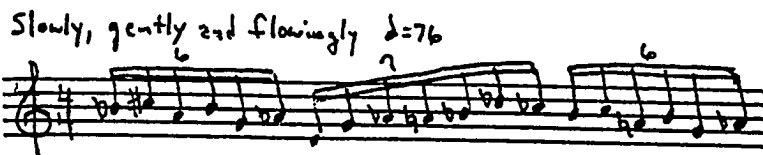


- (1) Library of Congress. Holograph full score. Written on the title page is: "To Mrs. Elizabeth Sprague Coolidge." The last page dated: "Hollywood, Cal., Oct. 10, 1937." 76 pages.
- (2) Two photocopies of the original score marked A and B on the covers. Both copies contain changes marked in blue and red pencil. Written on copy B is: "1960 - Make an elaborate version of this and call it Concerto for Strings."

This work was commissioned by Elizabeth Sprague Coolidge and dedicated to her. First performed at the Berkshire Festival of Chamber Music on 22 September 1938.

Op. 41 Second Concerto for Piano and Orchestra

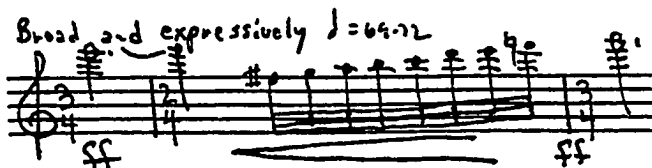
I.



II.



III.

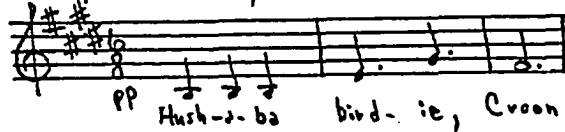


- (1) Holograph in two piano scores. "1st version" is written on the cover. 96 pages.
- (2) Holograph in full score on onionskin. 130 pages.
- (3) Holograph in two piano score on onionskin. Written on the last page - "Also revised 1963." 86 pages.

Op. 42 Eleven Songs for Voice and Piano

1. Hush-a-ba, Birdie (Mother Goose)

Stately and Tenderly

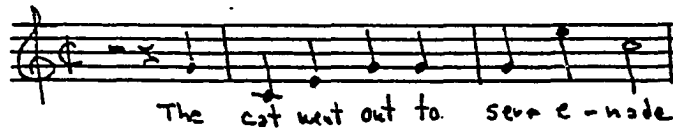


2. I Saw a Ship A-Sailing (Mother Goose)

Flowingly

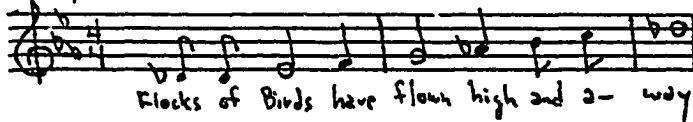


3. The Cat Went Out to Serenade (Mother Goose)



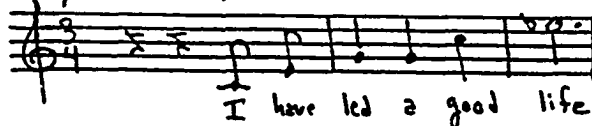
4. The Mountain and I (Li Po)

Slowly



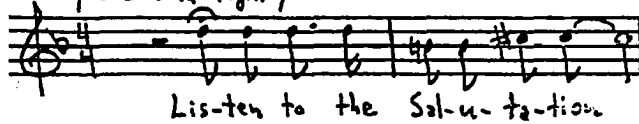
5. An Old Ditty (Source unknown)

Lusty and with Gusto



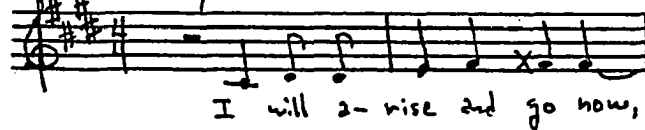
6. The Salutation of the Dawn (Sanskrit)

Slowly and with Dignity



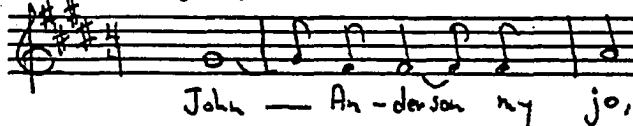
7. The Lake Isle of Innespee (W. B. Yeats)

with Serenity



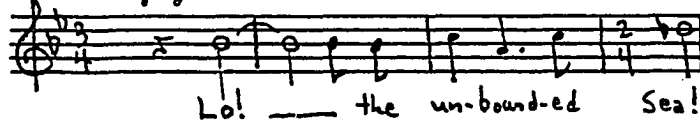
8. John Anderson, My Jo (Robert Browning)

With Great Warmth



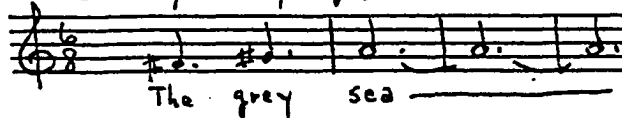
9. The Ship Starting (Walt Whitman)

With a surging motion



10. Meeting at Night (Robert Browning)

Subdued and mysteriously wague



11. Lord, Please Send Down Your Love (King Vidor)

Broad and with Dignity



Holograph in piano-vocal score. Numbers 1-7 dated "Christmas week 1939." Number 8 dated 20 May 1940, Number 9 dated 15 June 1940 and Number 10 dated 23 June 1940. Number 11 is not dated but has a sub-title which reads: "A Negro Spiritual from the screen play, America." 58 pages.

Op. 43 Symphony No. 2 for Orchestra

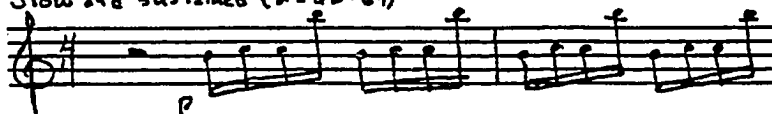
I.

A brisk, expansive movement ($\text{♩} = 66-72$)



II.

Slow and sustained ($\text{♩} = 45-64$)



III.

Fantastically ($\text{♩} = 108$)

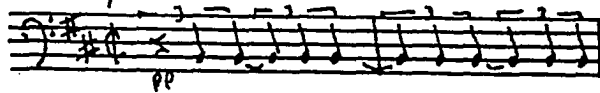


- (1) Holograph in full score on onionskin. "1941 and 1st Version" is written on the title page. 143 pages.
- (2) Holograph in full score on onionskin. Written on the last page is "Revised 1959 and re-examined 1963." 142 pages.
- (3) Holograph in full score. Marked on cover is "last definitive version 1963." Many changes have been placed in the score in red pencil. 143 pages.

Op. 44. Symphony No. 3 for Orchestra

I.

Genially (d=66-72)



II.

Slow and sustained (d=50)



III.

Broad and tranquilly (d=50)

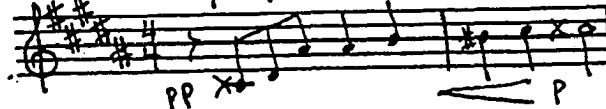


- (1) Holograph in full score in ink and pencil. Some changes made in red pen. Last page is dated "California Sept. 1941 - March 1942." 166 pages.
- (2) Holograph in full score on onionskin. "Revised 1964" written on last page. 173 pages.
- (3) 71 pages of pencilled sketches.

Op. 45 Music to an Imaginary Legend for Orchestra

1. The Mystic Lake

Slow and languidly (d=89)

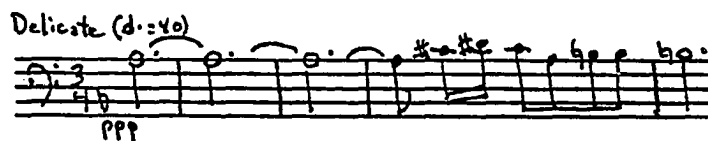


2. Invocation

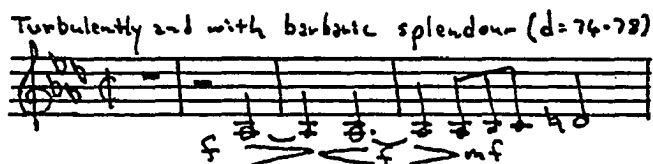
Broad and Powerful (d=66)



3. The Sun Maiden



4. Processional



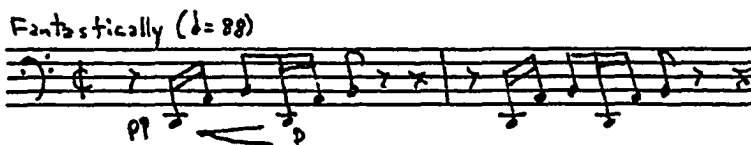
- (1) Pencil and ink sketches. 47 pages.
- (2) Holograph in full score. Cover is dated 1945. 95 pages.
- (3) Holograph in full score on onionskin. 110 pages.

Op. 46 Music to an Imaginary Ballet for Orchestra

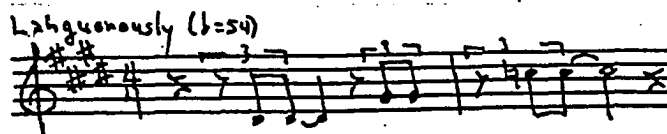
1.



2.



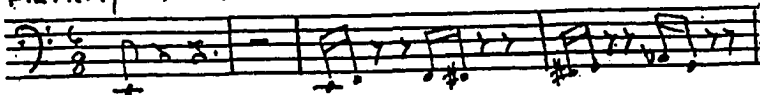
3.



4.

Delicately ($\text{♩} = 64-72$)

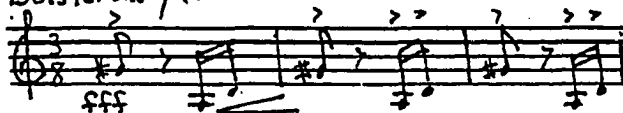
5.

Flutterly ($\text{♩} = 104$)

6.

Majestically ($\text{♩} = 66$)

7.

Boisterously ($\text{♩} = 76-80$)

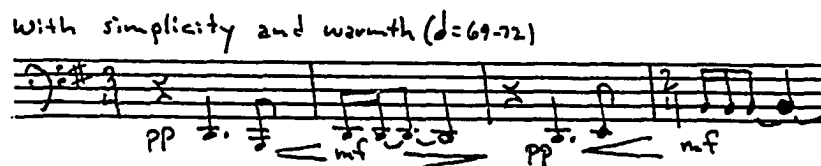
- (1) Holograph in full score on onionskin. Dated on last page: "Sept. 10, 1945, Revised May 1964." 160 pages.
- (2) Holograph full score in pencil. Last page dated: "Sept. 10, 1945." 124 pages.
- (3) 46 pages of pencil sketches.

Op. 47 Concerto for Violin and Orchestra

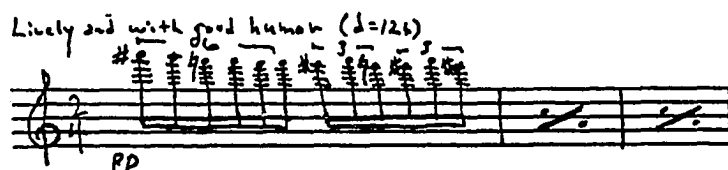
I.



II.



III.



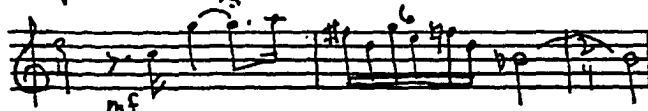
- (1) Holograph in pencil and ink in full score. Bound in soft cardboard cover. "Original" written on cover. Note on inside front cover reads: "changes in red ink are to be incorporated in orchestral part Jan. 5, 1945 L. G." Dated "Aug. 7, 1944, Beverly Hills." 164 pages.
- (2) Holograph piano-violin score on onionskin. Dated "Beverly Hills, April 5, 1944." 77 pages.
- (3) Holograph full score on onionskin. 163 pages.
- (4) 89 pages of sketches.

This work was commissioned by Jascha Heifetz. The premiere took place in Philadelphia with Heifetz as soloist with the Philadelphia Orchestra on 1 December 1944.

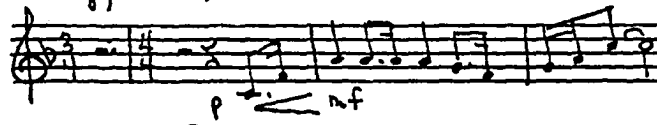
Recording: Jascha Heifetz and the San Francisco Symphony Orchestra, Pierre Monteux, Conductor. RCA Victor Company - LVT-1017.

Op. 48 Americana Suite for Orchestra

1. Morning Song

Rhapsodic ($\text{♩} = 72$)

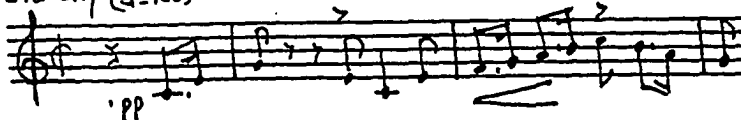
2. Song of the Plains

Flowingly ($\text{♩} = 76$)

3. Song at Dusk

Poignantly ($\text{♩} = 68$)

4. Variations on a Whistling Tune

Sturdily ($\text{♩} = 100$)

- (1) Holograph full score in pencil. Several changes made in red ball-point pen. Dated on last page: "April 20, 1945 and May 29, 1964." 101 pages.
- (2) Holograph in full score on onionskin. 114 pages.
- (3) 51 pages of pencil sketches.

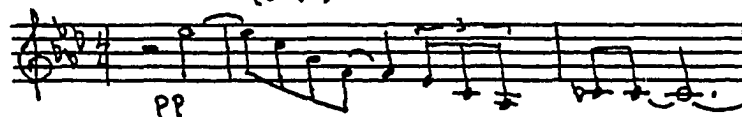
This work calls for the use of a toy whistle in the last movement.

Op. 49 Two Rhapsodies for Violin and Piano

1.

With simplicity and warmth (♩=68)

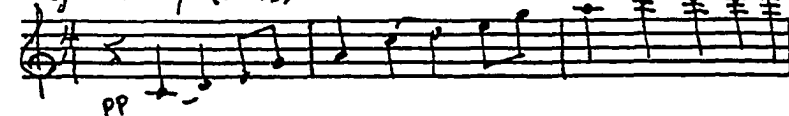
2.

Slow and Unhurried (♩=69)

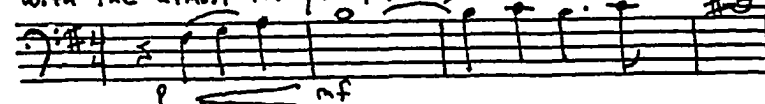
Holograph in piano-violin score. Note on cover reads: "P.S. A new part is necessary for Rhapsody No. 2 for it is too much like the Concerto." Another note reads: "April 20, 1963 - needs a few cuts otherwise O.K." 41 pages.

Op. 50 Symphony No. 4 for Orchestra

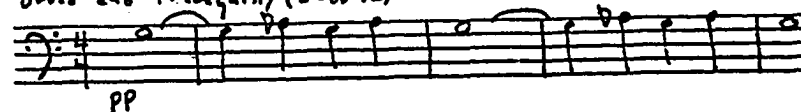
I.

Majestically (♩=63)

II.

With the utmost tranquility (♩=76)

III.

Broad and tranquilly (♩=88-72)

- (1) Holograph in full score on onionskin. Last page dated: "Aug. 10, 1946. Revised 1964." 187 pages.
- (2) Holograph in pencil in full score. Written on last page is: "Thank you O Lord for letting me finish this. Beverly Hills, August 10, 1946." 151 pages.
- (3) 74 pages of sketches in pencil.

Op. 51 Variations on a Pastoral Theme for Orchestra



- (1) Holograph in full score dated Beverly Hills, 12 October 1947. 89 pages.
- (2) Holograph in full score on onionskin. Last page is dated 1947. 113 pages.
- (3) Holograph in piano score. 1947 is written on the cover. 48 pages.

Op. 52 Sonata No. 3 for Violin and Piano

I.



II.



III.



Holograph in piano-violin score on onionskin. On the cover is written: "Original master." 53 pages.

Op. 53 Five Caprices for Piano

1.



2.



3.



4.



5.



Holograph on onionskin. 18 pages.

Op. 54 Kubla-Khan. Symphonic Poem for Voice and Piano or Orchestra

Majestically (♩=104)



- (1) Holograph in piano-vocal score. Contains many changes and corrections. Written on cover is: "First Version February 18, 1940." A later note reads: "The work suffers from a sameness of atmosphere and gloom should be somewhat related... by a series of musical islands of a different character. Perhaps this work could be adopted for T.V. by having a set of pictures (possibly taken from some illustrated edition) on the screen. The pictures should be fantastically powerful." Dated 20 August 1963. 16 pages.
- (2) Holograph in piano score. Marked second version and dated 8 December 1947. 26 pages.

This work is based on the poem by Samuel T. Coleridge. Exists only in piano-vocal score.

Op. 55 The Golden City of Iram, A Dance-Legend for Speaker, Dance Group and Orchestra



- (1) Holograph in two piano score on onionskin.
50 pages.
- (2) Three typed pages of the libretto on yellow paper.
- (3) Four typed pages of the Speaker's part with comments.

Op. 56 Five Country Sketches for Orchestra

1. The Local Train



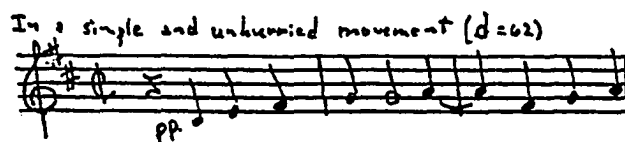
2. Village Lane



3. The Brooklet



4. Green Fields



5. Barn Dance



Holograph in piano score with cued orchestral parts. Written at the bottom of the title page is: "Toy instruments are to be used for the indicated effects." 89 pages.

Op. 57 Volpone, An Opera in Three Acts

Prologue

Lustily ($\text{♩} = 132$)



Act I

Irrationately ($\text{♩} = 168$)



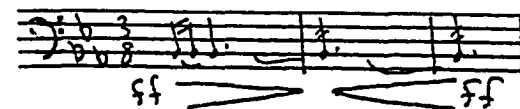
Act II

Calmly ($\text{♩} = 66$)



Act III

Boisterously ($\text{♩} = 88$)



- (1) Holograph in full score on onionskin. Last page dated: "Feb. 27, 1958, Beverly Hills." 533 pages.
- (2) Holograph piano-vocal score. 386 pages.
- (3) Typewritten libretto. 40 pages.
- (4) Holograph photostat copy of the piano-vocal score marked Copy A. Changes have been made in the score with red ball-point pen.

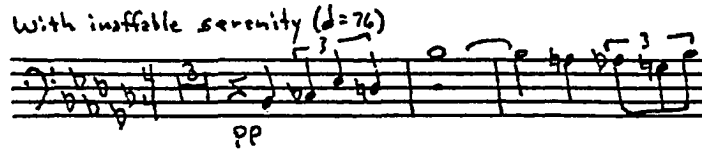
Libretto was written by Gruenberg and based on Ben Jonson's play. Characters are: Volpone (Bass), Mosca (Tenor), Voltore (Baritone), Corbaccio (Tenor), Celia (Soprano), Corvino and Bonario (Speaking voices).

Op. 58 Concerto for Violoncello and Orchestra

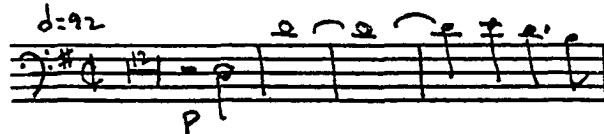
I.



II.



III.



- (1) Holograph in piano score on onionskin. Last page dated: "1st version - June 4, 1949, 2nd version - Aug. 16, 1963 Beverly Hills." 61 pages.
- (2) Folder of sketches in pencil and ball-point pen. c. 65 items.

Op. 59 A Song of Faith, A Spiritual Rhapsody for a Speaker, Voices, Chorus, Dance Group and Orchestra

1.

Tranquilla (♩=80)

p All - e - lu - ja —

2.

ppp All - e - lu - ja! All - e - lu - ja

3.

p All - e - lu - lu - ia —

4.

ppp ————— *pp* —————

5.

The manuals of the stony heavens —

6. Heaven

Oh, I've never been —

7. Sun

Majestically ($\text{♩} = 72$)

Handwritten musical notation for 'Sun'. The piece is in G major (one sharp) and 3/4 time. The tempo is 'Majestically' with a metronome marking of $\text{♩} = 72$. The dynamics start with *ff* (fortissimo) for the first measure, then *p* (piano) for the rest. The lyrics are 'O, Sun! The sun that giveth'.

8. Moon

Mysteriously ($\text{♩} = 72$)

Handwritten musical notation for 'Moon'. The piece is in G major (one sharp) and 4/4 time. The tempo is 'Mysteriously' with a metronome marking of $\text{♩} = 72$. The dynamics are *p* (piano), *mf* (mezzo-forte), and *ppp* (pianissimo).

9. Stars

Fantastically ($\text{♩} = 104$)

Handwritten musical notation for 'Stars'. The piece is in G major (one sharp) and 2/4 time. The tempo is 'Fantastically' with a metronome marking of $\text{♩} = 104$.

10. Mountains

Handwritten musical notation for 'Mountains'. The piece is in B-flat major (two flats) and 3/4 time. The dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

11. Wind

Handwritten musical notation for 'Wind'. The piece is in G major (one sharp) and 4/4 time. The tempo is $\text{♩} = 66$. The dynamic is *p* (piano).

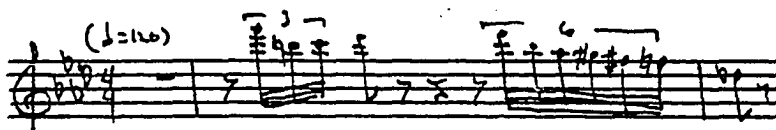
12. Water

Handwritten musical notation for 'Water'. The piece is in B-flat major (two flats) and 2/4 time. The tempo is $\text{♩} = 69$. The dynamic is *p* (piano).

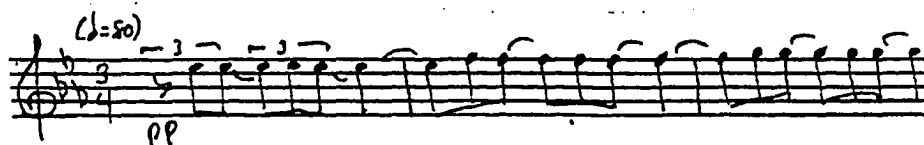
13. The Rainbow



14. Fire



15. Man



- (1) Holograph in full score on onionskin. Dated June 1, 1959 - March 23, 1959 and September 1, 1961 - May 20, 1962. "Oh Lord, thou hast my heart," is written on the last page. A note attached to the score reads: "Dedicated to the memory of Mahatma Gandhi. Gandhi: I consider myself a Hindu, Christian, Moslem, Jew, Buddhist and Confucian." 252 pages.
- (2) A folder of clippings, typewritten notes, and texts. c. 150 items.

Song of Faith was divided into two parts, Part I (Nos. 1-9), Part II (Nos. 10-15). Gruenberg has adapted texts from all the major religions of the world.

Op. 60 Poem for Viola and Piano

Holograph on onionskin. 37 pages.

Op. 61 Cotillon for orchestra

This work is incomplete and found only in sketch form.

Op. 62 Harlem Rhapsody for Orchestra

Holograph in piano score on onionskin. Last page is dated "Aug. 3, 1953 - Sept. 8, 1953, Beverly Hills." 55 pages.

Op. 63 Moods for Piano

No. 1



No. 2

Handwritten musical notation for No. 2. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of quarter note = 92. The melody consists of eighth notes with slurs and accents. A dynamic marking of *pp* is present below the staff.

No. 3

Handwritten musical notation for No. 3. It features a treble clef, a 6/8 time signature, and a tempo marking of quarter note = 56. The melody includes slurs, accents, and dynamic markings of *pp*, *p*, and *pp*.

No. 4

Handwritten musical notation for No. 4. It features a bass clef, a 6/8 time signature, and a tempo marking of quarter note = 104. The melody includes slurs, accents, and dynamic markings of *pp*, *p*, and *pp*.

No. 5

Handwritten musical notation for No. 5. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo marking is quarter note = 160. The melody includes slurs, accents, and dynamic markings of *mf*.

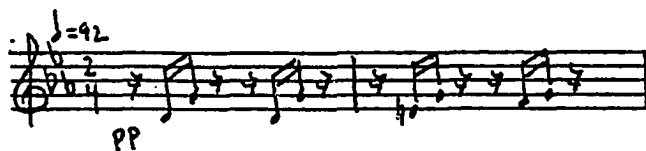
No. 6

Handwritten musical notation for No. 6. It features a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 54. The melody includes slurs, accents, and a dynamic marking of *pp*.

No. 7

Handwritten musical notation for No. 7. It features a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 80. The melody includes slurs, accents, and a dynamic marking of *pp*.

No. 8



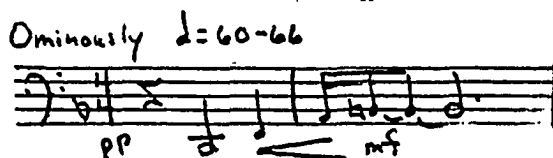
No. 9



No. 10

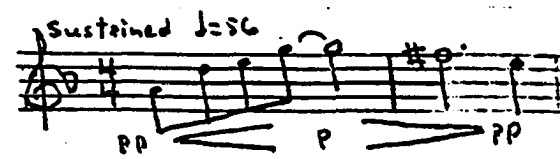


Holograph on onionskin. 36 pages.

Op. 64 One Night of Cleopatra. Opera in One Act(1) Holograph in piano-vocal score on onionskin.
54 pages.

(2) Folder with 5 pages of a typewritten libretto.

Opera is based on the work of Theophile Gautier and conceived for television. The libretto is written by Gruenberg and uses these characters: Cleopatra (soprano), Charmin (mezzo soprano), Maimun (tenor) and Antony (speaking voice).

Op. 65 The Miracle of Flanders. A Legend with Music in
Three Scences for a Narrator, Ensemble and Orchestra

(1) Holograph on onionskin in piano-vocal score.
Last page is dated "Sept. 1954, Beverly Hills."
62 pages.

(2) Typewritten libretto. 12 pages.

This work contains no singing. Ensemble acts out the part while the narrator tells the story.
The legend is according to the work by Balzac.

Op. 66 Divertimento for Four Instruments, Violin, Horn,
Cello and Piano

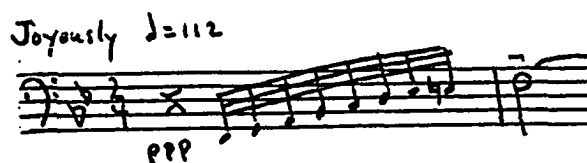
I.



II.



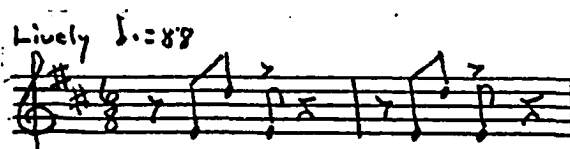
III.



(1) Holograph dated 9 June 1955 on the last page.

(2) Four pages of pencil sketches.

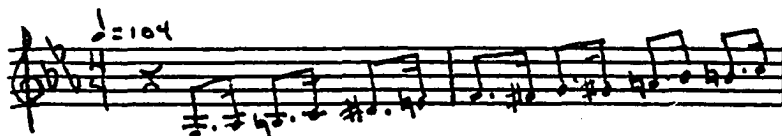
Op. 67 The Delicate King: A Miniature Farce



- (1) Holograph in piano-vocal score on onionskin. Title page reads: "The Delicate King: A Miniature Farce (After A. Dumas) Libretto and Music by Louis Gruenberg." Last page dated 12 July 1955. 34 pages.
- (2) Folder with 9 typewritten pages of the libretto.

Op. 68 Antony and Cleopatra. Opera in Three Acts

Act I



Act II



Act III



- (1) Holograph in full score on onionskin. Last dated: "Feb. 23, 1961." Title page reads: "Antony and Cleopatra, An Opera in 3 Acts (18 Scenes) Freely adapted from Shakespeare's Play. Libretto and Music by Louis Gruenberg, Op. 68." 466 pages.
- (2) Holograph in piano-vocal score on onionskin. Last page reads: "1st and 2nd versions, Sept. 30, 1955, July 14, 1958, Beverly Hills." 266 pages.

- (3) Two small date books (1955 and 1956) with personal notes and some music sketches. Also ideas for staging are included.

Characters: Cleopatra (Soprano), Antony (Baritone), Charmin (Soprano), Iras (Soprano), Alexas (Tenor), A Soothsayer (Bass), Eight Speaking Voices.

Op. 69 Music to a Festive Occasion for Orchestra

This work is incomplete.

Op. 70 Four Pastels in E-flat for Violin and Piano

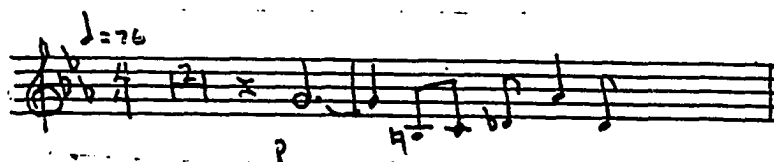
No. 1



No. 2



No. 3



No. 4



Holograph in piano and violin score. 19 pages.

Dedication reads "To Joan."

Op. 71 Waltzes for Piano

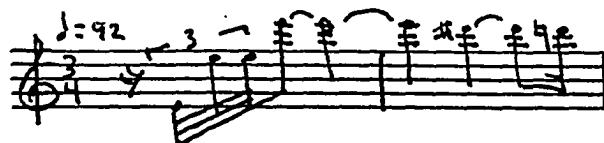
No. 1



No. 2



No. 3



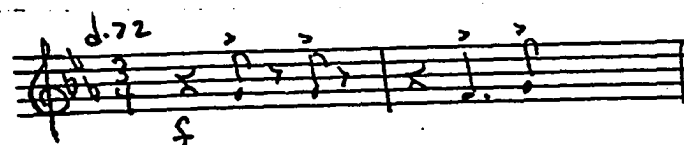
No. 4



No. 5



No. 6



Holograph on onionskin. 28 pages.

Dedication on title page reads "To my brother, Jacques."

Op. 72 Six Bagatelles for Piano

No. 1



No. 2



No. 3



No. 4



No. 5



No. 6



Holograph on onionskin. On the cover Six is written over Five. 19 pages.

Op. 73 Oddities and Caprices for Piano

This work is incomplete

Op. 74 Reflections on Various Themes for Piano

No. 1 On a Canonical Theme



No. 2 On a Pastoral Theme



No. 3 On a Romantic Theme



Holograph on onionskin. Last page is dated
9 March 1961. 40 pages.

Op. 75 Symphony No. 5

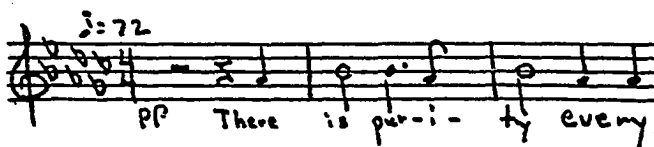
This work is incomplete and only in sketch form.

Op. 76 Symphony No. 6

This work is incomplete and only in sketch form.

Op. 77 Seven Songs for Voice and Piano

No. 1 There is Purity Everywhere



No. 2 The White Mist

$d=84$

A tremu-lous un- rest

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $d=84$. The melody consists of a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a half note D5. The lyrics 'A tremu-lous un- rest' are written below the staff, with 'A' under the first note, 'tremu-lous' under the next three notes, and 'un- rest' under the final note.

No. 3 Frozen Space

$d=60$

To- day is the stroke

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $d=60$. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The lyrics 'To- day is the stroke' are written below the staff, with 'To-' under the first note, 'day' under the second, 'is' under the third, 'the' under the fourth, and 'stroke' under the final note.

No. 4 The Forest

$d=60$

ppp Ou-er the cold im-pas-sive

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $d=60$. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The lyrics 'ppp Ou-er the cold im-pas-sive' are written below the staff, with 'ppp' under the first note, 'Ou-er' under the second, 'the' under the third, 'cold' under the fourth, 'im-pas-sive' under the fifth, and 'ive' under the final note.

No. 5 Dance of Frost and Light

$d=69$

pp Frost and light—

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $d=69$. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The lyrics 'pp Frost and light—' are written below the staff, with 'pp' under the first note, 'Frost' under the second, 'and' under the third, and 'light—' under the final note.

No. 6 Rain Moods

$d=80$

pp Rain — in the city

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $d=80$. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The lyrics 'pp Rain — in the city' are written below the staff, with 'pp' under the first note, 'Rain —' under the second, 'in' under the third, 'the' under the fourth, and 'city' under the final note.

No. 7 My Being is One with the Primeval Spirit

Majestically

My be — ing is

The image shows a single line of handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as 'Majestically'. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The lyrics 'My be — ing is' are written below the staff, with 'My' under the first note, 'be —' under the second, 'ing' under the third, and 'is' under the final note.

- (1) Holograph in piano-vocal score. 29 pages.
- (2) 21 pages of sketches.

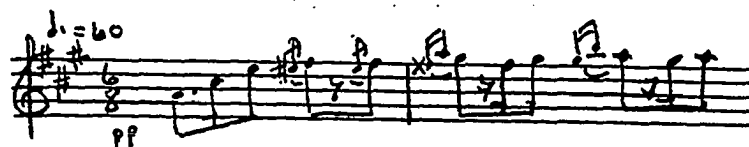
Songs 1 through 6 are on texts by Joan Cominos, Gruenberg's daughter. No. 7 is from the Chinese Tao-Teh-King.

Op. 78 Pages from Rabalais for Voice and Piano

Part 1 The Education of Gargantua



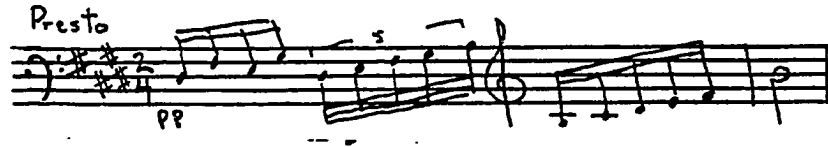
Part 2 The Cake-Peddlers War



- (1) Holograph in piano-vocal score. 71 pages.
- (2) 10 pages of sketches.

The title page reads, "for a speaking or singing voice and piano or orchestra." The work was never orchestrated. The work was originally conceived in terms of a television production.

PART II
WORKS WITHOUT OPUS NUMBERS

1 Scherzo for Piano

G. Schirmer, New York (No. 19330), 1907.

Published as Opus 11.

2. Scène de Ballet for Piano

Breitkopf & Härtel for Signale für die musikalische Welt, Berlin, 1910.

This piece was awarded second prize in the Signale composition competition. Dedicated to Mme. M. Mirebeau.

3 Signor Formica. Operetta in Three Acts

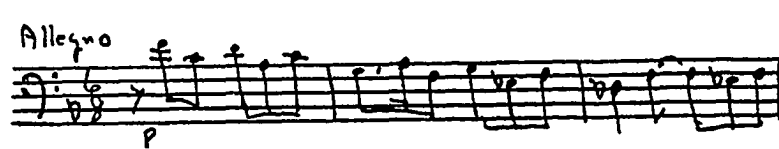
Overture



Act I



Act II



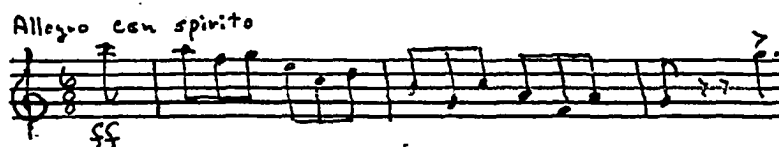
Act III



Holograph in piano-vocal score. Title reads: "Musikalische Kömédie in 3 Akten nach E. T. A. Hoffman's gleichnamigen Novelle." Op. 5 is marked on the title page. Last page dated July 1910. Many pencilled changes and notes crossed out. 165 pages.

Characters are: Salvatore Rosa (Baritone), Caterina (Soprano), Anton (Tenor), Capuzzi (Baritone), Marianne (Soprano), Pitichinaccio (Tenor), Michele (Bass), Dr. Splendiano (Tenor) and Musso (Bass).

4

Piccadillymädel. Operetta in One Act

- (1) Holograph in full score. Front cover reads: von Teddy Grünberg." No vocal part is given. 175 pages.
- (2) Manuscript copy in piano-vocal score done in the hand of a copyist. Bound in hard black cover. 98 pages.

5

Three Dances for Piano

1. Valse mignonne



2. Papillon



3. Danse coquette



G. Schirmer, New York, 1914.

6 Four Bagatelles for Violoncello and Piano

1. Chanson du matin



2. Chanson a la lune



3. A la guitare



4. A la burla



Composers' Music Corp., New York, 1922.

These works were published as Opus 12.

7

Lady X. Operetta in Three Acts

Overture

Presto



Act I

1.

Moderato



2.

Moderato



3.

Prestissimo



4.

Andantino appassionato



5.

Andante moderato



Act II

5a.



6.



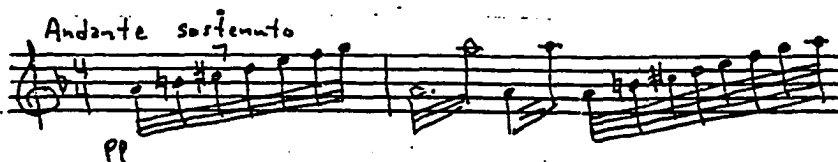
7.



7a.



8.



9.



10.

Moderato

p

10a.

Allegro moderato

pp

11.

Andante sostenuto

12.

Allegro vivace

Act III

13.

Largamente molto.

14.

Moderato

sfz p sfz p

15.



15a.



16.



17.

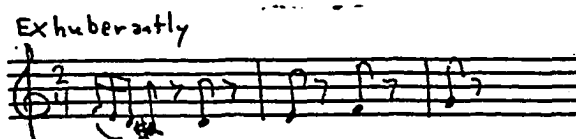


Operetten-Verlag G. M. B. H., Wien, 1927.

This work was published under Gruenberg's pseudonym of George Edwards. Libretto was by Dr. Ludwig Herzer.

8

Overture to Jack and the Beanstalk



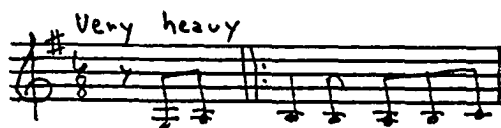
Holograph in full score dated 9 October 1929.
24 pages.

Developed out of a work called Overture to a Farce. Never incorporated into the opera with the same name.

9

Four Tunes on the Four Strings for Violin

1. On the Thick G String



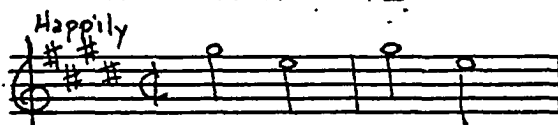
2. On the Melancholy D String



3. On the Sweet A String

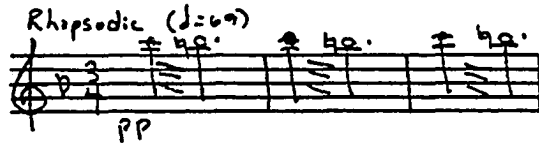


4. On the Birdlike E String



Holograph in score with the piano part. Title page has this inscription: "For Joan from Daddy." 4 pages.

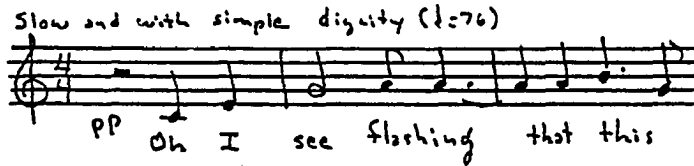
10 Five Variations on a Popular Tune for String Quartet



Holograph in full score. A note on the last page reads: "For the 20th birthday of the League of Composers, 1942." 15 pages.

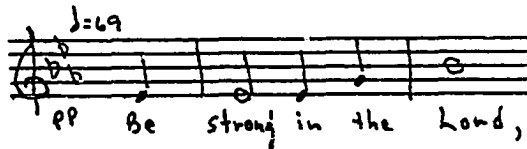
The popular tune used is "The Man on the Flying Trapeze."

11 An American Hymn for Voice, Men's Chorus and Orchestra



Holograph in full score. Very large manuscript paper with "Loew's Incorporated" printed at top. 26 pages.

12 Prayer for Chorus



Holograph in piano-vocal score. Written on the title page is: "Verses taken from Chp. 6 - St. Paul to the Ephesians." 11 pages.

13 The Fight for Life, A Symphonic Synthesis

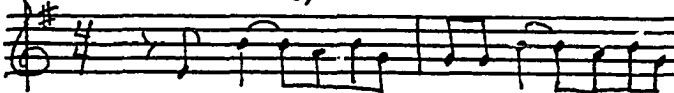
1.



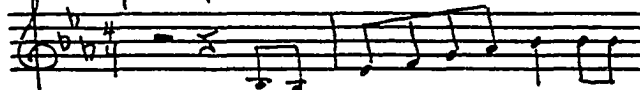
2.

Fast and agitated ($\text{♩} = 144$)

3.

Somewhat slower ($\text{♩} = 66$)

4.

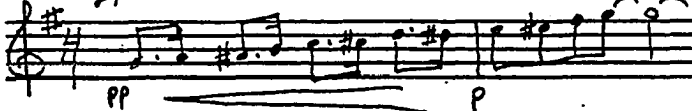
Lullaby tempo ($\text{♩} = 56$)

Holograph in full score. Last page is dated
Beverly Hills, 1 September 1954. 43 pages.

14

Concerto for Strings and Piano

I.

Flowingly ($\text{♩} = 72-80$)

II.

Vivaciously ($\text{♩} = 126$)

III.



Holograph in full score. On the front page is written: "Revised 1955." 121 pages.

PART III
FILM MUSIC

1940

The Fight For Life

Main Title Theme

Slow, broad and human ($\text{♩} = 62$)

mf

fff

United States Film Service, Pare Lorentz, Director.

- (1) Holograph in full score. 221 pages.
- (2) 109 pages of sketches.

1941

So Ends Our Night

Main Title Theme

Broad and Powerful (♩=66)

United Artists, John Cromwell, Director.

- (1) Holograph in full score. 89 pages.
- (2) Holograph in piano score. 132 pages.

1942

Commandos Strike At Dawn

Main Title Theme

Broad and Expansive

A handwritten musical score for the 'Main Title Theme' from the film 'Commandos Strike At Dawn'. The score is written on ten staves of music. The first staff begins with the tempo and mood instruction 'Broad and Expansive'. The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff contains a melodic line starting with a fortissimo (ff) dynamic, followed by a crescendo leading to a fortississimo (fff) dynamic. The second staff continues the melodic line with a fortississimo (fff) dynamic. The remaining staves (3-10) continue the melodic development with various rhythmic patterns and dynamics, including some rests and longer note values. The notation includes treble clefs, key signatures, time signatures, and dynamic markings.

Columbia Pictures; John Farrow, Director.

- (1) Piano score in the hand of a copyist. 142 pages.
- (2) 51 pages of sketches.

1944

An American Romance

Main Title Theme

Broad and Powerful

The image shows a handwritten musical score for the Main Title Theme of the film 'An American Romance'. The score is written on ten staves of five-line music paper. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as 'Broad and Powerful'. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo). There are several measures with a '6' above them, possibly indicating a sixteenth-note pattern. The score concludes with a double bar line and a final note.

Metro-Goldwyn-Mayer, King Vidor, Director.

Holograph in piano score. 190 pages.

1945

Counterattack

Main Title Theme

Broad and Powerful

A handwritten musical score for the 'Main Title Theme' of 'Counterattack'. The score is written on ten staves of five-line music paper, all in treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The first staff begins with the tempo/mood marking 'Broad and Powerful' and a dynamic marking 'ff' (fortissimo) with a hairpin crescendo. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The notation is somewhat sketchy, with some notes and stems appearing to be drawn in with a pen or pencil. The piece concludes with a final cadence on the tenth staff.



Columbia Pictures, Zoltan Korda, Director.

- (1) Piano score in the hand of a copyist. 80 pages.
- (2) 14 pages of sketches.

1947

Gangster

Main Title Theme

Moderato

Allied Artists, Gordon Wiles, Director.

Holograph in piano score. 56 pages.

Main Title Theme

Maestoso

The image shows a handwritten musical score for the 'Main Title Theme' of 'Arch of Triumph'. The tempo is marked 'Maestoso'. The score consists of ten staves of music, all in treble clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of 'sf' (sforzando) and contains several accents. The second staff has a '3' written above it, indicating a triplet. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it. The seventh staff has a '3' above it. The eighth staff has a '3' above it. The ninth staff has a '3' above it. The tenth staff ends with a double bar line.

United Artists, Lewis Milestone, Director

Holograph in piano score. 95 pages.

1948

Smart Women

Main Title Theme

Stridently and Powerful

Handwritten musical score for the Main Title Theme of 'Smart Women'. The score is written on eight staves of music, all in treble clef. The key signature is one flat (B-flat) and the time signature is 4/4. The music is characterized by a driving, rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo), *fff* (fortississimo), and *p* (piano). There are several slurs and accents throughout the piece. The score concludes with a final cadence on the eighth staff.

Allied Artists, Edward A. Blatt, Director.

(1) Full score in the hand of a copyist. 191 pages.

(2) Holograph in piano score. 64 pages.

1949

All the King's Men

Main Title Theme

Vivo

cres. fff

mf

f p

ff

ff

ff

Columbia Pictures, Robert Rossen, Director.

Piano score in the hand of a copyist. 65 pages.

1950

Quicksand

Main Title Theme

Broad and Powerful

Handwritten musical score for the Main Title Theme of Quicksand. The score consists of eight staves of music in 3/4 time, featuring a variety of notes, rests, and dynamic markings such as sf, f, and mf. The music is written in a single system with a treble clef and a key signature of one flat. The score includes slurs, accents, and dynamic markings throughout.

United Artists, Irving Pichel, Director.

(1) Full score in the hand of a copyist. 226 pages.

(2) Piano score in the hand of a copyist. 101 pages.

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