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The Wind Chamber Works of Ernst toch: A History and Comparative Analysis

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THE WIND CHAMBER WORKS OF ERNST TOCH: A HISTORY AND COMPARATIVE ANALYSIS

by

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Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Musical Arts in Conducting

School of Music
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2013

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DEDICATION

To my grandmother, Helen Marie Soltesz Puskas (1906-1994)
ACKNOWLEDGEMENTS

I would like to take the opportunity to thank the people who have given of their time in effort to make the completion of this project possible. To Dr. Scott Weiss for his guidance and patience. I could not have chosen a better person with whom to study. To Dr. Sam Douglas for the extra meetings regarding the theoretical aspects of the analyses. Your insights were critical to the completion of this project. To Dr. Rebecca L. Phillips and Dr. Andrew Gowan for their continued support and interest in my success. To Ms. Dina Ormenyi, Administrator of the Ernst Toch Society, for research gathering and sharing of information, which made long-distance research possible. To Mr. Lawrence Weschler, grandson of Ernst Toch and Director of the Ernst Toch Society, for his blessing on this project, and to my friend and colleague Mr. Adam Kehl for the idea that started it all.

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Finally I would like to thank my family for supporting me throughout this adventure, and especially my husband Tom. You had faith in me even when I had none in myself.
ABSTRACT

Ernst Toch (1887-1964) is one of the forgotten composers of the twentieth century. Paul Hindemith, Arnold Schoenberg, and Kurt Weill were contemporaries, while Wilhelm Furtwängler, and Erich Kleiber championed his early works. Toch lamented his lack of notoriety to Nicolas Slonimsky two years prior to his death. Forgotten or underappreciated were his numerous compositions of art music written in the decades prior to his immigration to the United States and in the final years of his career; remembered only were his lighter works and American film music.

Toch composed one work for military band: Spiel für Blasorchester, Op. 39 (1926), which has been the subject of previous scholarship. This document provides a history and analysis of his remaining works for winds: Miniatur-Ouvertüre, Five Pieces for Wind Instruments and Percussion, Op. 83, and Sinfonietta for Wind Instruments and Percussion, Op. 97. Since these works encompass more than thirty-years of his career, some compositional style development is found; however, Toch’s broad treatment of melody, harmony, orchestration, and form are strikingly consistent. Each work is melodically driven and doesn’t conform fully to traditional forms. The harmonic flavor of each work is determined by melodic content. Found often are areas of full chromaticism, non-functional triads, and other ambiguous harmonies.

It is hoped that this study will increase the interest in Ernst Toch and his compositions for winds.
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CHAPTER I
BIOGRAPHY

*I am the forgotten composer of the twentieth century.*

- Ernst Toch to Nicolas Slonimsky, 1962

Ernst Toch’s statement to Nicolas Slonimsky describes a man lamenting his legacy as a composer of film and entertainment music. To him, forgotten or underappreciated were his numerous compositions of art music written in the decades prior to his immigration to the United States and in the final years of his career. Toch’s bright and burgeoning composing career in the early Weimar Republic took an unexpected detour during the rise of the Nazi regime in pre-World War II Germany. Fleeing the rise of Hitler and the National Socialist Party, Toch immigrated to the United States in 1934. His early career in America consisted of teaching and composing film scores.

The emigration profoundly affected Toch and his music. Toch found composing for the Hollywood film industry to be burdensome and less artistically fulfilling than the compositional career he left in Germany. However, the work supported Toch, his wife, and their daughter’s lives in the United States and provided him the means to assist the

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members of his extended family and friends left behind in Europe. It was not until his book *The Shaping Forces in Music* was completed in 1946 that Toch resumed his prolific compositional career. By the end of his life in 1964, Toch had composed 7 symphonies (the third of which was awarded a Pulitzer Prize), 4 operas, 29 works for orchestra, 6 works for wind ensemble (2 of which are lost), 6 works for solo instruments and orchestra, 6 works for solo voice, chorus, and orchestra, 7 choral works, 6 works for solo voice and instrument, 6 instrumental chamber works, 7 chamber works for piano and strings, 14 string quartets, 8 works for solo, duo, and trio strings, 28 pieces for piano two hands, 1 piece for piano four hands, 7 arrangements and orchestrations, 7 incidental works for stage plays, 9 incidental works for radio plays, and 16 credited film scores of which three were nominated for Academy Awards. Toch’s oeuvre divides itself symmetrically into two 30-year periods (one in Europe and one in America), and those periods into 15-year intervals (see table 1).

**Table 1: Ernst Toch’s Compositional Output by Location**

<table>
<thead>
<tr>
<th>Place</th>
<th>Years</th>
<th>Total Years</th>
<th>Compositions (No)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Europe</td>
<td>1903-1933</td>
<td>30</td>
<td>Op. 9 - 61 (52)</td>
</tr>
<tr>
<td>Vienna</td>
<td>1903-1918</td>
<td>15</td>
<td>Op. 3 - 25 (22)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>plus 16 films</td>
</tr>
</tbody>
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2 Jezic, *The Musical Migration and Ernst Toch*, 26. This table is a replication of the one in Jezic’s book. The table does not reflect the un-published works of Toch of which there are 49 (11 of which are motion picture scores). The unpublished works of Ernst Toch is the topic of a dissertation by Charles Anthony Johnson.
TOCH’S EARLY LIFE

Ernst Toch was born the second child to Jewish parents Moritz and Gisela Toch on December 7, 1887. The family lived in Leopoldstadt, the Jewish quarter of Vienna. Toch’s father, Moritz, was the second of nine children and the only one to achieve some form of financial security as a merchant in the processed leather business. Toch’s childhood included instruction at the Hebrew school and attendance at temple on Saturdays. All Jewish rituals and holiday rites were observed in the Toch household until the death of his father in 1904.

Toch’s early musical training was minimal; however, in keeping with middle class tradition of the time, Toch and his sister Elsa took piano lessons when he was eight and she eleven.³ Toch’s interest in music was not encouraged or supported by his family; he was a self-taught composer and described his education as follows:

I have not studied with anybody … I was left on my own and managed to acquire at length what I learned in a completely autodidactic way. I made the decisive discovery [at the age of 10]⁴ that pocket scores existed. The quartet I happened to see in the window of a music shop was one of the so-called 10 famous quartets of Mozart. I bought it. I was carried away when reading this score. Perhaps in order to prolong my exaltation, I started to copy it, which gave me deeper insight. By and by, I bought and copied all ten scores. But, I did not stop after that. After copying three of four, I started to copy the fifth. I decided I would only continue with my copying up to the repeat sign, and then try making that part myself, which leads back to the original key. Then I compared mine with the original. I felt crushed.⁵

Toch’s compositional career began with string quartets. By the time he had reached his late teens, he had composed six. A schoolmate of Toch’s passed the String

³ Jezic, The Musical Migration and Ernst Toch, 30.
⁵ Jezic, The Musical Migration and Ernst Toch, 30-31.
Quartet No. 6 in A Minor, Op. 12 on to the concertmaster of the Vienna Opera, Arnold Rosé. Rosé informed Toch that his quartet—the Rosé Quartet—had accepted the composition for performance. Toch was only seventeen. In 1904, Toch submitted a portfolio of new works for the quadrennial Mozart International Competition. In 1909, while pursuing a medical degree at the University of Vienna, he was notified that he had been awarded the prize, which provided free tuition and living expenses at Frankfurt’s Hoch Conservatory for four years. Toch’s biographer and grandson, Lawrence Weschler, wrote:

He was elated that at last he’d be getting some formal training. Instead, when he arrived, as he later recalled, the head of the conservatory’s composition department, Iwan Knorr, insisted on studying with him. Indeed, the new quartet (op. 18) and other works Toch produced in quick succession showed that he had already attained full maturity as an heir to the late-Romantic tradition of Brahms.\(^6\)

**CAREER IN GERMANY**

After completing studies at the Frankfurt Hoch Conservatory, Toch accepted an appointment as professor of composition at the Mannheim Hochschule für Musik in 1913. The outbreak of World War I in 1914 interrupted Toch’s new career as he returned to Austria for military service. While on furlough in 1916, Toch married Lilly Zwack whom he had met on a visit to Austria during his first year at Mannheim. Mrs. Toch’s correspondence on Ernst’s behalf secured him a transfer from the front line to a post in Galicia in lower Austria. Following the war, the Tochs returned to Mannheim, leaving Vienna’s classical and romantic traditions behind.

\(^6\) Weschler, “My Grandfather’s Last Tale,” 92-93.
Following the war, Toch’s music began to change and move towards what would become known as the *Neue Musik*. In a statement about Toch’s stylistic evolution, Nicolai Lopatnikoff stated:

A clear stylistic cleavage distinctly appears between the music written before the First World War … and the first major work of 1919, the Ninth String Quartet, Op. 26. … This work, together with the Tenth Quartet, Op. 28 … seems to have been a milestone marking the turning point which led him to an idiom reflecting the more adventuresome voice and atmosphere of the twenties.⁷

Toch’s post-war music reflected many characteristics of the *Neue Musik*: emphasis on linear counterpoint resulting in expanded melodic lines, huge intervallic leaps, accented dissonances, and harmonic clashes.⁸ Although Paul Hindemith was ten years Toch’s junior, Toch was writing in a style that “would link him with the younger disciples of the New Music.”⁹

The ten years between 1923-1933 were important in Toch’s career. His compositional output was prolific: thirty-two works were written (Op. 29 – Op. 61), including music for radio (1927) and film (*Die Kinderfabrik*, 1928). Toch’s compositional evolution mirrored that of Hindemith’s: “[he] moved from a type of atonal expressionism in the early twenties, to neoclassicism in the mid-twenties, to semi-*Gebrauchsmusik* at the end of the twenties.”¹⁰ In 1923 he received a doctoral degree from Heidelberg University that proved to be valuable in securing employment after his immigration to the United States, and he signed a ten-year contract with publisher B.

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⁸ Ibid.

⁹ Ibid, 42.

¹⁰ Ibid.
Schott Söhne. This contract provided Toch the financial security that enabled him to lighten his teaching load.

In 1929, Toch moved to Berlin, which had become the “most cosmopolitan city in Germany.”\textsuperscript{11} Other prominent musicians had arrived in Berlin ahead of Toch: Schoenberg became director of a composition class at the Prussian Academy of the Arts in 1926, and Hindemith joined the faculty of the Hochschule für Musik in 1927. Conductors working in the city included Erich Kleiber, Otto Klemperer, Wilhelm Furtwängler, and Bruno Walter. In addition, Kurt Weill was the chief critic for the weekly radio journal \textit{Der Deutsche Rundfunk}, and Béla Bartok made guest appearances for the performances of his music.

Unexpected success during this period in Berlin came to Toch after he composed a work for speaking chorus. The third movement of his \textit{Gesprochene Musik} (1930), “The Geographical Fugue,” is now the cornerstone work of the spoken chorus idiom. Toch referred to the piece as a joke; however, it has become his most performed work. A young John Cage, who had just graduated from Los Angeles High School, translated the “Geographical Fugue” into English, with Toch’s permission.\textsuperscript{12}

With the rise of National Socialism, Toch could foresee a time, when as a Jew, he would be forced to leave Germany. Following an international music conference in Florence during the spring of 1933, Toch continued on to Paris where he sent a telegram to Lilly in Berlin. The telegram read, “I have my pencil,”—code for Lilly to join him.\textsuperscript{13}

\begin{enumerate}
\item Jezic, \textit{The Musical Migration and Ernst Toch}, 56.
\item Jezic, \textit{The Musical Migration and Ernst Toch}, 65.
\end{enumerate}
life in Paris soon became unsustainable due to the numbers of refugees fleeing Germany. Consequently, in the fall of 1933, the Tochs left the European continent and made their way to London where they lived for one year. While in London, Toch composed music for three separate films. The income from this work, however, would not sustain the family. His music had been banned in Germany and his publisher (Schott) had not renewed his contract. This left Toch with only one viable option: immigrate to the United States. In 1932, Toch and his wife spent time touring and performing in the United States at the invitation of the Pro Musica society. Toch’s invitation was the first and only for a German composer. He and his wife found America to be vibrant and the people friendly yet less sophisticated than their European counterparts.14

CAREER IN AMERICA

Toch’s tenure in the United States began with a teaching position at the New School for Social Research in New York. Following his departure from London, Toch quickly composed two works that became the most popular of his American oeuvre: Big Ben, Variation Fantasy on the Westminster Chimes, Op. 62 and Pinocchio, a Merry Overture. Toch composed Big Ben in 1934 on the journey from London to New York. This programmatic work, premiered by The Boston Symphony Orchestra in 1934, was “inspired by the tune of the Westminster chimes he had heard in London.”15 Toch’s tone poem, Pinocchio, a Merry Overture, is based upon the popular fairy tale that he was

14 Jezic, The Musical Migration and Ernst Toch, 62.

15 Ibid, 71.
introduced to after arriving in America. Toch referred to the piece as “a sort of brother-in-mischief to the German Till Eulenspiegel.”\textsuperscript{16} Pinocchio received its premiere by Otto Klemperer and the Los Angeles Philharmonic in 1937. Other performances followed: Arthur Fiedler and the Boston Pops Orchestra (1938), Eugene Goosens and the Cincinnati Symphony (1939), Sir John Barbirollo and the New York Philharmonic (1940), Fritz Reiner and the CBS Chicago Symphony (1940), and William Steinberg and the Chicago Symphony (1942).

Securing a single publisher for his works became a preoccupation of Toch’s after arriving in the United States. Schott had blacklisted him in Mainz and had frozen his royalties in Germany. Schott’s American affiliate, Associated Music Publishers, was purchased by Broadcast Music Inc. (BMI) after Toch gained membership into the American Society of Composers, Authors, and Publishers (ASCAP), through his affiliation with George Gershwin.\textsuperscript{17} BMI (ASCAP’s rival) was not willing to publish or promote Toch’s music, or that of any other composer belonging to ASCAP.\textsuperscript{18} The shifting landscape of the publishing and performing rights industries adversely affected the publication of Toch’s music for years to come.

Introduced to the American film industry by his friend George Gershwin, Toch’s talent was soon realized as Academy Award nominations were earned for the scores to Peter Ibbetson (1935), Ladies in Retirement (1941), and Address Unknown (1944). Following the success of Peter Ibbetson, Hollywood offered more permanent employment opportunities which led Toch to leave New York and move to Pacific

\textsuperscript{16} Jezic, The Musical Migration and Ernst Toch, 73.

\textsuperscript{17} Ibid, 72.

\textsuperscript{18} Weschler, “My Grandfather’s Last Tale,” 96.
Palisades, California in the fall of 1936. Despite the success he achieved, Toch reportedly “came to despise the film industry” and saw exclusively composing music for films as “a prostitution of [his] talents.” There was a stigma in academia attached to those composers who “sold-out” artistically to the big business of Hollywood. Often, film studio employers would insult the émigré composers who were used to being treated with a bit more respect, and they were underpaid for the level of talent they possessed. Toch accepted as much work as he could from the film industry during the ten years between 1935-1945 in order to provide relatives and friends financial support (affidavits for visas) needed to escape Europe.

The eight years from 1940-1948 were personally and professionally challenging for Toch. To augment the income from his film compositions, Toch accepted a teaching position at the University of Southern California, which in a way rivaled the appointment of Schoenberg at the University of California, Los Angeles. Toch had always been disappointed with the choice of existing textbooks for his classes. This led him to write The Shaping Forces in Music (1948), a text “whose theories could [would] integrate the modern and the classical styles.” Toch poured himself into teaching his students both at USC and privately at home. In a statement Toch explains, “I was such a fanatic teacher. Half of my students were very poor and did not pay me anything … I loved to teach music.” Of her husband’s dedication to teaching, Lilly Toch recalls that sometimes hour lessons would be extended into two or three; “… when Ernst came out of the room with

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19 Jezic, The Musical Migration and Ernst Toch, 83.


students who were elated, I had a shock [at] how he looked. … haggard and pale and really very visibly exhausted, having struggled with the soul of the student.”

Toch was a man who needed inspiration to compose. However, inspiration was in short supply for Toch during the war. From a creative standpoint, Toch was empty; years of obligation and disillusionment had taken their toll. Elizabeth Sprague Coolidge, patron and friend to the Tochs, received a letter from him (Toch) in 1943 in which he discussed the creative void he was experiencing: “For quite some time I am not in a very happy frame of mind. Disappointments and sorrows render me frustrated and lonesome. I become somehow reluctant to go on writing if my work remains more or less paper in desks and on shelves.” During the war years, Toch’s only “serious” composition was one for string quartet and baritone titled *Poems for Martha* (1942-43).

In 1946, Toch took a leave-of-absence from his teaching position at USC and sought psychiatric treatment for depression. He withdrew to private teaching; a “position” that would provide Toch’s sole source of income after losing his teaching appointment at the university. Although his German publisher reestablished his contract during the

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24 Elizabeth Sprague Coolidge became a close friend and confident of the Tochs following her commission of a piano quintet from Ernst in 1937. Three of Toch’s biographies (Jezic, Crawford, Weschler) describe Coolidge to be his patron and friend. The Tochs corresponded with Coolidge on birthdays, holidays, and generally through affectionate letters.


26 Crawford, *A Windfall of Musicians*, 148. Max Krone, Dean of the USC School of Music, had involved himself in the publishing of Toch’s book *The Shaping Forces of Music*. While Toch was on medical leave, Krone made revisions to the text, and secured arrangements with another publisher that would give him (Krone) 50% of the royalties. In a letter to Krone, Toch politely thanked the dean for his suggestions, provided him compensation for his time, but explained that his (Toch’s) publisher wanted a different editor. Krone, a powerful man within the university, withdrew Toch’s faculty appointment.
summer of 1946 and he returned to serious composition (two piano pieces and a string quartet), the stresses of the years of struggle culminated in a heart attack during the fall of 1948: an event that became a blessing in disguise. Recovery from the heart attack gave Toch time—time away from previous obligations, time to compose.

The last fifteen years of his life were prolific in terms of his compositional output. In all, twenty-seven works—including seven symphonies—were composed between 1949-1964. Toch spent these years composing, lecturing, and teaching in places such as the Berkshire Festival in Tanglewood (by invitation of Aaron Copland), as a composer-in-residence at the University of Oregon, and in other cities throughout Europe and the United States. The MacDowell Colony in New Hampshire, however, became his favorite refuge for composing.

Significant recognition of Toch’s compositional talents came in the form of a 1956 Pulitzer Prize for his Symphony No. 3, Op. 72. This symphony was a true synthesis of old and new. Instrumentation for the Third Symphony includes a Hammond organ, pitched temple blocks, a pipe organ, a glass harmonica, tuned glass bells and two “sound effect” instruments: the “hissers,” which was a tank of carbon dioxide that hissed through a valve and “cranks,” a wooden box of croquet balls set in motion by a rotating crank.

From 1945 forward, Toch’s compositions reflected his “Credo” (1945): “art supposedly reflects the essential spiritual content of its period.”

Technique of art may be learnable and teachable (… to a very limited degree). The other part of art, the one of religion and naivety, is unlearnable and unteachable. This is the part that makes art not modern or old-fashioned, but timeless … It is the part that makes us love true art and stirs us to the depths of our soul …[In much contemporary music] something seems to have been lost. … There is no lack of esteem for contemporary music, but the signs of love, of

27 Crawford, A Windfall of Musicians, 147.
irresistible love, seem to be missing. There is a prevailing inclination to blame atonality for that phenomenon. This accusation must be rejected. The development into the musical idiom of today was natural, logical, and inevitable. It means no destruction of the old but an extension of it. … If music of our century has, so far, failed to compel general devotion, as in the past the reasons for it should not be sought in technicalities. They most probably lie in the spiritual sphere.²⁸

During the last two years of his life, Toch’s compositional output continued unabated by his declining health. In 1963, Toch completed six works including Symphony No. 6, Op. 93 and in 1964, Symphony No. 7, Op. 95 along with three others works which included the Sinfonietta for Wind Instruments and Percussion, Op. 97. This single-minded, focus with which he worked in his final years aided him in remaining oblivious to the stomach cancer to which he inevitably succumbed. Ernst Toch died on October 1, 1964.

JUSTIFICATION

Because he did not subscribe to a particular compositional school, the name Ernst Toch may not garner immediate recognition. He chose to remain independent of such labels; however, his contributions to twentieth-century music are no less significant than those of his contemporaries. The following thoughts about Ernst Toch should be considered when contemplating his contributions to twentieth-century music:

… But if Toch’s music seemed in temporary eclipse, this was in part because of the integrity and independence of a lonely artist, leader or follower of no school, who insisted on striking the proper balance between innovation and tradition, and hence found himself dismissed simultaneously as too old-fashioned by the avant-garde and too modern by the traditionalists. But with the

²⁸ Crawford, A Windfall of Musicians, 147.
passage of time these artificial distinctions are beginning to fade, and Toch’s oeuvre is being reassessed in terms he would have preferred, as a single link in the long chain of the musical tradition. And as such, Toch’s music is prized for the mastery of its craftsmanship and the depth of its inspiration.29

Toch’s compositional style encompassed classicism, romanticism, neoclassicism, and the Neue Musik of post-World War I Germany. His reputation among his German contemporaries and critics was well established prior to his emigration. In her text The Musical Migration and Ernst Toch, biographer Diane Jezic states the following about his reputation in Germany:

With the commission of Five Pieces for Chamber Orchestra, Op. 33, for the International Music Festival in Prague, where it was premiered by Erich Kleiber, Toch’s reputation was firmly established. The premiere of the String Quartet No. 11, Op. 34, by the Amar Quartet occurred at the 1924 Donaueschingen Festival, followed by numerous performances, including the String Quartet of the Dresden Philharmonic in Berlin and the Vienna String Quartet touring Germany.

The years 1925 and 1926 were stellar ones for Toch and the New Music. Emanuel Feuermann premiered the Concerto for Cello and Chamber Orchestra, Op. 35, at the Deutsches Tonkünstlerfest in July 1925. Over the next seven years, Feuermann, the most famous cellist of the time, performed the concerto more than sixty times with major orchestras, including Klemperer’s in Berlin and Pierre Monteux’s, the Concertgebouw, in Amsterdam. Over fifty concert reviews of the work are on file in the Toch Archive. …

That same year, Toch was awarded the Schott Prize for his Cello Concerto. Steadily gaining national recognition, he was encouraged by Schott to keep his name in front of the public. From then on, not only reviews of performances of his works but also articles written by him appeared regularly in the newspapers and music journals throughout Germany.30

Furthermore, by 1929 Toch had “entered the hallowed pages of Riemann’s Musik-Lexikon.”31

29 Toch, The Shaping Forces of Music, xv.
30 Jezic, The Musical Migration and Ernst Toch, 47.
31 Jezic, The Musical Migration and Ernst Toch, 18.
As a composer, Toch is one of the most versatile and inventive talents of the New Music. Full of fresh and spirited music-making, he has no trace of negative parody in his style, and has succeeded in making the transition from initial “music to please” to always freer and more secure expressive music.  

Jezic summarizes Toch’s significance in the following statement:

The Berliner Tageblatt and the Frankfurter Zeitung had carried reviews of his music, and had also featured articles by him, usually about the New Music … In the newspapers and contemporary music circles in the late 1920s and 1930s, he shared the limelight with his friends and acquaintances Paul Hindemith, Arnold Schoenberg, Paul Dessau, Hanns Eisler, and Kurt Weill.

Toch’s early reputation in America was bolstered by his Pro Musica tour in 1932: a tour that included a performance of his Concerto for Piano and Orchestra, Op. 38 with the Boston Symphony through an invitation by Sergei Koussevitzky. In the year following Toch’s emigration to the United States, David Ewen reviewed the Boston Symphony’s 1935 performance of Toch’s Big Ben: Variation-Fantasy on the Westminster Chimes, Op. 62:

Frequently a calamity to one country proves to be a favor to another. Dr. Ernst Toch is one of the most original, creative figures in the music of our time … Those familiar with Dr. Toch know that as a composer he has mounted to pre-eminence, that, with an expression marked by individuality and unlimited imagination, he is assuming, through his more recent works, a position of outstanding significance in contemporary music. …While Toch’s music has

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33 Jezic, The Musical Migration and Ernst Toch, 47.


35 David Ewen was a writer and researcher of American music. The majority of his writings cover the history of American popular music and American musical theater, but his oeuvre includes reference works on opera, concert music, and twentieth-century music. He was a contributor to musicological publications in England and the United States and for newspapers such as the New York Times. A brief biography and listing of works for Ewen can be found in Oxford Music Online. Ewen’s obituary can be found in the online edition of the New York Times from 1985: http://www.nytimes.com/1985/12/31/arts/david-ewen.html (accessed 29 July 2012).
never acquired the electric publicity that the vivid experiments of Schoenberg and Berg have enjoyed, his music is not less significant. It is modern … it is original … it is important. Ernst Toch must rank with the foremost creators of modern music, and there are more than a handful of critics who firmly believe that his music will out-live the fierce revolutions of his more familiar contemporaries.\(^{36}\)

In a letter of recommendation dated October 21, 1933, Bruno Walter (a contemporary of Toch’s) wrote the following to Henry Cowell, then a teacher at the New School for Social Research: “Ernst Toch is a well-known German composer whose works have been played by the leading musical societies and organizations in Germany. … Ernst Toch is an interesting musician with a distinct profile and his coming to this country would certainly be a cultural acquisition.”\(^{37}\)

In 1938, Paul A. Pisk, an Austrian born composer and musicologist who studied with Arnold Schoenberg and Guido Adler, began an article in The Musical Quarterly with the following: “Ernst Toch, only a few years ago, was one of the leading and most significant figures in contemporary music in Germany: he now belongs to the present-day scene in America.”\(^{38}\)

Music reviewers for American newspapers and juried music journals reinforce Ernst Toch’s reputation as a significant figure in twentieth-century music. The New York Times published an article on September 30, 1934 that referred to Toch as, “the distinguished Viennese composer-pianist who will teach this year at the New School for


Social Research.” Mark Swed, the chief music critic for the Los Angeles Times,\(^{39}\) referred to Toch and Ingolf Dahl as “highly regarded émigré composers” who taught at the University of Southern California in an article entitled “The Nearly Forgotten Émigré Composers.” A review appearing in Tempo for two compact disk recordings (Ernst Toch, Hamburg Symphony Orchestra, Leon Botstein, Conductor-2002 and Ernst Toch: Complete Symphonies, Berlin Radio Symphony Orchestra, Alun Francis, Conductor-2006) describe Toch’s contribution to twentieth-century music as, “ … both unique and distinctive, and we should be thankful his legacy had been rescued by the accomplished performances and recordings.”\(^{40}\)

The significance of Toch’s legacy has been showcased in two important ways: the establishment of the Ernst Toch archive in the Performing Arts Special Collections at the University of California, Los Angeles and the anniversary celebrations of his life and work. Established by Toch’s wife, Lilly, and opened in 1966, the archive houses music manuscripts and scores, books from his personal library, manuscripts, biographical material, correspondence, articles, essays, speeches, lectures, programs, clippings, photographs, sound records, financial records, and memorabilia.\(^{41}\) Anniversary concerts for the composer’s 75\(^{th}\) birthday, and posthumously, his 80\(^{th}\) and 100\(^{th}\) birthdays were organized in Los Angeles. His works have also appeared on concerts featuring the music of émigré composers.

\(^{39}\) Mark Swed is a Los Angeles Institute for the Humanities Fellow. His biography can be accessed through the University of Southern California library at: http://www.usc.edu/libraries/partners/laih/fellows/index_000.php (accessed 15 June 2012).

\(^{40}\) Bret Johnson, [Untitled], Tempo 60, no. 235 (Jan. 2006): 43-44.

\(^{41}\) The Ernst Toch Archive at the University of California, Los Angeles, http://unitproj.library.ucla.edu/music/mlsc/collection.cfm?id=1&f=x (accessed 15 June 2012).
Like many of his contemporaries, Toch wrote few works for winds only: Spiel für Blasorchester (Divertimento for Wind Orchestra), Op. 39 from 1926, Klangfilm Overture (which may be the same as the Miniatur-Ouvertüre, otherwise lost) from 1929, Miniature Overture from 1932, Zwei kultische Stücke (lost) of 1932, Five Pieces for Wind Instruments and Percussion, Op. 83 from 1959, and Sinfonietta for Wind Instruments and Percussion, Op. 97 from 1964.

The most popular of Toch’s works for winds, Spiel für Blasorchester (Divertimento for Wind Orchestra), Op. 39, was written for the 1926 Donaueschingen Festival. The 1926 festival was dedicated to music for military bands. Spiel premiered, along with Drei Lustige Marsche, Op. 44 by Ernst Krenek, Kleine Serenade by Ernst Pepping, and Konzertmusik, Op. 41 by Paul Hindemith. Spiel was written for full military band instrumentation, unlike the Miniatur-Ouvertüre, Five Pieces for Wind Instruments and Percussion, and the Sinfonietta, which were written for nine, seven, and thirteen players respectively. Spiel is an oft-programmed work. It appears regularly on many university wind band programs and has been recorded by the North Texas Wind Symphony and the United States Navy Band. The historical significance of the work is addressed in a dissertation by John Carmichael, in which the importance of the military band works premiered at the 1926 Donaueschingen Festival was investigated.

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42 “Miniature Overture,” in accompanying booklet, Dialogues & Entertainments performed by the North Texas Wind Symphony conducted by Eugene Corporon, Klavier, 1997, CD, B002TQFTS6.


Apart from Spiel, the three remaining wind works are largely unknown to the wind band community. *Miniatur-Ouvertüre*, Five Pieces, and the Sinfonietta all receive mention on lists of Toch’s complete works, within biographies, and chamber music bibliographies. Often, however, these works are simply listed with little to no explanation of their genesis or history. Although published editions of *Miniatur-Ouvertüre*, Five Pieces, and the Sinfonietta are available for rent, an analysis of these works does not exist within the scholarly community. These three wind works of Toch’s all receive mention in an important chamber music reference work: *An Annotated Guide to Wind Chamber Music* by Rodney Winther, former director of wind studies at the Cincinnati Conservatory of Music. Of the Sinfonietta Winther states, “It is not a piece that has garnered a lot of attention in the wind world … but it is a work that deserves investigating, along with his [Toch’s] work Five Pieces.”

All combined, the lack of scholarly research on these three works for winds, Toch’s significant reputation as a composer, the time period in which he lived and composed, and his uncommon compositional philosophies—classic, yet modern—warrants further study and is the goal of this research.

**METHODOLOGY**

Readers will be introduced to the wind band compositions of Ernst Toch through a history and comparative analysis of *Miniatur-Ouvertüre* from 1932, *Five Pieces for Wind Instruments and Percussion*, Op. 83 from 1959, and *Sinfonietta for Wind*

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Instruments and Percussion, Op. 97 from 1964. The historical background, form, use of rhythm, orchestration, harmonic language, and melodic character and development of each composition will be addressed.

LITERATURE REVIEW

The number of monographs on Ernst Toch is relatively few; therefore, the biographical material in this study is largely based upon The Musical Migration and Ernst Toch by Diane Jezic, published in 1989. Chapter one is dedicated to the pre-World War II migration of talented musicians and composers escaping Nazi rule. Chapter two is an introduction to Ernst Toch. In the middle chapters, Jezic presents the history of Toch’s life and music as it occurred in both Europe (pre-emigration) and in America (post-immigration). Included in appendix B is a listing of Toch’s works. Perhaps the most significant section of this book is the bibliography which is divided into the following subjects: the migration, books written by émigré composers, twentieth-century music, American music, writings about Toch, published essays and articles by Toch, Toch’s published scores, Toch’s unpublished manuscripts, Toch’s unpublished manuscripts, essays, and speeches, and material of or related to his film scores.

Other biographical over-views of Toch are found in A Windfall of Musicians: Hitler’s Emigrés and Exiles in Southern California by Dorothy Lamb Crawford and in the forward of the most recent edition of The Shaping Forces in Music written by Lawrence Weschler. Weschler also provides biographical information in Ernst Toch 1887-1964: A Biographical Essay Ten Years After His Passing and in the December
1996 issue of *The Atlantic Monthly*. A condensed biography can also be found on a few websites, including: *The Atlantic Monthly Online, The Miliken Archive of Jewish Music, All About Jewish-Theater*, and Wikipedia. Substantive online discographies appear as part of the following music industry sites: AllMusic, Schott, CD Universe, Naxos Classical Music, and one entitled *Ernst Toch*, authored by Claude Torres.

Toch’s text, *The Shaping Forces in Music*, “… contains a compilation of observations and ideas which have accumulated through the years of experience as a composer and teacher. It attempts to bring out and emphasize the timeless and permanent features of music as against the time-bound and transient ones.⁴⁶ The text was found to be only moderately helpful in illuminating the analyses of the *Miniatur-Ouvertüre, Five Pieces for Wind Instruments and Percussion*, Op. 83, and the *Sinfonietta for Wind Instruments and Percussion*, Op. 97.

The Ernst Toch archive at the University of California, Los Angeles, contains the following: photographic material, sound recordings, correspondence, clippings and programs, miscellaneous printed material, article/essays/speeches/lectures, music manuscripts, Toch’s published works, and Toch’s library which consists of: books, journals, scores, interviews, realia and miscellaneous, the Lawrence Weschler collection, the Toni Weschler collection, and other recent acquisitions. Although the collection is extensive, little information regarding the three works for winds was found.

Although Toch lamented being forgotten, his name appeared in major American newspapers throughout his career in the United States: *The New York Times* and the *Los Angeles Times* specifically. Toch’s name and music first received mention in *The New

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The existing musicological dissertations of Ernst Toch cover a range of topics: the aesthetic and historical discourse of music from the 1920s with consideration given to the music of Toch, the unpublished works of Toch, the choral music of Toch, the orchestral music of Toch, his exile in California, German-speaking opera, Toch in Germany, and a study of selected compositions and writings. The only research that may contain information about Toch’s three remaining wind chamber works is an in-progress study by Anja Gajewski entitled “Die Instrumentalkompositionen von Ernst Toch.”

Although major music dictionaries and encyclopedias have a number of journal and newspaper articles written about Toch and his music, none addresses the works chosen for analysis in this document. Material about the *Miniatur-Ouvertüre* was limited to CD liner notes on which it appeared: *Dialogues & Entertainments*, North Texas University Wind Ensemble–Eugene Corporon, conductor and *Ernst Toch*, Louisville Orchestra: First Edition–Jorge Mester, conductor. Both the *Five Pieces for Wind Instruments and Percussion*, and the *Sinfonietta for Wind Instruments and Percussion* garner brief mentions in the Crawford and Jezic texts. *Five Pieces for Wind Instruments and Percussion* is found on three professional recordings: *A Tribute To Ernst Toch and Henry Cowell* by the Philadelphia Woodwind Quintet, *Ernst Toch* by the Mutare Ensemble, Gerhard Müller-Hornbach (artistic director), and a recording by the Deutsche Kammerphilharmonie on which *Five Pieces* appears along with the Hindemith *Septet* and
the *Concerto for Violin and Wind Orchestra* by Kurt Weill. The *Sinfonietta* is found on no commercial recordings.
CHAPTER II
MINIATUR-OUVERTÜR

The *Miniatur-Ouvertüre* is a short two-and-a-half minute work for 11 players (2 flutes, oboe, bassoon, Bb clarinet, bass clarinet, 2 C trumpets, trombone and 2 percussion) that represents Toch’s mature period, which began in 1919 and lasted through 1933. The *Miniatur-Ouvertüre*, “encapsulates the Toch style: jauntily contrapuntal but not angular, astringent, or acerbic; just dissonant enough to sound modern; and fluidly phrased, with an attention to concealing the joints between sections.” Very little is known about the work, and it is cloaked in a good deal of confusion. The title as it appears on the opening page of the holograph score reads *Kleine Overture für Bläser und Schlagzeug* (winds and percussion). Toch’s name appears at the top, while the publisher’s name, Verlag Schott, are in parenthesis under the title. A composition date of 1928 is also included. All of the aforementioned information is in

47 *Miniatur-Ouvertüre* is currently available for rental through Schott Music GmbH & Co. KG Requests are processed through European American Music Distributors Company (EAM).


50 A photocopy of the title page of the holograph score for *Kleine Overture / Miniatur-Ouvertüre* can be found in Appendix A.
Toch’s handwriting. Three-quarters of the way down the page the words “Miniatur Ouverture”—utilizing German spelling—are hand-printed and underlined in a writing style that cannot be verified as Toch’s according to Dina Ormanyi, Administrator of the Ernst Toch Society.\footnote{Dina Ormanyi, phone conversation with author, October 2012.} Ormanyi explained that many of Toch’s scores include such hand-printed “clarifications” which could have been added by Mrs. Toch or perhaps their daughter. In his dissertation, “The Unpublished Works of Ernst Toch” Charles Anthony Johnson states:

… Published as Miniature Overture in 1932, a short work for small wind orchestra was commissioned for a phonograph recording. The holograph is entitled Kleine Overture. The folder containing it carries the erroneous statement that Kleine and Miniature overtures are NOT the same and gives the date as 1928. Mrs. Toch steadfastly maintained there were two separate works; if so, Klangfilm Overture may be the earlier one.\footnote{Johnson, “Part I: The Unpublished Works of Ernst Toch,” 113. The Klangfilm Overture is discussed on page 111 of the Johnson dissertation. It too was for wind orchestra and could be the work confused for the Miniatur-Ouvertüre or for Kleine Overture. Johnson notes the Klangfilm Overture was mentioned in a letter between Toch and his publisher in November of 1929, but nothing else is known of the work. Of the Miniature Overture, email correspondence with Johnson revealed that it was Mrs. Toch who recalled that the overture was commissioned for a phonograph recording, although the accuracy of her remembrances can in no way be substantiated.}

The Miniatur-Ouvertüre, at 90 measures in length with a playing time of 2:30, is the shortest overall composition of the three explored in this research. It is comprised of three unequal sections (mm. 1-50, mm. 51-64, and mm. 65-90) and suggests an A-B-A\(^1\) form. Although distinct key areas are easily identified in the melodic lines of the work, chromaticism is utilized freely and contributes to an atonal aesthetic. Rhythm is one of the most striking features of the work. In combination with a tempo marking of quarter note equals 144-152 beats per minute, the almost constant groupings of eighth and
sixteenth notes propel the overture from start to finish, while the hemiola used in the A sections adds variety to the rhythmic display.

The primary theme of the overture is presented immediately by the trumpet (m. 1) and is the source from which most of the melodic material in the work is derived.\(^{53}\) Within the first phrase of the overture, the theme motif appears twice more: a statement by both trumpets in measure 7 followed by another in the bassoon and trombone in measure 8, are each doubled at the octave. Toch closes the phrase by adding a descending scale to the motif in measures 9 and 10. At measure 11, the first theme variation (V1) appears in the flute and oboe. V1 begins with the theme motif, but starts to deviate in measure 12 and continues to spin out in measures 14-21. The second thematic variant (V2) is presented only once during the overture: at measure 15 in the bassoon. The third variation (V3), presented in the bassoon in measure 22, is the most frequently heard variation throughout the rest of the overture occurring seven times in the A section (oboe in measure 24, trumpet in measure 34, and flutes, oboe, clarinet, trumpet, and trombone in measures 36-38) and four times in A\(^1\) (trumpets m. 65, flute, oboe, clarinet, xylophone m. 70, and bass clarinet m. 77). Variation 4 (V4) is perhaps the most unique of the variants. It derives from the second measure of V1, and its rhythmic composition creates a hemiola at each presentation (m. 30 trumpet, m. 31 trombone, m. 34 clarinet, and m. 36 bass clarinet and bassoon). The essential element of V4—a m2 with pitch repetition—becomes the focal point of the work in measures 44-45. In addition to thematic variations, Toch introduces a countermelody in the trumpet at measure 15 that returns twice (mm. 51-52 in the trombone and bass clarinet and m. 77 in the trumpets) (example 2.1).

\(^{53}\) The primary motif, theme and its variants can be found in Appendix B.
Ex. 2.1 *Miniatur-Ouvertüre*, mm. 15-20

C Trumpet

Chromatic accompanimental lines and a variant of the countermelody heard in measure 15 are the defining elements of the overture’s B section (mm. 51-64). At the thinnest spot texturally, Toch introduces this variant of the countermelody—related by the opening arpeggios and other intervallic content to that at measure 15—in the trombone and continues it in the clarinet in measures 51-54 (example 2.2).

Ex. 2.2 *Miniatur-Ouvertüre*, mm. 51-55

Trombone

Approached from below by a m2, the opening arpeggio of the countermelody variant is presented by the oboe and flute voices in canon, spinning into a three-voice hemiola in measure 62 with limited pitch content in each voice. Accompanying this variant is a new chromatic figure, which is first heard in the flute at measure 51, and then passed among all woodwind voices throughout the section (example 2.3).

Ex. 2.3 *Miniatur-Ouvertüre*, mm. 1

Flute

The return of A begins in measure 65 with a unison statement of V3 while an A major scale ascends simultaneously. The ascending scale reinforces the formal divisions of the work as it mirrors the descending chromatic scale that closes the A section in
measures 49-50. This final section of the overture is built around four statements of V2 (m. 65, m. 70, m. 76, and m. 77). These statements are fuller in texture and are subject to less contrapuntal treatment than those in the first A section. The interest in A\textsuperscript{1} is generated through a second variant of measure 12 and the accompanying chromatic figure; the outstanding feature of each of these variants is rhythm. At measure 70, Toch introduces a sixteenth-note triplet into the duple fabric of the work creating instant tension and freshness. The contrast created by the triplet is further reinforced by the snare drum that accompanies the bass clarinet and bassoon, entering the work for the first time as an equal voice. The other outstanding line of the section (the second variation derived from measure 12) appears in the trumpet at measure 71 and includes an eighth-note triplet. As he did in the A section, Toch introduces a prominent countermelody at measure 77 that is loosely related (in interval and rhythmic content) to the one in measure 15 (example 2.4). A restatement of material from the beginning of the overture occurs at measure 81. However, the only other time the thematic motive is presented in its original pitch content occurs at measure 87 to close the work.

Ex. 2.4 *Miniatur-Ouvertüre*, mm. 77-80

Toch’s belief in the supremacy of melody affects the harmonic content of the *Miniatur-Ouvertüre*. His concern for the linear produces a work that is predominantly atonal although key areas are easily definable when assessing the composition of a melodic line. For example, the bassoon line at measure 16 operates within several different keys: G minor moving to G major in m. 16, B major in m. 17, and A major in m.
18. Similarly, the oboe melody operates in D major (mm. 25-26) and A major (m.27) before returning to D (mm. 28-29). Key areas are not, however, reinforced by other sounding voices. Alternating E major and B augmented-seventh triads supports the theme (based in C) at measure 11, while at measure 65, the theme (again in C) is supported by the ascending line in the low woodwinds that utilizes a variety of accidentals. The simultaneous sounding of multiple diatonic melodies (in different keys) is found in measures 34-39: A major (trumpet, clarinet m. 34), C major (bass clarinet, bassoon m. 36), F major (flute, trumpet m. 36), and A-flat major (flutes, oboe, clarinet, trombone m.37-38). These attributes serve to define an important harmonic element in both A sections. The B section of the overture is distinctly chromatic with no discernable diatonic moments.

Emphasized both melodically and harmonically throughout the overture are the intervals of a m3, M3 (d4), and P4. The outstanding melodic intervals in the theme motif are the falling m3 to the rising d4—an enharmonically spelled M3 (example 2.5).
Ex. 2.5 *Miniatur-Ouvertüre*, mm. 1-2

Although rising and falling intervals of a P4 can be found throughout the score, this interval is a defining element of the countermelodies in the A sections (mm. 15-20 and mm. 77-79). These intervals (m3, M3, P4) define most of the leaps found in the conjunct melodies of the overture and they serve to reinforce the ambiguous nature of the tonality. Arpeggiation becomes an important element in the countermelody of the A section and
the melodies of the B section. The first pitches of the countermelody in measure 15 form a D major-seventh chord in second inversion. Each voice of the canon at measure 55 opens with a major triad in first inversion, approached by a m2. The variant of the countermelody in measure 51 is composed similarly, although approached by a M2 instead of a m2. Toch’s use of thirds isn’t limited to melodic treatment. Found at points within the overture (m.7, m.12, m.22) are pairs of voices moving in parallel major or minor thirds. At times these voices combine with others to form triads (m. 12) while at other times they do not. From the standpoint of orchestration, Toch frequently doubles lines at the unison or octave. This happens regularly in the upper woodwind voices (mm. 2-3, m. 44, m. 70) but occurs in other combinations as well (trumpet and bassoon m. 44 and bass clarinet and bassoon mm. 52-53).

The *Miniatur-Ouvertüre* reveals a few outstanding points of comparison between it and the *Five Pieces for Wind Instruments and Percussion*, Op. 83. The use of melodic arpeggio, the compositional devices of canon and stretto, and the contrast of important harmonic and melodic intervals will be explored in the following chapter.
CHAPTER III

FIVE PIECES FOR WIND INSTRUMENTS AND PERCUSSION, OP.83

*Five Pieces for Wind Instruments and Percussion*, Op. 83\(^{54}\) is a five-movement work composed in 1959. The work was written for flute, oboe, Bb clarinet, bassoon, 2 horns, and percussion (2 players). However, the instrumentation differs slightly from movement to movement. *Five Pieces* was published in three separate parts: movements I-III in 1961, and movements IV and V separately in 1963. No explanation has been found regarding the decision to publish the work in this manner. The *Five Pieces* represents Toch’s last compositional period, one that begins in 1945 and concludes with his death in 1964.\(^{55}\)

The first performance of the *Five Pieces* took place as part of the Los Angeles Philharmonic’s Monday Evening Concert series on October 5, 1959, with Ingolf Dahl conducting. In the interview of Lilly Toch by Bernard Galm for the UCLA Oral History Program, Mrs. Toch recalls the following:

> Now the music for wind and percussion was either suggested by Ingolf Dahl, or Dahl heard that he [Toch] was writing it and asked for the first performance for the Monday Evening Concerts. And it was really performed at the Monday Evening Concert to the great satisfaction of Ernst. Dahl had excellent players. He was an excellent musician.\(^{56}\)

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\(^{54}\)Parts for the University of South Carolina performance of the *Five Pieces for Wind Instruments and Percussion*, Op. 83 were found in the University of South Carolina band library (Mvts. I-III) and music library (Mvmt. IV and V).


\(^{56}\)Lilly Toch and Bernard Galm, *The Orchestration of a Composer's Life*, Oral History Collection, Dept. of Special Collections, University Library, University of California, Los Angeles. [Los Angeles]: Oral History Program, University of California, Los Angeles, 1978, 722.
Reviews of the performance appeared in Los Angeles newspapers. Reviewer Patterson Greene described the *Five Pieces* as “…melodic music that never let itself become banal, it had nostalgia in a rich Adagio and wit in an ‘Allegretto lusingato’ that incorporated a Trio in a strongly contrasting vein.”\(^{57}\) Albert Goldberg of the Los Angeles Times stated:

Ernst Toch’s Music for Winds and Percussion received a first performance. The five movements are short, after the manner of the classical serenade or divertimento, but they are packed with ingratiating ideas. … Toch is a composer who contrives to be modern without resorting to extremes. His themes are viable and attractive, his harmonies are surprising yet fitting, and the sonorities he obtains from a wind quintet plus a variety of percussion instruments … are continuously fascinating.\(^{58}\)

I. CANZONETTA

The first movement of the *Five Pieces*, the Canzonetta, is a brief song form composed for woodwind quartet (flute, oboe, Bb clarinet, bassoon). It is just twenty-two measures in length with a performance time of 1:15. The work divides itself into two unequal sections (mm. 1-8 and mm. 9-22) through the repetition of the main melodic idea first presented by the oboe in measure 1. This idea is repeated with slight variations in interval content and rhythm by the flute at measure 9 (example 3.1). Repeating motives are woven into the countermelodic lines, which are then exchanged in imitative fashion with the melodic voice in both sections. The first example of this is found in measure 3 (example 3.1). The stationary oboe line gives over to the eighth-note triplet in the bassoon on beat 1, moves back to the oboe on beat 2, and then back to the bassoon on beat 3. Other examples of this type of exchange can be found occurring among the flute,


clarinet, and oboe in measures 6 and 7; between the flute and clarinet in measures 10 and 11; and among the flute, bassoon, and clarinet in measures 11 and 12.

Toch brings the first two phrases, as well as the first section, to a close through contrary motion (measures 4-5 and 8-9), rather than through harmonic cadence.

The linear quality of Toch’s melodic writing dictates the harmonic language of the movement. Pitch centricity, modal tetrachords, and chromaticism define the important harmonic qualities of the movement. The opening melodic motive in measure 1 suggests a centricity built around the first pitch E. The succeeding pitches (F, D#, D, F#) move away from E in successive half steps in an ascending and descending pattern. E becomes significant in measure 15 as it is tonicized by its leading tone D#. These first five pitches, defined in other terms, form a chromatic set (0,1,2,3,4) and serve to establish chromaticism as a significantly important element of the overall work. The smallest unit of the set, the m2 or (0,1), stated in the clarinet, flute, and bassoon in measures 17-19 is reflective of measure 1 and further reinforces the importance this interval holds in the work as a whole. Toch utilizes the lydian tetrachord as another important harmonic gesture in this movement as examples of them are found at cadence points (in the bassoon, beat 4 of measure 4-5, in the clarinet, beat 4 of measure 8-9) and as the final melodic statement (in the flute, beat 4 of measure 20-21) of the movement.
Ex. 3.1 *Five Pieces for Wind Instruments and Percussion*, Mvmt. I, mm. 1-11
II. CAPRICE

The second movement of the Five Pieces, Caprice, for woodwind quartet and side drum, is written in an arch form of A-B-B¹-A¹, with a brief transition between the two B sections. At forty-one measures in length and a playing time of 1:25, it compares to the Canzonetta in its economy. The form of the movement is easily definable by changes in rhythmic duration and figures (duple to triple), texture, repetition, and mood.

The A and A¹ sections (mm. 1-8 and mm. 32-36 respectively) are characterized by a light playfulness and duple rhythmic feel. The flute presents the theme both times, although the second occurs with some variation (example 3.2).

Ex. 3.2 Five Pieces for Wind Instruments and Percussion, Mvmt. II, mm. 1-4

The restatement of the flute melody (m. 32) begins a m2 lower than the original. Toch deviates from the initial accompanimental parts, changing them to stretto entrances of variations on the theme. The first phrases of A and A¹ differ in length; A¹ being one measure longer.

In contrast, the B and B¹ sections (mm. 9-16 and mm. 24-31) are lyrical, thinner in texture than the A sections, feature a contrasting triplet rhythmic figures, and utilize arpeggios. The B theme is first presented by the clarinet (m. 9) and then later a tritone higher by the flute (m. 24) with variation (example 3.3).
The first statement of the B theme by the clarinet is rooted in A melodic minor and gives the listener a diatonic moment before launching off into chromaticism. The flute presents the return of the B theme in measure 24. This time, however, B major is tonicized. Toch brings the second phrase of the B theme (mm. 13-17) back in the flute, but does so a m2 higher and with additional variations (mm. 28-30). Like the contrapuntal treatment of A1, the second phrase of B1 is presented in stretto (mm.30-31).

The brief transition found between B and B1 (mm. 17-23) is stylistically and rhythmically reflective of the A section. However, there is no statement of the A theme, thus reinforcing this section as transitional. Toch completes the movement with a unison statement, in octaves, by the winds, accompanied by a complimentary figure presented by the side drum (mm. 37-42).

III. NIGHT SONG

Movement III, Night Song, is comparable to the Canzonetta and Caprice in length but is noticeably different from the opening two movements in terms of harmony, instrumentation, and form. Night Song is the first movement of the work that utilizes horns. Sections of its harmony are comprised of a succession of non-functional, triads
while others are chromatic. Night Song is 26 measures in length with a performance time of 1:50.

Night Song could be described as strophic in form, defined through the repetition of melodic material and the succession of non-functional triads. The oboe presents the primary melody of the movement three times: mm. 1-4, mm. 13-16, and mm. 21-23. The final statement occurs with slight variation (example 3.4).

Ex. 3.4 *Five Pieces for Wind Instruments and Percussion*, Mvmt. III, mm. 1-4

The first two melodic statements are each followed by an antecedent phrase in the flute. The first measures of each antecedent phrase utilize the same rhythm and begin with the same ambiguous harmony (B, E, F#, A, G). However, similarities between the two statements end there, as each is unique in pitch content. The final melodic statement is not an exact repetition, but its similarity to the original melody unifies the movement as it comes to a close. Accompanying each melodic statement is a succession of diminished, major, and minor triads: (mm. 1-4, and mm. 13-16) F-sharp diminished, F diminished, F-sharp diminished, G diminished-seven, G major, E minor, G major, and E-flat major. The succession of F-sharp diminished, F diminished, F-sharp diminished accompanies the melodic variant found in measures 21-22 (example 3.5a & 3.5b). Harmony in the antecedent phrases is a mix of chromaticism that is created from the linear counterpoint,
diatonic triads, and harmonies that include both a M3 and m3 and a P5 and d5 (example 3.5a & 3.5b).

Ex. 3.5a Five Pieces for Wind Instruments and Percussion, Mvmt. III, mm. 1-8
Ex. 3.5b *Five Pieces for Wind Instruments and Percussion*, Mvmt. III, mm. 9-17
IV. ROUNDELAY

Movement IV—Roundelay—is fuller in texture and more contrapuntal than the first three movements, with percussion playing a more integral role in the composition. Roundelay is presented in a modified rondo form with four distinct sections: A-B-A-C-A-D-A-B-A with transitions both preceding and following the C section (mm. 42-46 and mm. 71-78 respectively). Arpeggiation, chromaticism, whole tone scales, non-functional diatonic triads and the melodic m2 are all significant elements in the movement. At 160 measures and a performance time of 6:00, Roundelay is significantly longer than the opening three movements.

The A sections of the movement (mm. 1-14, mm. 28-41, mm. 79-92, mm. 117-130, mm. 144-157) are defined by a light, arpeggiated melody set in mixed-meter introduced each time by the flute (example 3.6).

Ex. 3.6 Five Pieces for Wind Instruments and Percussion, Mvmt. IV, mm. 1-9

Each successive statement of the A material contains a number of slight variations (i.e. the addition of percussion, isolated changes in melodic content, minimal changes in melodic orchestration, variations in rhythmic structure). Despite some differences the melodic content is easily recognizable and retains its characteristic qualities. The first iteration of A establishes the harmonic importance of D. At cadential moments in
measures 2, 4, and 12 an open fifth D-A is sounded, with the flute, oboe, and bassoon
sounding the D while the clarinet sounds the A. The cadence in measure 14 occurs on a
D\(^7\) in third inversion, while the A sections ending in measures 41, 92, and 130 culminate
on a form of a D major triad. The final statement of the A section in measure 157 ends on
D-flat major, a m2 lower than the final cadence on D major. The importance of D is
expressed melodically as well, as the first two arpeggios in measure 1 are D major-seven
and A major. Additionally, each expression of the melody begins on D. Toch also
continues to emphasize the importance of the m2 as each successive measure (mm. 5-9)
begins a half step higher or lower than the final pitch in the preceding measure.

The B sections of the movement (mm. 15-27 and mm. 131-143) are
characterized by an angular melody in three-four time, the opening measures of which are
stated in unison octaves by the flute, oboe, clarinet, and bassoon (example 3.7). The
melodic m2, whole tone scale, chromaticism, and canonic writing define the important
qualities of the second half of the B section melodic material (mm. 20-27 and mm. 136-
143). During the second statement of B, Toch replaces wind sonorities with percussion.
The rhythm on beat 2 in measure 134 is altered slightly in an otherwise identical iteration.

The C section (mm. 47-70) presents a strong contrast to both the A and B
sections in terms of tempo, instrumentation, and unit of motivic importance. The horns
enter for the first time in measure 47 with the melody, accompanied by the clarinet and
bassoon in unison octaves. The tempo in this section is the slowest of the movement at
quarter note equals 54 beats per minute. A descending melodic motive of (0,1,2) provides
a distinctive sound for the melody of this section, and later becomes an extremely
important element in the fifth movement.
The motive, first heard in the first horn in measure 48, is preceded (with one exception) by a leap of a m3 or greater. The descending (0,1,2) motive occurs nineteen times and appears in all voices except the oboe (example 3.8a & 3.8b). As in movement III, a mix of chromaticism and non-functional triads comprise the harmonic flavor of the section. A rare cadential moment occurs on beat three in measures 69 when all voices come to rest on a B major chord.
The D section (mm. 93-116) is comprised of three distinctive voices: a succession of minor triads that serve as the melody, an accompaniment of sextuplets in the mallet percussion that emphasize the interval of a m2, and sixteenth-note triplet figures from the woodwind voices that punctuate the texture.
Ex. 3.8a *Five Pieces for Wind Instruments and Percussion*, Mvmt. IV, mm. 45-60
Ex. 3.8b *Five Pieces for Wind Instruments and Percussion*, Mvmt. IV, mm. 61-71
V. CALVACADE

The fifth movement of the *Five Pieces*, Cavalcade, is the most complex of the entire work. Utilizing the same instrumentation as Canzonetta, Caprice, Night Song and Roundelay, Cavalcade is significantly more complex from a harmonic and contrapuntal standpoint than the preceding four movements. Rhythmic motives,\(^{59}\) harmonic and melodic chromaticism, arpeggiation, and the repetition of melodic motives are the important elements that serve to unify sections and aid in defining the form of the movement. Although few of the movements in *Five Pieces* conform fully to a traditional form, Cavalcade moves even farther away from standard formal definitions. This movement can be best described as sectional in its form in that each section is comprised of 8 or 16 measure phrases, a pattern that is broken only at a few points in the piece. Cavalcade is 158 measures in length with a performance time of 5:50.

Section I begins with percussion; in contrast with all of the previous movements. Of greater significance, however, are the rhythmic motives and their variants that comprise most of the rhythmic material of Section I. The first of three rhythmic motives in the movement is presented immediately. Following the cymbal crash on beat one, temple blocks present rhythmic motive 1 (R1), which is followed immediately by rhythmic motive 2 (R2) in the wind voices. Rhythmic motive 3 (R3)—the motive that concludes many phrases within the movement—begins on the second half of the fourth beat in measure 4 and continues to the first beat of measure 5. Rhythmic motive 4 (R4) is found in measure 9. Rhythmic motives 5 (R5) and 6 (R6) are both presented in measure 41.

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\(^{59}\) A chart defining the rhythmic motives of the movement can be found in Appendix C.
The harmonic language established in Section I is best described as chromatic. Both the opening vertical sonorities and melodic lines reflect this. The pitches of the first eighth note in the winds (D, Eb, E) define a (0,1,2) set that is also found melodically in the flute and oboe lines (A, A#, B) beginning with the anacrusis to measure 3 (example 3.9).

Ex. 3.9 *Five Pieces for Wind Instruments and Percussion*, Mvmt. V, mm. 1-3

The second eighth note of measure 1 is comprised of a series of chromatic pitches (Bb, B, C#, D, Eb, E). Measure 2 is similar to measure 1 with a (0,2,3) set on the first and last eighth notes, and chromatic sets on the second and third similar to those in measure 1.
Non-functional triads resulting from Toch’s linear writing are found in measure 3 along with a (0,4,5) set (D, F, F#). Most sonorities in measure 4 are comprised of M2 and m2, except for the final eighth note; a P4 between E and A. Toch reinforces the rootless, chromatic harmonic quality he established in the opening measures of the movement through the use of synthetic scales and tonally ambiguous triads. Whole tone scales are found in the flute voice of measures 9-11 and again (this time in inversion) in measures 13-15. Toch divides these short phrases with octave E-flats in the lower wind and percussion voices utilizing the R3 pattern. Cadential moments comprised of triads that aid in reinforcing tonal ambiguity are found in several places throughout this section. For example, G-major, flat-five on beat 2 of measure 6, quartal voicing (G,D,C) on beat 2 of measure 7, the D+ on beat 4 of the same measure, and the F augmented-seven on the final beat of measure 16. Less ambiguous triads do occur, i.e. G-flat major on beat 3 of measure 5 and C major-seven on beat 4 of measure 8. However, outside of a tonal context their appearance could be explained as the product of voice leading. The importance of the m2 is reinforced in the canon found in the horn voices at m. 17 as the interval reoccurs 12 times in the dux and 11 in the comes. Toch’s display of contrapuntal technique is highlighted in measure 21 when the dux of the canon becomes the comes, and the interval of the canon changes from a 9th to a 10th. The distance of the canon remains the same at 2 beats. The final motif presented in the first section of Cavalcade is the arpeggio appearing in the flute at measure 20 (example 3.10). Toch utilizes arpeggios, and arpeggio-like figures, throughout the movement.
The next large section (mm. 25-56) serves as a transition in which ideas presented in the first section (mm. 1-24) return in a manner that could be described as developmental. Found also in measures 25-26 is the major rhythmic and melodic idea that becomes the subject of Section II. This transition begins with stretto entrances in the woodwinds as the melody line is passed among the different voices. The outstanding feature of this line (mm. 25-32) is not the pitch content, but the rhythm, which is a variant of R3. The bassoon melody beginning in measure 33 reflects the horn canon at measure 17 in tessitura and rhythmic value. A pitch or interval relationship between the two melodies does not exist. The most significant event in this section is the glockenspiel beginning at measure 33. This figure–R1 plus repetitive, alternating pitches–becomes the main motive in Section II. Arpeggiated figures reappear in measure 41, while rhythmic figures R5 and R6 are introduced as the same time. The arpeggio relates back to Section I, while the R6 rhythm foreshadows the upcoming phrase at measure 73. Toch returns to R1 and a descending whole tone scale in the clarinet and bassoon, leading to percussion only (R1 and R2) for the duration of the phrase beginning at measure 49.

Section II begins at measure 57 with an expanded form of R1 combined with the motive of repeating, alternating pitches from measure 33 (example 3.11).
Applying set theory to both the vertical sonorities of the bassoon and horns and melody of the flute, oboe and clarinet results in a family of harmonic aggregates comprised (mostly) of sets beginning with (0,1). The phrase beginning at measure 65 is replete with arpeggios and chromatic movement. Major arpeggios on B-flat and F begin the phrase in measures 65, while measure 66 features an A major scale with an arpeggio on E before beginning chromatic descending patterns in the next two measures. The rest of the phrase (measures 69-72) is comprised of arpeggio-like figures (lines of consecutive leaps that do not form a triad) and other more conjunct chromatic lines. The arpeggio-like melody in the clarinet, bassoon, and oboe beginning at measure 69 is comprised of sets that begin with (0,1). The phrase beginning at measure 73 combines the repetitive pitch aspect of measure 57 with the R6 rhythm first heard at measure 41, while the harmonic flavor at this point relates back to the sonorities at the beginning of the movement. Arpeggios and arpeggio-like figures comprise the melodic lines found in measures 77-85. The most unique phrase of the movement (mm. 88-104) begins with an e minor arpeggio. The
melody at measure 89 in the bassoon relates back the low tessitura melodies at measures 33 and 17. The addition of the vibraphone however, creates a sound not heard at any other point in the movement. The pianissimo dynamic and the slower rhythmic values further highlight how this phrase contrasts with those of previous sections. The repeat of the melody at measure 97 is preceded this time by an E-flat minor arpeggio. In measures 101-102, the melody line rises by a m2 (F, Eb, Db) before returning to the E-flat on beat 3 of measure 102 and the remaining pitches of the first statement. An E minor arpeggio completes the line in m. 104. Measures 105-108 serve as a transition into the next phrase (mm. 109-124), a phrase defined by the slowest tempo of the movement. Two statements of the melody—first in the horn (m. 109) and then in the flute (m. 117)—are divided by a variation of the melody in the oboe in measure 113.

The final section of the movement—Section III (mm. 125–158)—is defined by many of the same elements that have played a significant role in the previous sections: rhythm, the m2, chromaticism, and arpeggios. Toch begins this section with a presentation of the R1 rhythm and the repetitive note motive from m. 57 in augmented form (example 3.12). Many of the harmonies form (0,1) sets, while the horn statement at measure 140 begins a phrase (mm. 141-148) that once again emphasizes the arpeggio and descending chromatic line presented in contour inversion. Toch finishes the movement with a complete restatement of the opening four measures (mm. 149-152), followed by a repeat of the opening three measures (mm. 153-155) and a coda (mm. 156-158).

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60 It was not uncommon for late nineteenth and early twentieth century composers to utilize proportion to create form. After considering the unique nature of the phrase beginning at measure 89, the Golden Ratio .618 was applied to the total number of measures in Cavalcade. The mathematical results suggest that the “golden section” of the movement occurs at measure 97, which is the repeat of the melody. No evidence has been found that suggests that Toch was consciously applying the Golden Ratio to this movement.
comprised of the R1 rhythm, melodic expressions of the (0,1,2) set presented in octaves by the woodwind voices before the final note—a P5 between A and D.

3.12 *Five Pieces for Wind Instruments and Percussion*, Mvmt. V, mm. 123-127

The varied nature of the separate movements of *Five Pieces* allows for a wealth of material for comparison to the *Sinfonietta for Wind Instruments and Percussion*, Op. 97 composed just five years later. Most similarities found between the two lie in the melodic use of the m2 and the ambiguous nature of the M3 / d5 harmonies while the most striking contrasts of the *Sinfonietta* are the lacking significance melodic motives and broad, indefinable forms.
CHAPTER IV
SINFONIETTA FOR WIND INSTRUMENTS AND PERCUSSION, OP. 97

*Sinfonietta for Wind Instruments and Percussion*, Op. 97 is a three-movement work composed in 1964 for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, and 2 percussion with an overall performance time of 14:00. Like the *Five Pieces*, the *Sinfonietta* also falls within Toch’s final compositional period (1945-1964), and it is the next to last composition of Toch’s oeuvre counting opus numbers. Unlike the *Miniatur-Ouvertüre* and *Five Pieces* there exists no commercial recording of the *Sinfonietta*. It is a work that seemingly has received few performances and little attention.

Lilly Toch provided some insight as to how the second and third movements came to be titled. In her interview with Galm, Mrs. Toch mentions the existence of a family dog, Peter the dachshund. Galm asks Mrs. Toch, “Did your husband ever write any music for the dog, or was the dog even an inspiration for any of the music?” Mrs. Toch responds:

That’s quite interesting that you ask this. In one of his very last pieces, a chamber symphony for winds [op. 97], in one of the movements, the slow movement, he writes in the beginning some reference to a dog [second movement: Life Without a Dog]. … But then in the middle of the score [actually at the beginning of the third movement], he writes [Thank Goodness; Here] He Barks Again. No title is given to the first movement and no explanation for this has been found.

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61 Currently the *Sinfonietta for Wind Instruments and Percussion*, Op. 97 can be obtained from the rental library of G. Schirmer Inc. on behalf of publisher EMI Inc.

Providing an overview of the *Sinfonietta* is challenging since the work conforms to few traditional approaches or expectations. Weschler, perhaps, describes the compositional aesthetic of Toch’s final works most accurately:

While the compositions between 1947 and 1955 seemed to derive power from their homage to the Tradition, the works after 1955 tended toward an increasingly personal, almost introverted, idiom. He abandoned many of the classical forms and seemed to disdain rigid architectonics in favor of what appear almost roving fantasies. Often in the final two symphonies and the two sinfoniettas (opuses 93, 95, 96, and 97, all composed during his last year), the lyric line breaks free of all restrictions. The orchestration becomes leaner and clearer, partly perhaps because of the pressure of the relentless passage of time.\(^{63}\)

I.

The opening movement of the *Sinfonietta* is 126 measures in length and is divided into 5 unequal sections (mm. 1-18, mm. 19-38, mm. 39-58, mm. 59-97, and mm. 98-126). Sections are defined by contrasting tempos, style, and overall mood. Melodic imitation is utilized, but not in a manner that lends formal structure to the movement. Motives exist over a span of 1 to 2 measures, but do not return later within the work. Triads and extended tertian harmonies combine with more ambiguous sonorities to form the harmonic fabric of the movement, a harmonic color that is far more diatonic than the chromaticism of the previous two pieces. Unison writing and octave doubling are found to be primary orchestration choices not only in the movement, but throughout the work. The m2 utilized prominently in the *Five Pieces* again plays a significant role in the melodies of this movement.

The first section of the movement (mm. 1-18) is characterized by a prominent melody in the flute voices (example 4.1). The melody is passed to the first clarinet.

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through an elision on beat 1 in measure 13 before the flute re-enters at measure 14. Flute and clarinet play the melody in octaves before the 2\textsuperscript{nd} clarinet is added in measure 16 and both oboes in a unison statement finish the thought in measure 18. The salient feature of the melody is the ascending and descending intervals of a m2 and P5 found throughout (example 4.1). Countermelody appears sparingly (mm. 4-7 in the clarinet, mm. 8-9 in the oboe, and m. 10 in the clarinet) and major triads comprise the supporting harmonic material (E major at m. 11, F\# major at m. 13, back to E major at m. 15).

Toch utilizes some melodic motives in the second section of the movement (mm. 19-38) that contrast those in the first in terms of style and tempo. The first phrase (mm. 19-24) is based upon the motive heard in the flutes at measure 19. This figure returns at measure 20—with some rhythmic variation—and again at measure 23. Another variant occurs at measure 31 in the 1\textsuperscript{st} flute. The second phrase (mm. 25-30) opens with a different motive heard first in the oboe and restated by the flute (with variation) in measure 26. A return to the first motive (flute in m. 31) begins the third phrase. Toch uses planing in measures 19-22 and measure 24 in the accompanying eighth-note figures. Movement between the chords is by m2, further emphasizing the importance of the interval (example 4.2).
SINFONIETTA FOR WIND INSTRUMENTS AND PERCUSSION, Op. 97
By ERNST TOCH
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The idea of the prominent melody from the first section returns in the third (mm. 39-68), beginning with the oboe in measure 41 and moving into the flute at measure 45. Again, the importance of the m2 is easily identified as it occurs 24 times throughout the melody of this section. Minor triads (E-flat minor in m. 39) and extended tertian harmonies (E minor 11) along with sonorities including a M3 and d5 (like those in Five Pieces) comprise the accompanying harmony. The shift in rhythmic activity—from forward moving sixteenth notes to those of longer duration—is another salient feature of this section.
*Tempo di Valse* separates the third section of the movement from the fourth. It is a curious indication, for at no point during the section (mm. 59-97) is there any sense of a dance *feel*. Lack of a strong pulse on beat 1, coupled with a discontinuous melody (the only occurrence of melodic repetition is found in measures 87-88 when the flute restates the motive presented by the oboe in measures 85-86) that is passed among the upper woodwind voices can account for this incongruity. Parallel thirds (M3 and m3) are found in the underlying accompanimental gestures of the section (clarinets and bassoons mm. 59-60, bassoons mm. 63-64, clarinets m. 66, clarinets and bassoons mm. 73-75), along with movement in octaves (bassoons mm. 84-86) and m2 motion between pitches (bassoons mm. 63-64, m. 72, clarinets m. 73 and vibraphone m. 77).

The final section of the movement (mm. 98-126) returns again to a slower tempo and begins with predominantly quartal harmony under a flute melody. Toch turns his attention to color by using of overlapping unison pitches as means of passing a line to another voice is in measures 104-105. The final pitch of the eighth-note triplet motive is restated in the succeeding voice (example 4.3). Octave doubling in the harmonic underpinning dominates measures 106-111.
II. LIFE WITHOUT A DOG

The second movement of the Sinfonietta is composed in two sections (mm. 1-35 and mm. 36-87) that are delineated by a short fermata and tempo change. In the first section, the repetition of rhythm plays a more significant role than the repetition of pitch material in the ever-evolving melodic line of the work. The syncopated eighth note triplet figure in measures 1-2 repeats pitch content and rhythm in measures 2-3, but only repeats the rhythm in measure 5. The same can be said for the melodic line beginning in the clarinet in measure 14 and continuing through measure 17 (example 4.4). For the duration of this section, the melody is passed among voices, evolving as it advances. Unison scoring and octave doubling are again prominent features of this movement.
Although it is common to find Toch doubling lines within an instrumental family, the orchestration in measures 9-11 serves as an example of doublings among all voices of the ensemble (example 4.5). In the second section of the movement, Toch introduces two distinct melodies, adding to the already disjointed feel in the piece. The flute introduces the first in measure 36. No repetition is detected and the process of spinning out begins at measure 40. The second melody, introduced in the flute at measure 53, proceeds differently in that it returns with some variation in the oboe at measure 57. The melody is heard again in the flute at measure 63 before passing through a succession of other voices. A prominent motive—the ascending eighth note triplet in the bassoon at measure 69—is echoed in the clarinet at m. 70. At measure 77, Toch introduces a short phrase in the flute that seems to function as an antecedent, bringing closure to the movement.
Ex. 4.4 Sinfonietta for Wind Instruments and Percussion, Mvmt. II, mm. 12-21
III. THANKS GOODNESS - HERE HE BARKS AGAIN

In the final movement of the *Sinfonietta*, Toch departs in some ways from the style of writing found in the first two movements. Scored in a more homophonic manner, movement three begins and ends with similar ideas—a portion of which (mm. 3-6) is repeated in measures 54-57. This repeated idea is one of the few indicators of overall form: introductory material (mm. 1-14), body of the work divided into phrases (mm. 15-51), and closing material reflective of the introduction (mm. 52-64), suggestive of a ternary form. As in the other movements, Toch does not carry forward any melodic motifs from phrase to phrase, but does utilize unison and octave doubling throughout.
Unlike the two previous movements in which the flute was the prominent melodic voice, the melody in the first phrase (mm. 15-24) is presented in the trumpet. Once again, the dominant melodic interval is the m2. The oboes (m. 24) introduce the second phrase with a unison figure that leads to a melody that is passed among voices through measure 32. The third phrase (mm. 34-41) is the only one in which Toch presents a melodic idea (mm. 34-37) and then restates the idea with some development (mm. 38-41). Measures 42-47 serve as a transition to the next melodic idea presented in the horn in measure 48 and then restated in the trumpet at measure 50. Measure 52 marks the beginning of the closing section.
V. CONCLUSIONS

The preceding analyses of Toch’s three works for chamber winds allows for a comparison of his compositional technique related to the medium. The Miniatur-Ouvertüre (1932) represents the final years of his career in Germany, while the Five Pieces (1959) and Sinfonietta (1964) represent his final years of composition and life in America. Although years exist between their composition, these works are closely related in several ways. All utilize chamber winds with percussion. Toch’s affinity for linear melodies and counterpoint is easily recognizable and is the determining factor for the harmonic quality of the works. His propensity to combine aspects of both the classical and contemporary tradition is notable. A synopsis of his treatment of form, melody, harmony, and orchestration in these three works follows.

FORM: Before discussing Toch’s use of form in his three chamber works for winds, thought should be given to his opinions on the matter:

True, in the heyday of classical music, most of it was written in the traditional forms, mainly the sonata form. This was comparatively new and young; it was a good frame, firm enough and yet flexible enough; and it had evolved for good reasons, as had the smaller and lighter forms, too. These great masters did not need to bother further about these forms, for they had plenty to say, plenty to fill their frames anew and anew with their original, personal ideas; so much so that they unwittingly kept contributing to their further development, modifying them, deflecting them, bending them under the will of their personal genius. For the small talent, however, they were just welcome vehicles, easy
tracks to follow, apt to turn FORM into formalism and pedantry. And what else by formalism and pedantry is it if theory keeps teaching analysis of the few forms? Is it a worthy goal to the creative mind to know that this piece is written in sonata form, that in rondo form? _Who cares?_ Surely not the composer. Surely not the performer. Surely not the audience.

Research should not stop at describing some surface appearances and putting tags and labels on them. Nor will such knowledge ever help a creative talent to express himself musically.\(^{64}\)

After considering Toch’s thoughts, it should not seem unusual that traditional forms can only be comfortably identified in two movements of _Five Pieces_; Canzonetta and Night Song both utilize song forms. The second movement of _Five Pieces_, Caprice, strongly resembles arch form, but the short interlude between the B sections is enough to give pause to a firm pronouncement; in other words, it is arch-like. For similar reasons, _Five Pieces_ movement four, Roundelay, is rondo-like as it utilizes an additional section not typically found in the traditional form. The _Miniatur-Ouvertüre_ suggests an A-B-A form, although the A section does not repeat nor recapitulate. The forms of all the other movements and works (_Five Pieces_ Cavalcade and the _Sinfonietta_) do not resemble any from the classical tradition, and attempting to label them more than “sectional” would be—to borrow a colloquialism—like trying to fit a square peg into a round hole.

**MELODY:** Toch regards the relationship between melody and harmony as one of “... mutual impregnation ... even though preponderance of one over the other may obtain at times.”\(^{65}\) It is apparent that Toch’s works for chamber winds are significantly melodically driven. The manner in which he treats motives and melodic development does, however, differ from composition to composition. Outstanding among the works analyzed is the thematic variation found in the _Miniatur-Ouvertüre_; for, as a

\(^{64}\) Toch, _The Shaping Forces in Music_, 154-155.

\(^{65}\) Ibid, 102.
compositional device, it is not found in either the *Five Pieces* or the *Sinfonietta*. Melodies in the *Five Pieces* and the *Sinfonietta* do utilize motives; however, the degree to which varies considerably. In the Canzonetta movement of *Five Pieces*, motives are passed between voices creating a melodic echo. However, in the fifth movement (Cavalcade) motivic development plays a much more significant role as motives reappear throughout and their repetition and development comprise the foundation of the movement. 

Contrasting both uses in the *Five Pieces* is the manner in which motives are utilized in the *Sinfonietta*. When motives do appear they do so briefly and are not carried forward in a significant manner. Arpeggiation is another important element in the melodies found in Five Pieces, specifically, the B theme of the Caprice, the A section of Roundelay, and within several sections of Cavalcade. The melodies of *Miniatur-Ouvertüre* are mostly either diatonic or chromatic. The salient feature of the melodies in the first and second movements of the *Sinfonietta* is the m2. The m2 is utilized in both the *Miniatur-Ouvertüre* and *Five Pieces*, but not as prominently in the melodies as in the Sinfonietta.

**HARMONY:** Due in part to the emphasis Toch places on melody, defining a single harmonic language in each of these works is not possible, for he utilizes a variety of sonorities (traditional and contemporary) throughout each work. Chief among these elements are successions of non-functional triads, harmonies that utilize both a M3 and m3, those that are built from a M3 and d5, and ones utilizing chromatic sets i.e. (0,1,2). The combination of these elements lends a bit of ambiguity to the harmonic aesthetic in the works. Traditional harmonic cadences are rare. When diatonicism is evident—as it is within the melody lines of the *Miniatur-Ouvertüre*—the key area is not reinforced by the
other sounding voices; often chromaticism and the layering of melodies in other keys combine to create an overall atonal aesthetic.

**ORCHESTRATION:** The wind chamber works of Toch’s are most similar in the areas of orchestration and instrumentation. All of these pieces utilize only orchestral winds. The instrumentation of the *Miniatur-Ouvertüre* has the most notable differences among the three, as it is the only work to use bass clarinet and trombone and to not utilize horns. The *Five Pieces* and *Sinfonietta* both call for the same instrumental voices with slight differences in the number of personnel. Generally, Toch freely mixes the voices throughout each work, as no identifiable pattern voice pairings become evident. He does, however, show a preference towards writing melody lines in higher voices (flute, oboe, clarinet, trumpet, and mallet percussion). The upper woodwind voices introduce and carry many of the melodies in the *Five Pieces* and the *Sinfonietta*; the trumpet is the main melodic instrument in the *Miniatur-Ouvertüre*. Melodic lines in the bassoon, bass clarinet, horn, and trombone are found, but they are often utilized as a point of contrast to the opening sections of the works. Of note is the manner in which percussion are utilized for in this regard there is less commonality among the works. Percussion are employed in a manner best described as “orchestral” in the *Miniatur-Ouvertüre*, while in the *Five Pieces* they play a much more integral role. The use of percussion in the *Sinfonietta* is more closely related to that of the *Five Pieces* although their effectiveness is lacking considerably. In all three works, Toch shows a propensity for unison and octave doublings, the frequency of which increases dramatically in the *Sinfonietta*.

represent forgotten works by a forgotten composer. However, Toch’s contributions to the medium of wind chamber music should no longer go overlooked. His compositions enrich the repertoire with a unique late-Romantic yet twentieth-century aesthetic, while his reputation as a major figure in pre-World War II German musical culture solidifies his status among the other great composers of the era.

RECOMMENDATIONS FOR FURTHER RESEARCH: This study is one of only a few in which Toch’s compositions are explored and the only one in which his works for winds are analyzed. Since his contribution to the oeuvre of twentieth-century music is significant, further research into his works would serve to enhance music scholarship at large. Several topics immediately present themselves. A comparative analysis of Toch’s other orchestral and symphonic works would compliment this relatively narrow study of wind compositions and would provide a basis for comparing his writing for winds to the rest of his oeuvre. Furthermore, a comparison of Toch’s chamber works for winds to those of contemporary Paul Hindemith—another composer who favors linear counterpoint—would also be of interest.
BIBLIOGRAPHY


Ernst Toch Archive. Performing Arts Special Collections, University of California, Los Angeles.


University of Southern California: Los Angeles Institute for the Humanities. “List of LIAH Fellows: Mark Swed.”


APPENDIX A

Photocopy of the title page of the holograph score to
Kleine Overture / Miniatur-Ouvertüre
Kleine Ouvertüre für
Bläser und Schlagzeug
(Verlag Schott)

comp. 1928

Miniaturs Ouvertüre
APPENDIX B

The primary motif, theme, and variations of the *Miniatur-Ouvertüre*

**Motif - Miniatur-Ouvertüre m. 1**

- C Trumpet

**Theme - Miniatur-Ouvertüre mm. 1-6**

- C Trumpet

**Variation 1 (V1) - Miniatur-Ouvertüre mm. 11-14**

- C Trumpet

**Variation 2 (V2) - Miniatur-Ouvertüre mm. 15-20**

- Bassoon

**Variation 3 (V3) - Miniatur-Ouvertüre mm. 22-24**

- Bassoon

**Variation 4 (V4) - Miniatur-Ouvertüre mm. 30-31**

- C Trumpet
APPENDIX C

Rhythmic motives found in movement V. “Cavalcade” from
*Five Pieces for Wind Instruments and Percussion, Op. 83*

<table>
<thead>
<tr>
<th>Label</th>
<th>Rhythm</th>
<th>Measure of First Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1</td>
<td><img src="image" alt="Rhythm R1" /></td>
<td>Measure 1</td>
</tr>
<tr>
<td>R2</td>
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<td>Measure 1</td>
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<tr>
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<td>Measure 4</td>
</tr>
<tr>
<td>R4</td>
<td><img src="image" alt="Rhythm R4" /></td>
<td>Measure 9</td>
</tr>
<tr>
<td>R5</td>
<td><img src="image" alt="Rhythm R5" /></td>
<td>Measure 41</td>
</tr>
<tr>
<td>R6</td>
<td><img src="image" alt="Rhythm R6" /></td>
<td>Measure 41</td>
</tr>
</tbody>
</table>
APPENDIX D

Reprint permissions letters and emails.
April 18, 2013

Ms. Nicole Gross  
404 Longtown Road  
Columbia SC 29229

RE: Ernst Toch MINIATURE OVERTURE, Trp. m. 1-2; Trp. m. 1-6; Trp. m. 11-16; Bsn. m. 15-20; Bsn. m. 22-24; Trp. m. 30-31; Trp. m. 15-20; Tbone / Clar. m. 51-55; Fl. m. 51; Trp. m. 77-80; Trp. m. 1-2

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May 28, 2013

Nicole Gross
University of South Carolina
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grosscn@email.sc.edu

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MANY Thanks!

Nikki
1. *Sinfonietta for Wind Instruments and Percussion, Op. 97*

The work is part of the rental library at EMI, Inc. The original publisher was Mills Music, Inc (New York), 1967. The excerpts I am requesting to publish are as follows:

1. Movement I measures 1-18 which constitute the first page of the score.
2. Movement I measures 19-22 which constitutes the first system of the second page of the score.
3. Movement I measures 103-107 which constitutes the first system of page 9 of the score.
4. Movement II measures 6-11 which constitutes the second system of page 11 of the score.
5. Movement II measures 12-21 which constitutes page 12 of the score.

2. *Five Pieces for Wind Instruments and Percussion, Op. 97*

On the ASCAP site, this piece is listed twice; once with the correct title under EMI, one with this title Five Pieces for Winds and Percussion, Op.83 which has Rumpel Music listed as the copyright holder. The Rumpel listing also includes other known titles. I have permission to reprint from Rumpel. I KNOW that these are the same work and (I think) it is a clerical error has caused the duplicate entry. I wanted to make certain my bases were covered, so I wanted to check with Hal Leonard / Alfred to see if I needed their permission as well.

**Publisher:** Mills Music 1961 and 1963

1. Canzonetta – score pg. 2, mm. 1-11
2. Caprice – Flute mm. 1-4
3. Caprice, Clarinet mm. 1-4
4. Night Song – Oboe, mm. 1-4
5. Night Song – score pg. 8, mm. 1-8
6. Night Song – score pg. 9, mm. 9-17
7. Roundelay – Flute, m. 1-9 and mm. 14-21
8. Roundelay – score pg. 7, mm. 45-60
9. Roundelay – score pg. 8, mm. 61-71
10. Cavalcade – Flute, Oboe, Clarinet, Bassoon, mm. 57-59
11. Cavalcade – 1st system of score pg. 19, mm.123-127
NICOLE GROSS, conductor

in

GRADUATE LECTURE RECITAL

Friday, November 9, 2012 • 2:30 PM
Frazier Hall • School of Music (Room 016)

A Talk on Toch: Exploring the Wind Works of Ernst Toch

Miniatur–Ouvertüre für Bläser und Schlagzeug

Ernst Toch (1887-1964)

Aubrey Nelson, Korinne Smith, flute; Ashley Cook, oboe;
Andrew Collins, clarinet; Peter Geldrich, bass clarinet;
Madelyn LaPrade, bassoon; Benjamin Pullara, Larry Taylor, trumpet;
Alex Gex, trombone; Nick Blackwood, Allison Schweickert, percussion

Five Pieces for Wind Instruments and Percussion, Op. 83

I. Canzonetta
II. Caprice
III. Night Song
IV. Roundelay
V. Cavalcade

Kenneth Cox, flute; Alex Fricker, oboe; Laura Zitelli, clarinet;
Reed Hanna, bassoon; Rachel Romero, Kaitlyn Myers, horn;
Nick Blackwood, Allison Schweickert, percussion

Sinfonietta for Wind Instruments and Percussion, Op. 97

I.
II. Life Without a Dog
III. Thank Goodness, Here He Barks Again

Diane Kessel, Heather Gates, flute; Ashley Cook, Alex Fricker, oboe;
Clay Mettens, Tyler Albright, clarinet; Albert Carter,
Madelyn LaPrade, bassoon; Jonathan Britt, Jeremy Lay, trumpet;
Alexandra Hennig, Matthew Johnston, horn;
Ben Tomlinson, Brett Lundry, percussion

Ms. Gross is a student of Scott Weiss.
This recital is given in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Conducting.
Nicole Gross, conductor

in Recital

Wednesday, April 11, 2012
4:30 PM • Recital Hall

Kenneth Cox, Heather Gates - flute, Alex Fricker, Briana Learnan - oboe
Clay Mettens, Laura Zitelli - clarinet, Holly Harz, Madelyn LaPrade - bassoon
Ben Pouncey - trumpet, Kaitlyn Myers, Rachel Romero - horn
Nick Voorhees - trombone, Austin Gaboraiu - bass

Nocturno
Felix Mendelssohn Bartholdy
(1809-1847)

Octandre
Edgard Varèse
(1883-1965)

I. Assez lent
II. Très vif et nerveux
III. Grave

Carmina Burana: Cantiones profanae
Carl Orff
(1895-1982)

I. Fortune plango vulnera
II. In trutina
III. Tanz
IV. Amor volat undiquè
V. In taberna

Septet for Wind Instruments
Paul Hindemith
(1895-1963)

I. Lebhaft
II. Intermezzo
III. Variationen
IV. Intermezzo
V. Fuge

Ms. Gross is a student of Scott Weiss. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
presents

NICOLE GROSS, conductor

in

Graduate Recital

Kenneth Cox and Daquise Montgomery, flutes
Emilio Craig and Clay Mettens, clarinets
Alex Fricke and Susanna Gibbons, oboes
Caroline Beckman and Myrmarie Vélez Santiago, bassoons
Nick Fife and Betsy Myers, horns

Thursday, March 31, 2011 • 4:30 PM • Recital Hall

Serenade in E-Flat Major for 8, KV 375  Wolfgang Amadeus Mozart
I. Allegro maestoso
II. Menuetto – Trio
III. Adagio
IV. Menuetto – Trio
V. Finale

Petite Symphonie in B-Flat Major  Charles Gounod
I. Adagio et Allegretto
II. Andante cantabile
III. Scherzo
IV. Finale

„Sept danses“  Jean Françaix
I. Le jen de la poupée
II. Funérailles de la poupée
III. La présentation des petits amis
IV. Variation de Paul
V. Pas de deux entre Sophie et Paul
VI. Le gotiter
VII. Danse des filets à Papillons

Ms. Gross is a student of Scott Weiss. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
NICOLE GROSS, conductor

in

REHEARSAL RECITAL

Tuesday, November 8, 2011
2:00 PM
Koger Large Rehearsal Room

Short Ride on a Fast Machine
John Adams
(b. 1947)

Come Sweet Death
Johann Sebastian Bach
(1685-1750)
(Erik W. G. Leidzen)

Symphony No. 3
Vittorio Giannini
(1903-1966)

I
II
III
IV

Carmen Fantasia
Georges Bizet
(1838-1875)
(Donald Hunsberger)

Ms. Gross is a student of Dr. Scott Weiss. This recital is given in fulfillment of the requirements for admission to candidacy for the Doctoral of Musical Arts degree in Conducting.