Seventeen Waltzes For Piano By Leo Ornstein: A Stylistic Analysis

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SEVENTEEN WALTZES FOR PIANO BY LEO ORNSTEIN:
A STYLISTIC ANALYSIS

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DEDICATION

To my wife Bret and son Levi
ACKNOWLEDGEMENTS

First of all, I would like to thank my God and Savior Jesus Christ who I believe gave me the capacity and endurance to complete this document. I would also like to thank my wife for her patience with me in all the times I could not be home while I was writing. I cannot thank her enough for her continued love and patience throughout this long process, for encouraging me through all of my academic pursuits, and for moving with me across the state of South Carolina so I could further my education.

I am deeply grateful for my wife’s family, my parents James and Jeanette, and my older brother Jordan, who have all encouraged me through this process.

My sincerest gratitude goes to my academic advisor and thesis committee chairman, Dr. Scott Price, whose persistent guidance through my writing, editing, and formatting of this document was always direct and helpful. I am also grateful for the remaining members of my committee: Drs. Sara Ernst, Charles Fugo, and Kunio Hara for accepting the earliest version of this document, for their thorough and helpful feedback, and for their patience as they waited for me to complete it.

I would like to express my highest regard to the composer’s son, Severo Ornstein, who provided valuable insight into the style and structure of the Waltzes, and who placed me in contact with Arsentiy Kharitonov, the truly world-class pianist who recorded the entire collection of Seventeen Waltzes with Toccata Classics.
Arsentiy Kharitonov’s insight into Ornstein’s compositional style, specifically concerning the *Seventeen Waltzes*, proved indispensable as it helped guide me through the analytical chapter of this document.

Finally, I would like to thank my friends from my church for supporting and encouraging me as I ambitiously undertook the various roles of student, teacher, husband, (most recently) father, friend, and now author. I am deeply grateful for all of you in how you have shown true love and hospitality toward me and my family.
The purpose of this document is to provide a stylistic analysis of *Seventeen Waltzes for Piano* by Leo Ornstein by examining the music in the analytical areas of form, harmony, melody, rhythm, texture, and keyboard layout—along with suggestions concerning pedal usage. These seventeen individual works were compiled and catalogued by the composer’s son, Severo Ornstein. The collection (S.400-S.416) is found to be a significant contribution to 20th-century piano literature by a lesser-known but nonetheless great Russian-Jewish-American composer and pianist, Leo Ornstein. The *Seventeen Waltzes for Piano* are a unique realization of the composer’s improvisatory writing style, mastery of large forms, complex harmonic language, melodic continuity, rhythmic patterns, dense textures with wide-ranged “orchestral” scoring, and virtuosic approach to the keyboard (with overall sparse indications for the use of the damper pedal).
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CHAPTER 1

INTRODUCTION

Leo Ornstein’s life and work spans the 20th Century. He was born in either 1892 or 1893,¹ and reached the approximate age of 109. Throughout his career he produced a substantial amount of piano music, including eight sonatas and a concerto for piano and orchestra.² His virtuosic ability and radical presence as an avant-garde composer placed him as a leading figure of musical modernism in the early 1900s;³ however, he was a reclusive artist who grew to dislike performing and the attention that came with frequent public appearances.⁴ In the mid 1930s he and his wife founded the Ornstein School of Music in Philadelphia where they both taught until 1936. By 1938, he had completely withdrawn from the public.⁵ In the 1970s he was rediscovered living in a mobile home in Texas, still composing music.⁶ Little information is known about Ornstein and his wife between the late 1930s and the 1970s; there is a considerable break in the biographical

¹ Michael Broyles, Leo Ornstein: Modernist Dilemmas, Personal Choices, (Bloomington: Indiana University Press, 2007), 3. An exact date of birth is unknown because no official birth certificate exists.
⁴ Broyles, Leo Ornstein: Modernist Dilemmas, Personal Choices, 183-4.
⁵ Ibid., 217, 242.
chronology. What is known about them during those years comes from information given by the composer’s two children, Edith and Severo Ornstein. 

Leo Ornstein’s compositional style, after he withdrew from the public, seemed to shift from radical modernism to his own iconic lyricism, developed amidst the growing popularity of the modernist aesthetic. Contrast of character and mood is the most apparent feature of Ornstein’s music. His later style has been described as Neo-romantic, structured, lyrical, and highly expressive. Although it was 2013 before a complete recording of the Seventeen Waltzes for Piano was issued, the collection holds a significant place in Ornstein’s compositional output. The pieces were “assembled from all over the collected manuscripts,” and may serve as a microcosm of Leo Ornstein’s piano music and compositional style in general.

1.1 Biographical Information

Leo Ornstein was born in Russia to a Jewish family ca. 1893. Ornstein’s father was a well-known cantor at the local synagogue. He discovered Leo’s talent at an early age. Leo was quickly recognized as a prodigy, and sent to study at the St. Petersburg Conservatory for two years until the family fled to the United States during the pogroms of 1905. Soon after they arrived in New York in 1906, young Ornstein attended the

7 Broyles, 242.
8 ibid, 183.
11 Broyles, 3., This date of birth is given in the biography.
13 Broyles, 19.
Institute of Musical Art (now The Juilliard School).\textsuperscript{14} There he studied with the famous pianist and teacher Bertha Fiering Tapper. Mrs. Tapper was not only Ornstein’s teacher, “[she] was his active patron, promoting him in myriad ways and making sure he met those who could advance his career.”\textsuperscript{15}

Ornstein’s performance abilities were distinguished from the other students at the conservatory,\textsuperscript{16} and at the commencement ceremony in 1910 he was featured as the soloist with the school orchestra in Mendelssohn’s Piano Concerto in G minor.\textsuperscript{17} During that same year, Mrs. Tapper was preparing him for a European concert career that would be launched a few years after his graduation. Tapper and Ornstein embarked on a preliminary trip overseas in 1910 to help further his career and establish valuable contacts for him within the artistic community abroad. These connections included a meeting with the famous pedagogue Theodor Leschetitzky who, upon hearing Ornstein perform, instantly pronounced him ready for the concert stage.\textsuperscript{18} Ornstein’s touring career in 1914-15 was successful and it greatly enhanced his public profile as a leading proponent of modern music.\textsuperscript{19} But the First World War had already begun, and by 1915 Ornstein was forced to stop further European tours. His concert venues then became exclusively American from that point onward.\textsuperscript{20}

Leo Ornstein and Pauline Mallet-Provost met as members of Mrs. Tapper’s piano studio. They married in 1918 and she became his lifelong companion and musical

\textsuperscript{14} Ibid., 39.
\textsuperscript{15} Ibid., 43, 47.
\textsuperscript{16} Ibid., 41
\textsuperscript{17} Ibid., 42
\textsuperscript{18} Ibid. 52., Leschetitzky’s comment was “...reported in an article on Ornstein written by A. Walker Kramer in 1911.”
\textsuperscript{19} Broyles, 83.
\textsuperscript{20} Ibid., 84.
collaborator for 67 years until she died in 1985. Ornstein ceased performing by 1936 to focus on composition, although he and his wife managed the Ornstein School of Music in Philadelphia for several years until their retirement in the mid-1950s.

Leo Ornstein was a very private person. He was notably withdrawn from the public and grew to dislike the performance lifestyle; however, he developed important relationships with other musicians and artists before he and Pauline married. Between 1920-1940, Leo and Pauline completely disappeared from the public to live a secluded life together. She was already a reclusive person from her upbringing, and could well have been partially responsible for their withdrawal from public appearances.

The composer’s children Edith and Severo have confirmed that their parents spent very little time with them. Severo noted that his mother “worshipped both [Leo] and his music and did everything she possibly could to keep him writing.”

The two of them worked and composed in collaboration until her death (her work was essentially that of a transcriptionist); thus, Pauline’s role in Ornstein’s compositional process was significant, and she greatly influenced his life and career. Ornstein continued to compose even after Pauline’s death in 1985, and finished his 8th Piano Sonata (his last major work) in 1990 when he was about 98 years old.

\begin{footnotes}
\footnote{Ibid., “After he retired from teaching in the mid-1950s they traveled for a year or two, but then she saw to it that they settled down and that he got back to work composing.”}
\footnote{Broyles, 86. The friends he made early in his career are perhaps more aptly labeled ‘collaborators,’ 117.}
\footnote{Ibid., 86, 242.}
\footnote{Ibid., 291.}
\footnote{Ornstein, “Leo Ornstein” http://www.leoornstein.net, “About Leo Ornstein,” paragraph 8.}
\footnote{Ibid.}
\footnote{Broyles, 274, “Pauline’s death was devastating to Ornstein.”}
\footnote{Ornstein, “Leo Ornstein” http://www.leoornstein.net, “About Leo Ornstein,” paragraph 10.}
\end{footnotes}
1.2 Compositional Process and Style

Ornstein’s compositional process was intuitive and improvisatory. He was a self-taught composer who never formally studied composition and counterpoint. Instead he relied on his ear, musical intuition, improvisation, and moments of inspiration. As has been stated, Ornstein and Pauline collaborated on many of his compositions throughout their life together. He played his pieces and dictated the notes to Pauline, who transcribed them in a form of shorthand that would later be converted to staff notation.\(^{30}\) It is likely that Pauline transcribed several of the *Seventeen Waltzes* by this same process; but as the pieces were “compiled from the collected manuscripts and not all were dated,”\(^{31}\) it is unclear when each piece was transcribed, or who was primarily responsible for each transcription. After Pauline died there was a brief period of silence from Ornstein until he eventually wrote his monumental 7th and 8th piano sonatas (among lesser works, possibly including some of the *Waltzes*).\(^{32}\)

Ornstein’s earliest piano works were, for the most part, Romantic character pieces. His *Suite Russe* from 1914 was written in this style.\(^{33}\) From 1913 to the mid 1920s Ornstein’s radical modernist works presented jarring contrasts in rhythm, range, and tonality. These works, and the “wild” performances he gave, elicited extreme reactions from audiences—especially with *Danse Sauvage*, “Wild Men’s Dance,” which became one of his most programmed works during his concert years.\(^{34}\) The piece involved the full range of the keyboard, “modal melodies, hammering rhythms, block-like construction,

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\(^{30}\) Ibid., “Ornstein’s Approach to Composing”, paragraph. 6.
\(^{31}\) Severo Ornstein. Email interview by Jared Jones, February 19, 2016.
\(^{34}\) Broyles, 145, 228-9.
transitionless changes, and registral shifts for variety.”\textsuperscript{35} After a European tour in 1913-1914, Tapper hosted a private recital at her home to help promote Ornstein’s career.

Mrs. Tapper stood up and announced…that Leo would now play some of his own music. Leo responded with a voluminous, cacophonous broadside of chords that seemed about to blow the instrument in the air and break the windows. Chaos spoke. Ladies laughed hysterically. The music growled like a beast, clanged like metal on metal, smoldered before it burst again, and suddenly subsided. Leo drooped over the keys, like a spent male after coitus, his head down as if he were praying. The audience shot to their feet, unconsciously determined perhaps that the ordeal be over and they need hear no more horrors.\textsuperscript{36}

While this account is representative of Ornstein’s performance and compositional style in 1915, it does not reflect what happened to him in the following years, or any stylistic changes over time.

1.3 Later Style

Ornstein claimed to write whatever music he heard in his head,\textsuperscript{37} and perhaps his intuitive sense strengthened after he withdrew from the public.\textsuperscript{38} Severo Ornstein provided this statement concerning his father’s compositions and their reception in the early 1900s: “When some of his more lyrical compositions produced accusations of ‘backsliding,’ he concluded that listeners were more interested in novelty and sensation than in what he considered musical substance…[and] he insisted in writing in whatever style seemed demanded by the music itself.”\textsuperscript{39} The main difference, according to the

\textsuperscript{35} Ibid., 231.
\textsuperscript{36} Ibid., 48.
\textsuperscript{37} Vivian Perlis, Composers’ Voices from Ives to Ellington. (New Haven, CT: Yale University Press, 2005), 86.
\textsuperscript{38} Broyles, 242.
composer, between the earlier and later style, is that the latter of the two held “true musical substance” and drew more definitive melodic and structural lines.40

Leo Ornstein’s later style was varied, eclectic, and intuitive. As Severo stated, “It is far too simplistic to believe, as some have suggested, that after an early burst of radical creativity, he retreated to a much more conservative, ‘neo-romantic’ style.”41 When he was still performing in the early 1900s he offered programs that featured works by Debussy, Ravel, Schoenberg, Scriabin, Bartók, and other prominent composers.42 Given the fact that he performed and championed works of these composers, he likely internalized stylistic elements from each and absorbed and reshaped these various styles into his own musical language.

Other musical influences come from his Jewish-Russian heritage. Jewish melodies (possibly internalized from his childhood), Late Russian Romanticism, and Debussyian Impressionistic harmonies and textures are all significant components of his piano style.43 Furthermore, Ornstein’s style is somewhat of a shape-shifting subject. While there are elements of other styles in his music, his own style unmistakably dominates them; therefore, it cannot be assumed he consciously copied other composers or intentionally studied their techniques since he overtly resisted any formal study of composition.44

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43 Ibid.
44 Broyles, 46.
Ornstein was, by his son’s account, a very subjective individual who did not acknowledge outside musical influence in his work.\textsuperscript{45} He was known as an extraordinary improviser who showed no lack of new musical ideas.\textsuperscript{46} Yet it is unlikely, as some have claimed, for such a skilled composer to have relied only on a good ear and a steady flow of musical inspiration. In an interview with Terrence O’Grady, Leo Ornstein himself denied the claims that he always conceived each piece in its entirety before writing, and admitted that certain larger works required revisiting and editing.\textsuperscript{47}

1.4 Purpose of the Study

The purpose of the study is to provide performers and teachers with a stylistic analysis of the \textit{Seventeen Waltzes for Piano} by Leo Ornstein. The study is centered on the following musical elements: form, harmony, melody, rhythm, texture, and keyboard layout, and includes suggestions concerning pedal usage.

1.5 Need for the Study

The study is needed because, beside this document, there is currently only one substantial analytical study available on the \textit{Seventeen Waltzes for Piano}. That study is a performance guide published in 2017 by the pianist Arsentiy Kharitonov,\textsuperscript{48} who recorded

\footnotesize
\begin{itemize}
\item \textsuperscript{45} Ornstein, Severo. http://www.leoornstein.net, “About Leo Ornstein,” “Ornstein’s Approach to Composing.”
\item \textsuperscript{46} Ibid.
\item \textsuperscript{47} O’Grady, 129-30.
\end{itemize}
the *Waltzes* with Toccata Classics (2013). Malcolm Macdonald’s liner notes to the CD and Severo Ornstein’s email correspondence offer virtually all other descriptive and analytical information available on the *Waltzes*. Studies and analyses of Ornstein’s other piano works do exist, and one recent study exists on the *Waltzes*, but no substantial document except for this study serves as a stylistic analysis of the *Seventeen Waltzes for Piano* by Leo Ornstein.

1.6 Limitations of the Study

The study is limited to an analysis of the *Seventeen Waltzes for Piano* by Leo Ornstein. While reference is made to other piano music, only the *Seventeen Waltzes* will be included in the analysis.

The *Seventeen Waltzes for Piano* represent such a wide variety of styles that an adequate summary of Ornstein’s approach to the genre can be drawn from this collection alone; therefore, the considerable size of the collection reasonably excludes other similar works from this study. Hence, the study is limited to the following analytical areas of the *Seventeen Waltzes*: form, harmony, melody, rhythm, texture, keyboard layout and suggestions concerning pedal usage.

There are other extant waltzes by Leo Ornstein not included in the collection of *Seventeen Waltzes*, but these pieces either have descriptive titles like *Waltz Diabolique*, were published as part of another set, such as *Nine Miniatures: No. 8 Valse*, or there is no indication of “waltz” in the title but the piece is clearly in a waltz-like style, such as *The Deserted Garden*. There are also numerous waltz-like pieces including some of


Ornstein’s most popular works i.e., *Morning in the Woods, Solitude*, and *A Long Remembered Sorrow*. Additionally, lesser-known pieces such as, *Just a Fun Piece, Mindy’s Piece*, and what appears to be a very early work, *Valse in G, Op. 4, No. 1* each contain apparent waltz-characteristics. Many of these pieces are actual waltzes (or waltz-like in style) even while a “waltz-title” is not present. While other waltzes and waltz-like pieces exist by the composer, none except for the *Seventeen Waltzes* are included in this analysis.

### 1.7 Related Literature

Resources provided by Severo Ornstein proved indispensible in this study of the *Seventeen Waltzes for Piano* by Leo Ornstein. He has created a website dedicated to his father’s life and works, as well as collected, catalogued, and uploaded all of the scores to leoornstein.net (from where all of the scores can be downloaded free of charge).

Michael Bonney provided a summary of some of the most important literature related to Leo Ornstein and his compositional style in a dissertation at the University of North Texas in 2011. His research focuses on Ornstein’s stylistic transformation from the early 1900s to his last compositions nearly 80 years later.\(^{51}\)

An important reference from Michael Bonney’s list includes: Frederick Martens’ early biography of the composer, *Leo Ornstein: The Man, His Ideas, His Work*. In it, Martens discussed some of Ornstein’s early compositions.\(^{52}\) Vivian Perlis interviewed Ornstein and his wife and is credited with their rediscovery in Texas in the 1970s.\(^{53}\) Terence O’Grady held an interview with Ornstein (when the composer was in his 90s) that provides insight into his style, how it changed over time, and his overall approach to

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\(^{51}\) Bonney, “The Compositional Transformation and Musical Rebirth of Leo Ornstein,”

\(^{52}\) Martens, *Leo Ornstein: The Man, His Ideas, His Work*.

\(^{53}\) Perlis, *Composers’ Voices from Ives to Ellington*. 
music composition.\textsuperscript{54} Peggy Whiting’s dissertation, “A Biography and Stylistic Analysis of Leo Ornstein and His Works” provided a broad analysis of Ornstein’s music, drawing from various piano works and from his different compositional time periods and styles.\textsuperscript{55} Carol Oja discussed historical perspectives on composers in New York in the 1920s in her book, \textit{Making Music Modern}. She identified Ornstein as the leading figure of musical modernism in the United States during the early 1900s.\textsuperscript{56} The most comprehensive resource on Ornstein’s life and career is Michael Broyles’ and Denise Von Glahn’s biography, \textit{Leo Ornstein: Modernist Dilemmas, Personal Choices}. In it, the authors discussed everything from an early account by Leo Ornstein’s uncle Jacob Titiev to subjective inferences as to why Ornstein and his wife withdrew from the public and lived such a secluded life.\textsuperscript{57}

Important theses and dissertations on Ornstein and his musical style, as well as literature relevant to the \textit{Seventeen Waltzes for Piano} includes first of all, Maria Vassilev’s lecture recital essay on Ornstein’s 4th and 8th Piano Sonatas. She articulated that these works are the first and last piano sonatas Leo Ornstein actually notated (the first three sonatas were performed, yet lost in time).\textsuperscript{58} Thomas Darter (In 1979) discussed Ornstein’s “futurist” style in Part II of his dissertation at Cornell University. One significant determination made was that Leo Ornstein was not a “futurist,” and the movement belonged to a group of Italian artists who called themselves “futurists.” The movement became associated with machinery and noise, and some of these mechanical

\textsuperscript{54} O’Grady, “A Conversation with Leo Ornstein.”
\textsuperscript{55} Peggy Whiting, “A Biography and Stylistic Analysis of Leo Ornstein and His Works.” Order No. 1428892, Central Missouri State University, 2005 (accessed September 12, 2015).
\textsuperscript{56} Carol Oja, \textit{Making Music Modern}.
\textsuperscript{57} Broyles, \textit{Leo Ornstein: Modernist Dilemmas, Personal Choices}.
\textsuperscript{58} Maria Vassilev. “Leo Ornstein's Piano Sonatas no. 4 and no. 8: A Lecture Recital Essay.”
qualities so happened to be present in Ornstein’s music at the time.\textsuperscript{59} Joel Metzer, in his dissertation at Yale University, discussed (at length) the rise of modernism in American music in the 20th Century, “The Ascendancy of Musical Modernism in New York City, 1915-1929.” An entire chapter of the document is dedicated to Leo Ornstein and other composers who pioneered the modernist movement in American music during the early 1900s. Metzer also included three appendices providing further discussion of Ornstein’s early performances and modernist works.\textsuperscript{60}

A most recent study on Ornstein’s \textit{Waltzes}, “Unorthodox Pianism and Its Unexpected Consequences: A Performance Guide to Leo Ornstein’s Seventeen Waltzes” by the pianist Arsentiy Kharitonov, was published in 2017. In it, Kharitonov provides a performance guide to Leo Ornstein’s piano music concerning pianistic patterns within the context of tone clusters, polymeter, and polyrhythm in Ornstein’s \textit{Seventeen Waltzes}.\textsuperscript{61}

1.8 Design and Procedures

The study consists of three chapters, a list of references, and appendices. The first chapter consists of the introduction, purpose, need, limitations, related literature, and design and procedures of the study. The second chapter consists of a stylistic analysis of \textit{Seventeen Waltzes for Piano} by Leo Ornstein. The third chapter consists of a summary and conclusions.


\textsuperscript{61} Arsentiy Kharitonov, “Unorthodox Pianism and Its Unexpected Consequences: A Performance Guide to Leo Ornstein’s Seventeen Waltzes.” Kharitonov’s study was such a recent contribution (2017) that this author elected not to include any of its contents in his study of the \textit{Seventeen Waltzes}. 
CHAPTER 2

STYLISTIC ANALYSIS OF
SEVENTEEN WALTZES FOR PIANO BY LEO ORNSTEIN

Seventeen Waltzes for Piano by Leo Ornstein is a collection of pieces “compiled from various unfinished sets”\(^\text{62}\) by the composer’s son, Severo Ornstein.\(^\text{63}\) These pieces vary widely in style, character, mood, and harmonic language. Severo Ornstein made this statement concerning the style and structure of the Waltzes:

“…they span a very broad spectrum of styles, harmonies, etc. covering all but his most extreme mode. I particularly like them because they seem to spring straight from the heart. You can see that he tends to favor a fairly straightforward ABA form, though not always. They were of course written at widely scattered times (although not all are dated). I assembled them from all over the collected manuscripts.”\(^\text{64}\)

As stated previously, Severo’s statement, Kharitonov’s dissertation\(^\text{65}\), and the liner notes accompanying the CD with Toccata Classics provides most of the information available on the Waltzes.\(^\text{66}\) Malcom Macdonald describes the CD (containing Seventeen Waltzes, Suite Russe, and Morning in the Woods) in these terms:

Not much of the music on this CD really shows Ornstein in his ‘radical revolutionary’ aspect; rather, he largely appears here in the guise of an affectionate exponent of the major nineteenth- and early twentieth-century traditions of Russian piano music, with an occasional flash of the ‘barbarism’ that brought him such notoriety in his early years.\(^\text{67}\)


\(^{63}\) Measure numbers are not included in the Poon Hill Press edition but a pdf copy of the score with added measure numbering can be made available upon request.

\(^{64}\) Severo Ornstein. Email interview by Jared Jones, February 19, 2016.

\(^{65}\) Arsentiy Kharitonov, “Unorthodox Pianism and Its Unexpected Consequences: ...”


\(^{67}\) Ibid., Macdonald, 5.
In addition to a summary of Ornstein’s late piano music, the liner notes give brief descriptions of each piece on the CD, including each of the *Seventeen Waltzes*.\(^{68}\)

The following statement was taken from an email interview with Arsentiy Kharitonov. His experience with this music is invaluable, especially given that he recorded the complete collection of the *Waltzes*, among other works by Leo Ornstein. Here, Kharitonov responds to a question about style and composer-likeness to Leo Ornstein:

“Ornstein’s style is a combination of Russian romantics (long phrasing, harmonies, rich pianistic texture), and French impressionists (maximum music from the minimum of thematic material, colors, pedaling, etc).

Kharitonov also mentions Igor Stravinsky’s music, points to the rapid meter changes, and notes stylistic similarities between Leo Ornstein and Igor Stravinsky.\(^{69}\)

French Impressionism, Russian Romanticism, Modernism, Jewish influence, virtuoso pianism, improvisation, and sudden outbursts of new musical material are all characteristic of Ornstein’s style. This study of *Seventeen Waltzes for Piano* by Leo Ornstein provides insight, within the given analytical parameters, into how these (and other) style elements are presented.

2.1 Waltz No. 1

Waltz No. 1 is a miniature in the Neo-romantic style (lasting approximately two minutes in performance). It is an ABA character piece following a 19th-century model yet employing 20th-century compositional techniques. The outer sections are somewhat impressionistic as they contain elements of lydian and whole tone scales with a free-
flowing upper-voice accompaniment. The outer sections are musically understated, i.e. minimal melodic material, static harmony, and straightforward rhythm (Example 2.1)

![Example 2.1 Ornstein: Waltz no. 1, mm. 1-8](image)

The middle section is more enlivened and passionate (as in many of Chopin’s Nocturnes). The transition to the middle section is cleverly written: the supporting upper voice links seamlessly to the melody of the B section. It is a clear example of Leo Ornstein’s melodically driven compositional style (Ex. 2.2).

![Example 2.2 Ornstein: Waltz no. 1, mm. 29-36](image)
Table 2.1: Overview of Waltz No. 1

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FORM</strong></td>
<td>8-measure phrases, except for m. 25 – 30</td>
<td>31 - 80</td>
<td>81 - 96</td>
</tr>
<tr>
<td>A section th1</td>
<td></td>
<td>B: 31 – 46, th2</td>
<td>A': 81, 4th relationship in bass at return to A.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>47 – 62, th3: increasing intensity (upward)</td>
<td>G → C#</td>
</tr>
<tr>
<td></td>
<td></td>
<td>63 – 69, th4: climax</td>
<td>89 – 90 shows different RH figure from 9 – 10,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>70 – 80, th4: diminishing intensity (downward)</td>
<td>8-measure phrases includes “coda,” in 89 – 96</td>
</tr>
<tr>
<td><strong>HARMONY</strong></td>
<td>Polytonal, chromatic, alternating “keys”</td>
<td>highly chromatic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>bass alternates by 2nds, 3rds, 4ths, 4ths</td>
<td></td>
<td>81 – end, same as A, 1 - 16</td>
</tr>
<tr>
<td></td>
<td>Tonal ambiguity: A Major?, F# minor?, etc?</td>
<td></td>
<td>95 - 96, chromatically altered Bm², “C# vs. G”</td>
</tr>
<tr>
<td></td>
<td>1 – 16: C# pedal</td>
<td></td>
<td>structurally significant tritone relationships</td>
</tr>
<tr>
<td></td>
<td>17 – 24: G# pedal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>25 – 30 bass G</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MELODY</strong></td>
<td>doubled in 3rds: diatonic, then whole tone</td>
<td>31 – 46, “phrygian”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 – 14: A major, A mixolydian, whole tone...</td>
<td>47 – 62, ascending octatonic lines w/ 4th turns</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9 – 15: “whole tone 1”</td>
<td>climax: motive from Mm. 9-10, WT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16 – 24 “WT 2”</td>
<td>63 – 80, descending WT melody, descending</td>
<td></td>
</tr>
<tr>
<td><strong>TEXTURE</strong></td>
<td>thin, high range, 3-part</td>
<td>inner: descending chromatic figures.</td>
<td>same as A</td>
</tr>
<tr>
<td></td>
<td>upper voice: chromatically altered arpeggios</td>
<td>lower: &quot;rolling&quot; chromatic figures</td>
<td></td>
</tr>
<tr>
<td></td>
<td>with melodic stepwise motion</td>
<td>51 – 54 &amp; 59 – 62, lower: countermelody,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>inner voice: melody doubled in thirds</td>
<td>octatonic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lower voice: pedalpoint</td>
<td>63 – 80, very high range, open voicing,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>no bass</td>
<td>descending lines</td>
<td></td>
</tr>
<tr>
<td><strong>RHYTHM</strong></td>
<td>hemiola creates 3/2 feel (every 2 measures)</td>
<td>31, 39, descending ½ step grace notes</td>
<td>same as A</td>
</tr>
<tr>
<td></td>
<td>predictable / repetitive rhythmic motives</td>
<td>51 – 54 &amp; 59 – 62 countermelody creates 3 vs.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 feel at the climax, increased intensity</td>
<td></td>
</tr>
<tr>
<td><strong>KEYBOARD LAYOUT</strong></td>
<td></td>
<td>31, bass (C#3)</td>
<td>same as A</td>
</tr>
<tr>
<td></td>
<td>mid to upper range (no bass)</td>
<td>3 active voices – finger independence for</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hand positions must shift quickly &amp; often</td>
<td>doubled notes. faster harmonic rhythm — more</td>
<td></td>
</tr>
<tr>
<td></td>
<td>recommended octave reach or more</td>
<td>frequent position shifts</td>
<td></td>
</tr>
<tr>
<td><strong>USE OF PEDAL(S)</strong></td>
<td>Pedal may be changed every two measures to</td>
<td>Pedal changes should become more frequent –</td>
<td>95 – 96, pedal must be used here.</td>
</tr>
</tbody>
</table>
The climax in m. 69 is followed by a descending line and a longer transition leading to the return of the A section. A brief codetta echoes the opening figure before a downward sweeping gesture signals the end of the waltz. Malcolm Macdonald provided the following statement concerning Waltz No. 1:

Waltz No. 1 is one of the undated ones. In a chromatic idiom that recalls middle-period Skryabin, it combines a melodic line in thirds, mainly in the tenor register, with restless right-hand figuration like the dance of flames in a log fire. The chromatic-scale elements transfer to the left hand and becomes obsessive as the waltz drives to a climax, after a moment of stasis the opening music returns only to dissipate with a final gust of sparks.⁷⁰

The melody in the outer sections is doubled in thirds and shifts between whole-tone and modal tonalities. In the middle section the melody is highly chromatic; it is built on an altered dorian scale (also known as the Misheberakh scale).⁷¹ Ornstein makes use of this scale in the main melody at the beginning of the B section at m. 31. It is constructed by starting with the fourth degree of the harmonic minor scale (Ex. 2.3).⁷²

Example 2.3   The Misheberakh Scale (Waltz No. 1, mm. 31-45)

Polytonality, chromaticism, alternating modes, and tonal ambiguity summarize the harmonic content of the outer sections. These sections are harmonically static: structured on pedal notes of C#, G♯, and G. Increased chromaticism supports increased

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⁷⁰Macdonald, 6.
activity and the wider range of the middle section (m. 31). The middle section bass and left-hand material follows alternating patterns by thirds until the climax in mm. 62-69. Both transitions and the coda contain structurally significant tritone relationships that help to unify the larger sections (see Table 2.1).

The three-part texture and melodic writing is reminiscent of the piano music of Scriabin or Debussy. Waltz No. 1 contains impressionistic elements, including a fluid upper-voice, perhaps suggesting layers of an ethereal current running above brief melodic statements. These brief statements are linked together to create long phrases that recall more of the Late Romantic idiom than Debussyan French Impressionism. Stylistically, it suggests a hybrid between French Impressionism and virtuosic Russian Romanticism.

2.2 Waltz No. 2

Waltz No. 2 is a substantial multi-genre work for solo piano that can be simultaneously classified as a waltz, fantasy, and ballade. It draws from the traditions of Romantic composers such as Wagner or Mahler in that the flow of music and ever-increasing intensity seem incessant; yet Leo Ornstein’s style is perhaps heavier and darker than the styles of these composers. The massive and sometimes barbaric work recalls the grandeur and passion of 19th-century piano music while exceeding the tonal and expressive ‘limits’ of that style.

The piece is in ABA form as in Waltz No. 1, but it is broadened and the larger sections are not as clearly delineated. The harmony, for most of the piece, is atonal and chromatic. There are approximately five themes presented, but these are often related to

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73 An editorial note at the bottom the score on p. 6 reads: “All accidentals apply only to those notes before which they stand. They do not carry through the measure.” This note also applies to Waltzes Nos. 3, 5, 11, 12, 13, and 15.
each other. The themes are all based on root rhythmic motives. Ornstein’s rhythmic motive 1 (Rm1 shown in Table 2.2) is a dotted-quarter-eighth-quarter tied over to the next measure, i.e: \( \frac{3}{4} \). Although this motive appears in other forms (in Th5), it functions as a root cell because it is the first distinct rhythmic motive of the piece and all versions of this motive, other themes, and other musical materials spring from it.

Table 2.2: Overview of Waltz No. 2

<table>
<thead>
<tr>
<th>Form: (broadened ABA, coda)</th>
<th>Description: broadened ABA form w/ coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Th1, Th2, Th3 (1-105)</td>
<td>Th1 (1-19, 44-105), Th2 alternates w/ Th1 (20-27), Th3 (28-43)</td>
</tr>
<tr>
<td></td>
<td>(1-17) Th1: abrupt start. atonal / melodic / repetitious rhythms, thematic transformations</td>
</tr>
<tr>
<td></td>
<td>(18-19) Rm1: Rhythmic motive 1 (root motive) ( \frac{3}{4} ), also Th2: leads into Th3</td>
</tr>
<tr>
<td></td>
<td>(20-27) Rm2 &amp; 1: Rm2 ( \frac{3}{4} ), also Th2: leads into Th3</td>
</tr>
<tr>
<td></td>
<td>(28-43) Th3 / Rm3: Th3 aligns w/ Rm3 ( \frac{3}{4} )</td>
</tr>
<tr>
<td></td>
<td>(44-105) Th1: approx. 10 transformations of Th1 with increasing complexity</td>
</tr>
<tr>
<td></td>
<td>(90-105): elaborate septuplet &amp; octuplet right hand polyrhythms; 7:3, 8:3</td>
</tr>
<tr>
<td>B Th4, Th1 (106-236)</td>
<td>broadened / Th4: quintuplets &amp; double notes in RH based on Rm2</td>
</tr>
<tr>
<td></td>
<td>(106-182) Th4: numerous versions of Th4, apotheosis in lydian mode (126-162)</td>
</tr>
<tr>
<td></td>
<td>“barcarolle” (163-178), closing of Th4 (179-182)</td>
</tr>
<tr>
<td></td>
<td>(183-236) Th5: transitional Theme / builds to the return of A (237)</td>
</tr>
<tr>
<td></td>
<td>based on Rm1, barbaric, mounting intensity ( \frac{3}{4} )</td>
</tr>
<tr>
<td></td>
<td>combined themes: Th1 + Th2, (Rm1 + Rm2) transition to A (229-236)</td>
</tr>
<tr>
<td>A Th1, Th3 (237-336)</td>
<td>Return of A, virtually same as the opening (237-258)</td>
</tr>
<tr>
<td></td>
<td>Th2 transition (259-260) to Th3, 3rd higher than m. 28 (261-280)</td>
</tr>
<tr>
<td></td>
<td>(281-290): Th5 transitions to F# tonality</td>
</tr>
<tr>
<td></td>
<td>(291-306): Th3 F# climactic (291-298), B then D tonality on F# ped. (299-306)</td>
</tr>
<tr>
<td></td>
<td>(307-320): Th5 transition into F# tonality / builds to climax on Th3 starting at m. 321</td>
</tr>
<tr>
<td></td>
<td>(318-321): B# to Th3 F# mixolydian (321-336) bass moves by tritone</td>
</tr>
<tr>
<td></td>
<td>(321-336): Th3 (apotheosis) in F# mixolydian / implied climax of the piece</td>
</tr>
<tr>
<td>Coda (337-350)</td>
<td>F# aeolian, quintal harmonies, bass pattern D, B, F# Th3 ( \frac{3}{4} )</td>
</tr>
</tbody>
</table>

*The B# is tied from mm. 318 to 319. The D# that appears in m.319 in the bass is most likely the result of a small editorial error.
The other themes and motives also present initial versions that later show permutations or transformations into final forms (apotheoses); for example, Th3 later presents itself in an altered state or what appears to be the composer’s expression of its ultimate form. The work is characterized by broad gestures, tension between tonality and atonality, and thematic transformations. It is a dense ‘Post-romantic’ work emphasizing extreme musical relationships and contrasts (Table 2.2).

The piece is much more stable rhythmically than harmonically, as it follows a straightforward metric pulse in 3, and patterns of interdependent thematic-rhythmic cells. Sometimes the right-hand part shifts into polyrhythms of 5 or more against the underlying pulse in $\frac{3}{4}$ meter, but the pulse remains stable even when rhythms become increasingly complex.

The textures are thick and “orchestral” in scope. The keyboard writing is dense with octaves, large chords, active left hand, and frequently changing accompaniment patterns. Pedal use in this waltz (and throughout the collection) is a subjective topic, especially since the composer usually does not give indications.\textsuperscript{74} There are also no dynamic or tempo indications; thus, all dynamic and tempo changes must be inferred from implications given in the score.

The work starts with a pseudo-traditional waltz-style accompaniment (mm. 1-25), but quickly changes and begins to move through several different types of patterns. These patterns include, but are not limited to, alternating between a bass pedal and an upper chord in duple against the $\frac{3}{4}$ meter (26-44), five-beat patterns across the meter that offset the waltz pulse (where Th5 first appears at m. 46), and myriads of other patterns often

\textsuperscript{74} Pedal markings only appear in Waltzes Nos. 9, 13, 14, and 15 (see Chapter 3).
alternating between only two or three pitches. These patterns usually involve slow
harmonic rhythm and bass movement at intervals of steps or thirds.

Pedal should be used as it is in Romantic, late Romantic, and Post-romantic piano
music, (i.e. music by Chopin, Scriabin, Berg, etc). Sometimes the pedal is simply not
needed. In any case, discretion should be given to the performer unless the composer’s
pedal markings are provided. Ornstein’s arguably Post-romantic style of music is
passionate, and grandiose, and requires active use of the damper pedal in adding both an
appropriately expressive ambiance to the music and overall fullness of sound. Some of
the Waltzes (2, 3, 5, 8, 11, 15, and 17) are especially dense and can be taxing for both
performer and audience alike. The unrelenting Second Waltz is one of the most
demanding pieces in the collection; it could easily stand alone as a substantial entry
within the canon of 20th-century piano literature. Macdonald describes it in this way:

The huge Waltz No. 2 seems to be an isolated inspiration from July 1967 and is
an epic conception. The opening section, which is passionate but with a certain
aristocratic hauteur, sees the right hand largely in octaves, with occasional
intervening notes to add further spice to the already dissonant harmonies. In the
middle section Ornstein plays quintuplet rhythms (five in a bar) against the basic
waltz metre (three in a bar) and builds up the intensity with a tolling left-hand
pedal-point. A faster transitional section then drives to a climax, at the height of
which the opening idea grandly returns. The tonality, so far unstable, coalesces
into a shining F sharp major for the thrilling closing pages.

The first theme begins abruptly without introduction. This theme is atonal, stark,
and rather disjointed but functions to propel the waltz forward. It also contains the
primary rhythmic motive of the piece “Rm1,” m.4: \[ \frac{\text{Ex. 2.4.}}{4.84} \] (Ex. 2.4). The 2nd
theme is rhythmically related to the opening of the piece and it often occurs as a
transitional device (Ex. 2.5).

\[ 75 \] Kharitonov. Email interview by Jared Jones. March 22, 2017.
\[ 76 \] Macdonald, 7.
Theme 3 is characterized by stepwise descending motion with a dotted-quarter followed by three descending eighth notes: \( \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{4} \) (Exs. 2.6, 2.7). This third theme is the most significant one of the entire work, as it undergoes considerable development and transformation. It is featured in the A section near the beginning at m. 28, at the return of the A section, in a highly dramatic new form in F\# at m. 263, in the final climactic form near the end of the piece, and in the closing material at mm. 321, 338, and 348 (Ex. 2.8). The final two forms of Th3 provide strong evidence for Ornstein’s
employment of thematic transformation in this waltz. The final form of theme 3 is its apotheosis, or ultimate form (Ex 2.7).

Example 2.6  Ornstein: Waltz No. 2, mm. 36-40

Example 2.7  Ornstein: Waltz No. 2 mm. 319-325

Example 2.8  Ornstein: Waltz No. 2, mm. 347b-350
Theme 4 seems to be related to the opening of the piece because the first beat (of rest) gives an anacrusis-like effect to the first measure. It is made of double-note figures in quintuplets and accompanied by octaves and broken octave figures (Ex. 2.9). This theme shows elements of thematic transformation (Ex. 2.10). Theme 5 is transitional and is based on theme 1; it serves to heighten intensity and propel the piece forward. It is used at m. 183 before the end of the B section, at m. 281 in transition to the F# tonality, and in m. 307 before the climax. Significant features include ascending motion and rhythmic patterns based on theme 1 that are slightly modified, i.e. \[ \text{Example 2.9} \quad \text{Ornstein: Waltz No. 2, mm. 106-109} \]

\[ \text{Example 2.10} \quad \text{Ornstein: Waltz No. 2, mm.138-140} \]

A relatively long transition, and implied crescendo, builds to a clearly defined climax at the end of the work where an F-sharp pedal leads the transformation into tonality. The whole section from m. 281 to the end alternates between versions of Th3
and Th5, and it can easily be interpreted as one large climactic closing statement. This section is the culminating point of the piece where the main theme, Th3, reaches its point of resolution.

The piece is harmonically unstable except for the climactic moments where modal tonality is established. These moments have relatively strong tonal centers (mm. 126-162, 291-306, and 321-end). They are climactic and suggest a sense of respite from, or triumph over, the harmonically unstable areas otherwise predominating throughout (strong tonal center in F# beginning in m. 291, Ex. 2.11).

Example 2.11 Ornstein: Waltz No. 2, mm. 284-290

While the relationship between tension and release is not exclusive to Waltz No. 2, it is an essential element of the style, involving high drama and structurally significant extreme relationships between sections, i.e. the end of the B section features combined themes 1 and 2 in a heightened dissonant context. This section demonstrates the dramatic
intensity of the return of A, which is equally unstable. The answer to the instability of such significantly dissonant moments is presented at the final two points of climax, in m. 291 and 321-end, where consonant tonality is made explicitly clear by orchestral-style scoring, implying fortissimo dynamic or greater (as these are not indicated in the score).

2.3 Waltz No. 3

Waltz No. 3 is similar to Waltz No. 2 in style and scope. It is a large work that contains both Post-romantic and Modernist elements and employs extreme relationships between sections, thematic variations and transformations, combined themes, and a mixture of harmonically stable and unstable elements in broadened ABA form. However No. 3 contains toccata-style closing elements, which do not appear in Waltz No. 2, with bravura passages appearing at the ends of the large sections. Macdonald summarizes it:

The astonishing Waltz No. 3 (dated 13 December 1966) is also a large-scale movement, but in some respects is more like a toccata than a waltz. It begins in perfumed Skryabinesque chromaticism, but Ornstein soon unleashes what can only be described as a torrent of notes that soon breaks up into bravura interchanges between the hands. There is also a grand, sweeping tune, but the overall impression is of virtuoso fireworks.77

Structurally, it follows a large ABA form containing multiple themes, variations, thematic and motivic transformations (Table 2.3), and an idiomatic feature of Ornstein’s style: extreme codas presenting new musical material. These codas contain bravura passages of disjointed and cascading tone clusters, often breaking away from the basic meter and pulse (Exs. 2.12, 2.13). Another significant element of Waltz No. 3 is thematic-motivic transformation. This transformation element is especially apparent in the first two themes (Table 2.3). The harmony is built on extreme chromaticism,

77 Macdonald, 7.
atonality, bitonality, elements of whole tone and mixolydian scales, in addition to cluster chords within extreme toccata-style endings. Intervallic movement in thirds and fourths in the bass often tie the phrases and sections together. As in Waltz No. 2, there are a few moments that are harmonically more stable. These moments occur in both A sections where Th3 enters in D mixolydian mode: mm. 149-156 and 299-326 (Ex. 2.14).

Example 2.12 Ornstein: Waltz No. 3, mm. 225-230

Example 2.13 Ornstein: Waltz No. 3, mm. 351-361
Table 2.3: Overview of Waltz No. 3

<table>
<thead>
<tr>
<th>Form: (broadened ABA, coda)</th>
<th>Description: broadened ABA form w/coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1a (1-8): “theme &amp; variations” Th1: introductory, double notes, chromatic, dense, virtuosic, atonal, “restless”</td>
</tr>
<tr>
<td></td>
<td>Th1b (9-16): Th1, var1: “syncopation”</td>
</tr>
<tr>
<td></td>
<td>Th1c (17-39): Th1, var2: “elaboration,” transition to B section</td>
</tr>
<tr>
<td></td>
<td>Th2a (40-55): “theme &amp; variations” Th2: lyrical, romantic, orchestral, 3-part, whole tone, chromatic, hemiola, alternating bass (tenor range)</td>
</tr>
<tr>
<td></td>
<td>Th2b (56-71): Th2, var1: increased activity/intensity, chromatic, transition to var. 3:</td>
</tr>
<tr>
<td></td>
<td>Th2c (72-87): Th2, var2: increased activity/intensity, chromatic, F♯ pedal, rolling LH figures, 3:5 polyrhythm between the hands.</td>
</tr>
<tr>
<td></td>
<td>Th2d (88-121): Th2, var3: broadened, increased range, 3-part orchestral writing, pedal bass, slower harmonic rhythm, atonal with elements of tonality, hemiola:</td>
</tr>
<tr>
<td></td>
<td>Th2e (122-148): Th2, var4: transformed, improvisatory, elaborate linear writing, varied complex rhythms against 3 pulse, virtuosic, transitional...</td>
</tr>
<tr>
<td></td>
<td>Th3 (149-164): Th3: virtuosic 3-part, D mixolydian, declamatory melody in octaves, elaborate chromatic upper voice, pedal bass.</td>
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<tr>
<td></td>
<td>Th4 &amp; Th1 alternate (164-191): Th 4: G♯ pedal, 3-part, chromatic, repetitive modal tenor melody alternates in 3rds, upper voice improvisatory “descant,”:</td>
</tr>
<tr>
<td></td>
<td>Th5 (192-209): Th5 based on rhythmic motive of Th1: repeated notes, agitated melody, builds to climax, m. 200 combines with Th3, m. 204-209 transition to B section coda by cascading added-note chords, fast harmonic rhythm:</td>
</tr>
<tr>
<td></td>
<td>Th6, “coda” (210-230): Atonal w/ bittonal elements, rests, motivic stuttering, Th3 elements m. 219-224, toccata style interchanges between hands, harmonic planing m. 225-230, grand pause at 230, abrupt return to A, m. 231:</td>
</tr>
<tr>
<td></td>
<td>same material as the opening</td>
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<tr>
<td></td>
<td>Th1c: octave higher, combined w/ motive from Th3, 3-part, orchestral new pitches, descending accompaniment pattern based on Th3:</td>
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<tr>
<td></td>
<td>harmonic planing, chords built on intervals of 4ths, 6ths.</td>
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<tr>
<td></td>
<td>starts a step lower, rolling LH: 2-octave range, climactic, WT melody in chords, transition to Th2c variant w/Th4 elements, transition to new melody based on Th2e rhythmic motive: builds to climax at 299, Th3 nearly exact reiteration of Th3 and alternating Ths 4 &amp; 1</td>
</tr>
<tr>
<td></td>
<td>Th1 with ascending bass line and accompaniment, building intensity</td>
</tr>
<tr>
<td></td>
<td>Th1 transformed. Rhythmic motive from Th1: disjointed, descending, alternating tone clusters/polychords; dramatic pauses; rhythmic stuttering; multiple closing statements: finally resolves on F♯ and C♯</td>
</tr>
<tr>
<td></td>
<td>Th1 returns (231-246)</td>
</tr>
<tr>
<td></td>
<td>Th1b “enhanced” (247-254)</td>
</tr>
<tr>
<td></td>
<td>Th1b variant (255-262)</td>
</tr>
<tr>
<td></td>
<td>Th5 &amp; Th3 transition (263-266)</td>
</tr>
<tr>
<td></td>
<td>Th2a “enhanced” (267-298)</td>
</tr>
<tr>
<td></td>
<td>Th3 and Th4 return (299-326)</td>
</tr>
<tr>
<td></td>
<td>Th1 final reiteration (327-337)</td>
</tr>
<tr>
<td></td>
<td>coda (338-361)</td>
</tr>
</tbody>
</table>
In terms of melodic content there are multiple themes based on recurring rhythmic motives. The main theme is chromatic while other themes are based on various modes and scales. The themes often follow a linear and stepwise course.

The texture varies depending on the section and thematic area, but it is always dense: full chords, double-notes in the upper parts, or improvisatory right-hand lines, and cascading chords interchanging between hands in larger ending sections. The left-hand accompaniment often follows alternating bass note patterns. These patterns change when phrases and sections change, and when the theme or motive changes. Accompaniment patterns include blocked chords, arpeggios, rolling linear figures, pedal bass, with virtuosic three-part writing sometimes requiring three staves. Thus, Waltz No. 3 demonstrates Ornstein’s mastery of various accompaniment styles for the piano.
Rhythms in Waltz No. 3 follow motivic patterns in much the same way as in Waltz No. 2. There are variations of these patterns, motivic transformations, and some structurally significant rhythmic shifts or what can be called moments of intentional “rhythmic stuttering.” These syncopations cause blatant disruptions in the music—moments where rhythm and tonality break down simultaneously. Some of these moments contain hemiolas or polyrhythmic interchanges between the hands (see Exs. 2.12, 2.13). The end of the piece shows a vivid example of seemingly intentional “rhythmic stuttering.” These types of syncopations/hesitations along with tone clusters create musically jarring effects.

Various advanced skills are required of the pianist: chromatic doubled-notes in RH, large chords in “orchestral” scoring, use of the full range of the keyboard, managing voicing in three-parts, reading three staves, navigating improvisatory/free-flowing sections, rapid hand changes with cascading chords, LH alternating patterns and alternating bass notes, and rapidly shifting hand positions; in all, making Waltz No. 3 one of the most difficult pieces in the collection.

There are no pedal markings in Waltz No. 3, but its use can be implied from the dense textures, harmonic movement, and dramatic style of the piece. It should be used throughout with exception to sections where rhythms are disjointed and a less-blended sound is preferred (see Exs. 2.12, 2.13). The most probable instances where pedal should not be used are where rests appear simultaneously in both staves, likely to indicate a pause or break in the sound. These double-rests could be indicators for lifting the pedal, but this matter is inferential and should depend on the musical intuition of the performer.
Waltz No. 3 demonstrates Ornstein’s mastery of large forms and thematic-motivic development. The themes and rhythmic motives are so integrated that they are nearly indistinguishable from each other, in that motivic and thematic transformations become dual functions of the same compositional technique. Different thematic ideas often use the same or similar rhythmic motives. Also, the thematic ideas presented undergo several variations, and sometimes these variations become so advanced that they could be considered transformations, or abstractions from the initial thematic statement. In the case of Theme 2, the theme eventually becomes indistinguishable in transition to Theme 3 (Table 2.3, Ex. 2.15).

Example 2.15 Ornstein: Waltz No. 3, mm. 127-134

2.4 Waltz No. 4

Waltz No. 4 shares common features with Waltz No. 1. Both pieces are character pieces loosely based on 19th-Century models. Both follow fairly straightforward ABA outlines; however, Waltz No. 4 (Table 2.4) is the more conservative of the two:
Waltz No. 4 in C minor – the first of the collection to vouchsafe a key signature – is undated, and is an altogether more romantic affair, perhaps with a tinge of Tchaikovsky to the main idea of the outer sections. The central episode, in 6/4 time and starting in F minor, makes delicate play with polyrhythms.

Table 2.4: Overview of Waltz No. 4

<table>
<thead>
<tr>
<th>Form: (ABA, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1a, 1b, 1a (1-24) C minor tonality w/7th and 9th chords, sense of harmonic progression straightforward melody follows predictable tonal outline, basic motivic patterns drive the main theme: $\text{Th}_1$: $\ldots \ldots \ldots \ldots$</td>
</tr>
<tr>
<td>B</td>
<td>Th2a (25-35) Th2b (36-46) Th2a (25-35): begins in $F$# minor w/ $Db$ lydian melody, slower harmonic rhythm, augmented $3$ pulse in $6$, new broadened thematic material: $3$ meter obscured by ascending sextuplet, septuplet, or quadruplet arpeggios in LH, impressionistic middle section $\ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots$ (pulse in $3$) Th2b (36-46): same rhythm as Th2a, begins w/ $C$# altered dorian, Mishner’s scale (Ex. 2.3) “development” through various modes/sonorities: altered dorian, descending octatonic scale, Fdim$^7$ with G pedal, etc. unresolved ending, thick chords with descending tritones in upper voice A#–E, E–Db mm. 45-46</td>
</tr>
<tr>
<td>A</td>
<td>Th1a, 1b, 1a (47-70) Th1c “closing” (71-76) same as opening except for mm. 35 and 70 (different transitions) Th1c “closing” (71-76): references the $Db$ from the B section, $Db$ major chord in m. 73, “root position Neapolitan”</td>
</tr>
<tr>
<td>coda</td>
<td>Th1d apotheosis (77-89) Final form of Th1: begins in $G$# lydian mode then melodic sequence ascends by intervals of perfect 4ths until harmonic return to C major, “Picardy third.” $Db$ lowered 2nd “Neapolitan” relationship reappears in m. 85 with C major resolution and ending, mm. 86-89. rhythm of sequence mm. 77-83: $3\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots$</td>
</tr>
</tbody>
</table>

The outer sections are late Romantic in style, as demonstrated by the long melodic lines, rich harmony, and full chords. The middle section is a blend of Romantic and Impressionistic style elements. Here the long melodies, planing 7th chords, and less rigid rhythm perhaps indicate a hybrid between the two styles. In terms of form the A section returns exactly as it appears in the opening. The closing sequence and coda draws material from the B section, builds to a final statement of Th1, and resolves in C major,

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78 Macdonald, 7.
which is an unusual ending considering the endings of the other Waltzes. The tonality and clarity of Waltz No. 4 is also atypical in comparison to that in other works of the collection. For instance, the tonic major ending of this minor-keyed piece (Picardy third ending) suggests a “heroic” final statement (as in the C major fff ending of Chopin’s Etude in C minor Op. 25 No. 12 “Ocean,” and frequently occurring in the works of J.S. Bach). Ornstein’s ending to Waltz No. 4 [in C minor] demonstrates his use of this common style element with a strong resolution and ending in C major (Ex. 2.16).

Waltz No. 4, as with the melodic continuity of Waltz No. 1, demonstrates a vivid expression of the composer’s melodically-driven style. (Perhaps Ornstein’s Waltz No. 4 draws style elements from some of the great composers of the 20th-Century, i.e. long melodies and harmonic richness of Rachmaninoff, and multidimensional ambiguities of Debussyian Impressionism) (Ex. 2.17).
Another significant feature of Waltz No. 4 is dense textures with countermelodies in the tenor voice. Note, as a cross reference, the countermelody imbedded in the tenor voice of Rachmaninoff’s Prelude Op. 23, No. 5, middle section (Exs. 2.17, 2.18).
2.5 Waltz No. 5

Waltz No. 5 is a large toccata-style work for solo piano. It is in the same stylistic vein and written in the same year as Waltz No. 3, yet it boasts perhaps greater technical demands, overall complexity, and a stronger sense of derivation from the primitivist school (Ex. 2.19). It is arguably the most difficult of the Seventeen Waltzes:

Even more than No. 3, Waltz No. 5, written some time in 1966, is essentially a brilliant toccata, in which the underlying waltz-rhythm disappears beneath the vibrant machine-rhythms of the surface and spikey Prokofievian percussiveness. Virtually everything here is cunningly and obsessively derived from the opening figure of three repeated notes. There is a gentler contrasting idea in arpeggios for both hands, but it appears for only a couple brief episodes.

The piece utilizes thematic-rhythmic motives that undergo significant transformation (Ex. 2.20, Table 2.5). Still loosely related to ABA, the form of Waltz No. 5 is expanded and doubled to $ABA^1 - AB^1A^2$, with a three-episode coda (Table 2.5).

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79 Macdonald, 7.
80 ibid.
As a “waltz” it is ironically barbaric, often emphasizing disjointed rhythmic gestures (as in Exs. 2.21 and 2.22) that recall style elements of the primitivist school;

<table>
<thead>
<tr>
<th>Form: (Double ABA, coda)</th>
<th>Description: Broadened ABA¹ - AB¹A², w/ three-episode coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1a (1-4): main theme, atonal/chromatic, begins w/ 3 repeated-notes:</td>
</tr>
<tr>
<td></td>
<td>Th2a (5-9): chromatic, patterned motive:</td>
</tr>
<tr>
<td></td>
<td>Th3 (10-21): chromatic, longer melodic lines, similar rhythmic motive:</td>
</tr>
<tr>
<td></td>
<td>Th4 (22-33): chromatic, similar to Th3, descending, increased activity</td>
</tr>
<tr>
<td></td>
<td>Th2 (34-37): Th2 excerpt and transition to Th1b</td>
</tr>
<tr>
<td></td>
<td>Th1b (38-45): C pedal, Theme in bass clef, dense texture, increased intensity, descending chromatic ostinato in baritone voice, barbaric:</td>
</tr>
<tr>
<td></td>
<td>Th5 (46-52) w/ transition to B section: repeated-notes, motive based on rhythm of Th1, palindromic pattern:</td>
</tr>
<tr>
<td></td>
<td>transition uses material similar to that of B section, Th6</td>
</tr>
<tr>
<td>A¹</td>
<td>Th6 (arpeggiated lines) (53-70): thinner texture (2-part), flowing linear movement, chromatic, atonal</td>
</tr>
<tr>
<td></td>
<td>melodic transition to A¹ (71-77): duple in ³, feels like ⁵, chromatic then whole tone</td>
</tr>
<tr>
<td>A</td>
<td>Th1b variant (78-85), transition to Th5 var. (86-92), builds to Th2b:</td>
</tr>
<tr>
<td></td>
<td>“theme and variations” (93-163), Th1 var. “false return of A and transition to true return of A” (164-171)</td>
</tr>
<tr>
<td>A</td>
<td>Th1 intensified (205-216); Transition to B¹ (217-220)</td>
</tr>
<tr>
<td></td>
<td>cascading exchange between hands, Maj7#5 chords, bass links to B¹</td>
</tr>
<tr>
<td>B¹</td>
<td>Th6b (221-236)</td>
</tr>
<tr>
<td></td>
<td>similar to Th6a but different pitches, Th6 material links directly to A² section, intensified Th2 (final form).</td>
</tr>
<tr>
<td>A²</td>
<td>Th2 intensified (237-256) “final form”: broadened, orchestral style, melody in octaves, implied forte, augmented chords</td>
</tr>
<tr>
<td></td>
<td>Th1 intensified (257-264): ascending line, rolling LH 4ths and 5ths, builds to final form of Th5</td>
</tr>
<tr>
<td></td>
<td>Th5 intensified (265-269): 3 vs. 4 rhythm, LH quadruplet ascending broken chord pattern 3-octave span, (C♯ F♯ B♭) quartal harmonies</td>
</tr>
<tr>
<td>coda</td>
<td>episode 1 (270-277): RH broken chords based on 4ths and 3rds, LH descending line starts w/ Eb minor, then G♯ diminished, rapidly alternating polychords w/ clusters and imbedded single-line melody.</td>
</tr>
<tr>
<td></td>
<td>episode 2 (278-284): D major chord w/ added notes: B♭ and C, 3-staves, debussyian texture, ametric descending gestures w/ spacing, rests</td>
</tr>
<tr>
<td></td>
<td>episode 3 (285-289): cluster chords on black keys, unpredictable rhythmic spacing, delayed final statement.</td>
</tr>
</tbody>
</table>
Example 2.20  Ornstein: Waltz No. 5, mm. 145-154

Example 2.21  Ornstein: Waltz No. 5, mm. 215-224
however, Ornstein’s rhythmic sense in Waltz No. 5 is more motivic and predictable than in much of Stravinsky’s compositional output. In another sense, the opening three-note repeated motive perhaps recalls a comparable sense of urgency and persistence to the repetitious elements in Prokofiev’s piano music, i.e. Toccata, Op. 11 (Ex. 2.23).
Waltz No. 5 is tonally unstable (as in Waltzes Nos. 2 and 3); exhibiting elements of polytonality, atonality, advanced chromaticism, octatonic and wholetone scales, as well as other prominent 20th-century compositional techniques (Ex. 2.24).

Example 2.24   Ornstein: Waltz No. 5, mm. 200-204

The extensive variety of textures and accompaniment patterns present in No. 5 are also present in Waltzes Nos. 2 and 3 (Exs. 2.19-2.25). The transition from the third A section to $\text{B}^1$ at m. 217, and the three-episode coda starting at m. 270 demonstrate some of Ornstein’s most brilliant toccata-style writing (Exs. 2.21, 2.22, and 2.25).

Example 2.25   Ornstein: Waltz No. 5, mm. 269-277
2.6 Waltz No. 6

Waltz No. 6, composed December 15th 1966,\(^{81}\) is musically and technically one of the more accessible pieces in the collection. It begins in a style that, were it not for pronounced differences in harmonic language, closely resembles the waltzes of Franz Schubert. The style of the middle section is somewhat exotic, perhaps of Latin American or Greek influence (Table 2.6).

<table>
<thead>
<tr>
<th>Form: (A(^{\text{BA}}), coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>traditional waltz rhythm; clear sense of progression in E minor, harmonic planing; borrowed chords; V chord substitution mm.1-5: i - ii(^{-1}) - i(^{-4}) - V(^{7})-V(I) - i; IV-V(I) planing in G at m. 11: V(^{2})-IV-V(^{2})(I) at mm. 15-16</td>
</tr>
<tr>
<td>B</td>
<td>broadened thematic content, heightened dramatic content; begins in E harmonic major w/ lowered 6(^{\flat}), same as the Greek scale Dromos Tabahaniotikos, harmonic planing between E and C(^{\flat}); chromatic planing Dm descending to E; septuplets, 5 vs. 3 rolling arpeggio figures in left hand; Th2 motive: Th3 (40-63): based on Th2: increased intensity, builds to high point in m. 49: polychord w/ A over B; slow harmonic rhythm, progression in E w/ B pedal: I-IV(^{9})-i-IV(^{9})-V-ii(^{7})-IV(^{6})-V-ii(^{7})-IV(^{6})-V-V(^{7}) - planing on G, F, D w/ F pedal; Dm(^{\flat}) m. 63; phrygian bass movement to E and return to A(^{1}) section</td>
</tr>
<tr>
<td>coda</td>
<td>opens in E w/ a technically demanding rolled chord figure; same as A section until m. 75 w/ harmonic planing on G-F(^{6})-C(^{7}) and ii(^{6})-(C(^{6})-F(^{7}) over F(^{7}))-V(^{2})-I in E phrygian, lowered 2(^{\flat}) (m. 79) and harmonic major lowered 6(^{\flat}) (m. 87); repetitions of Th1 and Th2 motives w/ planing on G-F-E lead to an broken E major chord (5-octave span)</td>
</tr>
</tbody>
</table>

*Here, Ornstein uses the harmonic major scale (known as Dromos Tabahaniotikos in Greek music).\(^{82}\)

The middle section, presenting material suggesting Latin American or Greek influence, begins in E harmonic major mode—so named by Rimsky-Korsakov.\(^{83}\) (Ex.

---

\(^{81}\) Macdonald, 7.


2.26). The overall style of this section is reminiscent of late Romantic music. It contains heightened dramatic content (with free-flowing accompaniment patterns) and builds to a climax in m. 49, approximately halfway through the piece.

![Example 2.26 Ornstein: Waltz No. 6, mm. 16-30, (and harmonic major scale)](image)

The return to the A\textsuperscript{1} section is preceded by a rather strongly established dominant of E with descending half-step elements in the melody at m. 57. It is marked by a metric ritardando and harmonic planing descending from G to F, and to a first inversion Dm\textsuperscript{7} chord. It then descends by half-step in the bass from F to E at m. 64. The return to A\textsuperscript{1} is marked by phrygian bass movement to E minor, which can also be analyzed as harmonic.
planing from Dm\(^7\) to Em. The phrygian movement to E reappears in the coda and is closely related to the descending lowered-sixth scale degree, C to B. These two structurally significant descending half-step elements appear last in mm. 79 and 87 of the coda (Ex. 2.27).

Example 2.27 Ornstein: Waltz No. 6, mm. 77-91

Examples of significant harmonic/structural features include V chord substitutions (Ex. 2.28), the E harmonic major scale (Ex. 2.26), harmonic planing: G-F-E (Ex. 2.27, mm. 80-83), and phrygian scale elements. These examples also show two basic accompaniment patterns: “traditional waltz” in the outer sections, and “expansive-rolling” in the middle section (see Exs. 2.26, 2.27).

Example 2.28 Ornstein: Waltz No. 6, mm. 1-5
2.7 Waltz No. 7

The outer sections of Waltz No. 7 recall the rich romanticism of 19th-century music. Yet the harmonic language of these sections is perhaps more closely related to that of Ravel in that these sections are saturated with 7th chords, 9th chords, and various extended tertian harmonies (Ex. 2.29).

Example 2.29 Ornstein: Waltz No. 7, mm. 1-5

The romanticism of the outer sections is interposed by obscure Prokofievian dance elements presenting starkly contrasting musical material in the middle section (Table 2.7).

<table>
<thead>
<tr>
<th>Form: (ABA, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1-23: long melodic lines; 7th, 9th, 11th chords; 9-8, 6-5, 4-3 suspensions; clear sense of progression, mm. 1-8: i⁷-iv⁶-ii⁷-iv⁶-iii⁷-iv⁶-iv⁷-v⁷-i; bass movement in 3rds at mm. 10-17: G⁷-B⁹-D⁹-F-D-B⁹-Gb-E⁷; mm. 17- quintal (5ths based) harmonies; V chord substitution (large-form half cadence): F⁹/G ped, mm. 21-23; mm. 32-41 brief variation of Th1; F major “Picardy 3rd ending,” m. 49</td>
</tr>
<tr>
<td>a</td>
<td>Th1a (1-23)</td>
</tr>
<tr>
<td></td>
<td>Th1a’ (24-49)</td>
</tr>
<tr>
<td>B</td>
<td>highly chromatic; fast harmonic rhythm; unstable harmony, elements of tonality: augmented chords i.e. B⁷ triad in m. 61; descending lines; dense polyphony; ostinati accompaniment patterns that change with each theme; B⁷ triad / C#, resolves linearly to F minor, m. 134</td>
</tr>
<tr>
<td></td>
<td>Th2, Th3, Th4, Th5 (50-133)</td>
</tr>
<tr>
<td>A</td>
<td>return of Th1: repeat from mm. 24-42</td>
</tr>
<tr>
<td>coda</td>
<td>F major; Gb to F chromatic planing m. 153; Eb to F harmonic planing m. 161-162; F major “heroic” ending m. 163</td>
</tr>
<tr>
<td></td>
<td>(152-163, end)</td>
</tr>
</tbody>
</table>
Waltz No. 7 is similar in scope and structure to No. 4, yet its outer section melodies and phrase structures are more sophisticated. The two pieces are also similar in style with the exception of distinctly different middle sections; where Waltz No. 4’s middle section is serene, the middle section of Waltz No. 7 is dancelike.

The extended harmony, clear sense of progression, frequent use of suspensions (4-3, 6-5, and 9-8 suspensions) in the outer sections are common elements within Impressionistic music. These elements also, along with the full bass and dense texture, draw upon the richness of sound and long melodies characteristic of late Romanticism.

The contrasting style of the middle section introduces dance elements similar to those in Prokofiev’s Waltz from Cinderella Op. 102 No. 1. Not considering introductory materials, each movement starts with virtually the same falling motive (Exs. 2.30, 2.31).

Example 2.30 Prokofiev: Cinderella Suite, Op 102, No. 1, Waltz, mm. 15-20

Example 2.31 Ornstein: Waltz No. 7, mm. 47-57
While Ornstein’s middle section of Waltz No. 7 is shorter than Prokofiev’s waltz (which is built on starkly contrasting ideas), it is cohesive and builds to climactic moments seamlessly. Example 2.32 shows Waltz No. 7’s fluid transition to Theme 5.

Example 2.32  Ornstein: Waltz No. 7, mm. 83-96

The harmonic language of the middle section is highly chromatic and unstable. One significant feature of the harmony is Ornstein’s use of augmented chords. The B augmented chord in m. 61 reoccurs with a C# in the bass before the return of the A section at mm. 133-134 (the resolution to F minor is stepwise). Although the reiteration

Example 2.33  Ornstein Waltz No. 7, mm. 52-63
of the B augmented chord may be incidental, Ornstein clearly makes frequent use of augmented chords throughout the middle section (Exs. 2.33, 2.34).

The coda and final measures of the waltz, mm. 152-163, contain harmonic planing and a Picardy third final chord. This major-keyed ending and the ending of Waltz No. 4 share virtually the same “heroic” ending styles—those often used in Romantic Period music (Ex. 2.35).
2.8 Waltz No. 8

Table 2.8: Overview of Waltz No. 8

<table>
<thead>
<tr>
<th>Form: (ABA(^1), coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1: descending chromatic figure leads to a repeating motive (similar to the opening of Waltz No. 5)</td>
</tr>
<tr>
<td></td>
<td>Th2: based on opening rhythmic motive, ascending, builds to climax at Th 3 (m. 39)</td>
</tr>
<tr>
<td>B</td>
<td>Th3: 3-staves, pedal bass, upper voices in chromatic double notes, inner melody in octaves, Lydian mode, natural minor, octatonic, etc; combined themes of opening rhythmic motive and Th3:</td>
</tr>
<tr>
<td></td>
<td>Th4: melody begins in E phrygian (Israel melodic elements); augmented polychords throughout; return to A section marked by phrygian bass movement, Eb to D.</td>
</tr>
<tr>
<td>A(^1) return of Th1 (102-116)</td>
<td>same as beginning except for beat 1 (D major chord); Th2 builds to high point on th4 apotheosis (melody in octaves, begins w/ C(^#) phrygian);</td>
</tr>
<tr>
<td>Th2 (117-136)</td>
<td>dense texture, octave bass, two-measure virtuoso accompaniment pattern, augmented chords embedded in atonal setting; Th4 builds to climax at the return of Th1 in the coda</td>
</tr>
<tr>
<td>Th4 apotheosis (137-148)</td>
<td></td>
</tr>
<tr>
<td>coda</td>
<td>Th1 final version and toccata-style closing (149-172)</td>
</tr>
<tr>
<td></td>
<td>coda begins w/ Th1 on an augmented chord, two-measure accompaniment (augmented chords); toccata-style closing m. 157:</td>
</tr>
<tr>
<td></td>
<td>cascading chromatic clusters, m. 160: clustered descending patterns in RH, chromatic bassline w/ full (augmented) chords in octaves; closing statements: repetitions on chromatic polychord m. 167; final two measures: cluster w/ both quintal and chromatic elements, m. 171-172</td>
</tr>
</tbody>
</table>

The undated Waltz No. 8 struts as much as it dances, like a kind of march in three time. There is a gentler, slightly oriental-sounding melody for the central section, with a little recurrent decorative curlicue. After the opening music as been reprised the waltz mounts to a climax in which this melody is given a brief grandiose apotheosis, before a coda of unexpectedly intense, percussive dissonance.\(^{84}\)

Waltz No. 8 is undated. It is intense, holding a similarly primitivist quality as in Waltzes Nos. 2, 3, and 5. The formal outline is more concise with comparatively simpler ABA and coda sections. It is highly virtuosic, toccata-like, maintains thick textures throughout, and has a middle section starting with three-stave scoring: pedal bass, inner melody in octaves, and fast-moving double-notes in the upper voices. It is shorter, but no less technically demanding, than Waltzes Nos. 2, 3, and 5.

\(^{84}\) Macdonald, 7.
The motivic content is closely related to that of Waltz No. 5, while many of the harmonic elements correlate to those in Waltz Nos. 3 and 7. The outer sections are atonal and polytonal, constructed on multiple layers of chromaticism.

As in many of the other waltzes, there is a strong tendency toward alternating bass notes and repeated harmonic patterns with cycling accompaniment figures. If the bass line is not alternating, it is organized in a stepwise repeating pattern that cycles a few times before the next accompaniment figure begins (Exs. 2.36, 2.37).

![Example 2.36](image1.png)

Example 2.36 Ornstein: Waltz No. 8, mm. 1-4

![Example 2.37](image2.png)

Example 2.37 Ornstein: Waltz No. 8, mm. 25-28

The harmonic content of Waltz No. 8 is largely unstable. Comparable features to tonal stability are alternating bass notes and clear points of arrival such as the transition to the B section, where a D pedal is established and the melody begins in F lydian (Ex. 2.38). While these examples do not exactly show tonal stability, they serve as tonal-landmarks within the complex harmonic structure of the piece.
Thematic content in Waltz No. 8 consists of a common rhythmic cell used in other waltzes such as Nos. 3 and 5, ∆∆ ∆ | ♩ (see Ex. 2.36), material from Th3 where Ths. 1 and 3 combine (see Ex. 2.38), Th4 (Exs. 2.39, 2.40), and the closing material (see Exs. 2.44-2.45).
Examples 2.39 and 2.40 show Th4 in the B section, and its reappearance and brief apotheosis in the return of the A\textsuperscript{1} section, before the closing material. Th4 might suggest elements of traditional Hungarian dance music (Ex. 2.41) specifically by way of an upper mordent followed by the lower neighbor tone; similar to that of a turn. Brahms used a similar type of ornamentation in his *Hungarian Dance No. 11* (Ex. 2.41).
While Leo Ornstein’s music probably contains features of folk melodies and traditional songs from various cultures, to tie his intuitive works for piano to specific national or ethnic origins would not be much more than mere speculation. The given references to traditional Hungarian melodies serve to demonstrate similar use of melodic ornamentation and offer suggestion that these two very different melodic styles hold some resemblance to each other, and perhaps these elements resemble those of traditional Jewish melodies. Ornstein’s melodies are longer than traditional Hungarian or Jewish melodies and could possibly pass as Greek or Arabic. At the very least, Ornstein’s melodies seem to carry exotic characteristics; however, the melodies are more closely associated with large-scale 19th and 20th-century piano music than with other styles.

Waltz No. 8 holds a wide variety of harmonic elements that are fused together in an overall dissonant context, i.e., diminished and augmented triads embedded within polychords (Ex. 2.43), and “primitivist” tone clusters (Ex. 2.44).

Example 2.43 Ornstein: Waltz No. 8, mm. 5-8

Example 2.44 Ornstein: Waltz No. 8, mm. 166-172
The rhythmic motives in No. 8 are very similar (and in some cases identical) to those used in Waltz Nos. 3, 5, 7, 10, 13, 15, 16, and 17 (see Ex. 2.36). All of these pieces share a common rhythmic cell, two eighth notes-quarter note-two eighth notes, i.e. \( \frac{\text{h}}{4h} \). The rhythmic cell is often preceded by a string of eighth notes and usually begins on a weak beat, i.e. \( *\frac{\text{h}}{8h} \frac{\text{h}}{4h} * \). Slight variations of the cell appear in Waltz Nos. 12, 13, 14, 15, and 17. Waltz Nos. 13, 14, 15, and 17 contain thematic material with both the basic rhythmic pattern and related variant patterns. Waltzes Nos. 4 and 6 contain some elements of the cell but not the basic rhythmic pattern itself. The only pieces where the rhythmic cell is not used are Waltzes Nos. 1, 2, 9, and 11. This rhythmic cell is a multi-purpose compositional device and style element in Ornstein’s *Seventeen Waltzes for Piano*.

Exceptions to the overall rhythmic scheme occur within transitions or closing sections, specifically where the music makes simultaneous shifts in rhythm, tonality, and mood. Example 2.45 shows the transition between the return of section A and the coda. The harmonic content shifts from augment triads to chromatically linked cascading cluster chords that alternate between the hands and offset the waltz rhythm with syncopated duplets (Ex. 2.45). The familiar rhythmic cell: \( \frac{\text{h}}{4h} \) (accompanied by polychords with augmented triads) leads directly to a toccata-style coda that is built on cascading chromatic clusters and disrupts the basic rhythm of the A section (see Ex. 2.45). This cascading figure immediately leads to a new polychord/cluster (with augmented triads) at m. 160 that creates a hemiola effect: \( \frac{8}{8} \) against \( \frac{3}{4} \) time (see also Ex. 2.45).
Example 2.45  Ornstein: Waltz No. 8, mm. 151-165

The coda is made of three sections: cascading clusters at m. 157, hemiola with a cascading effect at m. 160, and a jarring final figure on chromatic polychords completely disrupting the rhythm, pulse, and tonal structure of the piece, and creating an unusual ending (see Ex. 2.44).

2.9 Waltz No. 9

Similar in style to Waltz Nos. 1, 4, 6 and 7, No. 9 is composed from a multifaceted palate of style elements, harmonies, tonal centers, and numerous themes containing seemingly unending melodic lines. It is the largest of these five, and one of the largest pieces in the collection. The piece follows an expansive ABA form that moves
through several thematic areas especially in the B section, suggesting a large development within an atypical ABA sonata form, which works in describing the larger structure of the piece except that the original key does not return with the return of Theme 1. It instead returns in the new key of A♯ major (the minor third below the starting key). The coda presents a chromatically altered expression of the A♯ major tonality by means of chromatic neighbor tones and the harmonic major scale.

Malcolm Macdonald states, in the CD program notes, that Waltz No. 9 is “the first of the very late waltzes (completed February 8th, 1980).” He also notes it as the first piece in the collection to give clear indications for tempo and dynamics, and describes key events that take place in the relatively long and harmonically rich work:

Its gorgeous, richly coloured opening section is almost entirely chordal, switching to a soulful tenor tune with glistening right-hand figuration in a contrasting section directed to be played Con [sic] animato and ‘with warmth.’ Later a carefree right-hand tune floats above bell-like chords, but a dramatic crescendo returns the listener to a brief reminiscence of the opulent music of the beginning...

The style of Waltz No. 9 suggests style elements of great Romantic, post-Romantic, and Impressionistic composers. Melodies are consistently long and interconnected, short melodic figures are embedded in multiple voice parts, chord textures are dense, and the harmonic language ranges from extended tonality to virtually atonal. A prominent tenor melody emerges in the B section where the writing style closely resembles that of Franz Liszt: highly virtuosic, rich bass, wide-voicing, and dense textures including fluid upper-voice accompaniment patterns.

85 Macdonald, 8.
86 ibid.
The melodic content consists of long-running, seemingly continuous lines in extended phrases that epitomize the late Romantic lyrical style. These long melodic lines are supported by interconnected rhythmic cells based on the four-measure pattern:

\[ \frac{3}{4} \text{ C} \text{ D} \text{ E} \text{ F} | \text{ G} \text{ A} \text{ B} \text{ C} | \text{ D} \text{ E} \text{ F} \text{ G} | \text{ A} \text{ B} \text{ C} \text{ D} \ldots \text{(Ex. 2.46)}. \]

Although the meter is \( \frac{3}{4} \), the pulse is broadened by the hemiola effect of the syncopations, and can be perceived in more than one rhythmic context. One of these
creates the effect of 4-measure sub-phrases in twelve beats, while a larger construct of half notes and two tied quarter notes creates a macro-measure effect of four “measures” with six “beats” each, i.e. “one ‘measure’ of six larger beats” through four actual measures: \( \frac{4}{4} \). (Ex 2.46, mm. 1-16).

Descending melodic content is embedded in the alto voice of theme 1 in mm. 2-3, 6-7, 9-11, 23-24 and in other places where theme 1 is given. These counter melodies are minor, chromatic, and in mm. 23-24, phrygian (Ex. 2.46).

Dense chord textures are evident at the beginning with theme 1 (Ex 2.46), and in other sections, for example at the beginning of the B section, m. 49 (Ex. 2.47). This section introduces a tenor melody with a similar rhythmic pattern to those in other waltzes, mm. 53-58: \( \frac{4}{4} \). The harmonic content of this section represents a shift from the extended functional tonality of the A section to impressionistic techniques such as lydian and whole-tone scales, mm. 49-66 (Ex. 2.47, mm. 49-56).

Waltz No. 9 then develops into harmonically unstable content that leads up to and carries through the ff at m. 73, and the fff at m. 88 where both expressive intensity and the register are broadened. The dynamic markings in this section provide the first explicitly clear indication, so far in the sequence of Waltzes, for harmonic instability and sonic-expressive intensity to function and develop concurrently (Exs. 2.49, 2.50).

Waltz No. 9 is characterized by various harmonic colors and shifts. For example, Theme 3b at m. 94 clearly shows a compositional technique of chromatic-harmonic color changes. (Ex. 2.51). The transition to Theme 4 is made chromatically from C# to a D maj7 leading to a D lydian descending melody. Phrases are divided by modal shifts, i.e. D lydian at m. 136, and B mixolydian at m. 143.
Example 2.46  Ornstein: Waltz No. 9, mm. 1-24
Example 2.47  Ornstein Waltz No. 9, mm. 49-56

Example 2.48 shows a similar setting of a tenor melody by Liszt in *Liebestraum No. 3*.

Example 2.48  Liszt: Liebestraum No. 3, mm. 15-20
Example 2.49  Ornstein Waltz No. 9, mm. 69-80

Example 2.50  Ornstein Waltz No. 9, mm. 85-88

Example 2.51  Ornstein: Waltz No. 9, mm. 94-98
Other harmonic devices are used such as bitonal/quartal chords at mm. 151-152, 159-160 and chromatic or stepwise neighbor tones such as the C to C# m. 146-147 that serves as a chromatic leading tone to a D# maj7 chord. The chromatic upper neighbor tone is used at mm. 171-172 in transition from Dm/B to F# major. Several more modal shifts take place from m. 172 including F# mixolydian, D# dorian, A# mixolydian, and a structurally significant transition with a phrygian bass link at mm. 201-205: Bmaj7 - (G#m9) - A#
where Th1 returns “transfigured” in A# major. (Ex. 2.52). The harmonic structure of this cadence is used again at the end of the piece.

Example 2.52 Ornstein: Waltz No. 9, mm. 199-209

The coda (at m. 221) is written in an improvisatory style (similar to that of Ravel’s Le Gibet from Gespard de la nuit) where a root pedal tone is sustained beneath more active upper parts. The pedal-point is B in Ravel’s Le Gibet, and the enharmonic equivalent A# in Ornstein’s Waltz No. 9 (Ex. 2.53).
Example 2.53 Ornstein Waltz No. 9, mm. 221-226

It utilizes combined melodic materials of “transition” and Theme 2, and moves through various tonalities based on A♯ major. The macro harmonic feature of phrygian-bass movement is last demonstrated with a shift between an inverted G♯m/A♯, where the descending B♯ to A♯ is emphasized at mm. 257-268. (Ex. 2.54).

Example 2.54 Ornstein: Waltz No. 9, mm. 257-268

The three-stave scoring, extended harmonic techniques, and frequent use of major seventh chords at m. 245 are all style elements characteristic of the piano music of Claude Debussy (Ex 2.55).
Example 2.55 Ornstein: Waltz No. 9, mm. 245-248

Example 2.56 shows an instance of Debussy’s treatment of the major 7th interval in three-stave scoring, and example 2.57 shows the major 7th chord in a lyrical context.

Example 2.56 Debussy: Etude No. 10, Pour les sonorités opposées, mm. 1-5

Example 2.57 Debussy: Arabesque No. 1, mm. 57-62

2.10 Waltz No. 10

Waltz No. 10 is a melodically-driven Neo-romantic ABA character piece.

Although no expressive or pedal markings are given, No. 10 is one of the most lyrically
conceived pieces in the collection. The opening is in the obscure key of D♯ minor, yet it follows a clearly defined harmonic progression until m. 16. The second half of the A section develops into extended tertian harmonies with color changes over a D♯ pedal and transitional quintal chords that lead into the expansive second theme.

The music of the B section is more broadly paced and more passionate. A long melody in octaves is accompanied by rolling arpeggios that offset the basic pulse. This melody moves through several modes/harmonic areas: including transitional (and closing) material over quintal harmony. Phrygian bass links, marked by descending bass half-step cadences, tie the larger sections together.

The coda at m. 89 follows a brief return of the A section, and contains mixed-mode elements of both D♯ minor and dorian, as well as chromatic-harmonic color changes over D♯ pedal. The climactic ending is preceded by broadened quintal harmonies and ‘resolves’ in the dorian mode. The final statement omits the third chord tone with two open-fifth D♯⁹ chords.

<table>
<thead>
<tr>
<th>Form: (ABA¹, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1 (1-32)</td>
</tr>
<tr>
<td></td>
<td>D♯ minor; mixed mode; lyrical melody; extended functional harmony; opening progression: i  ii  i  ii  i  v  i  v  i  v  i  v  i  v  i  v</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Th2 (33-72)</td>
</tr>
<tr>
<td></td>
<td>transition (73-80)</td>
</tr>
<tr>
<td></td>
<td>Grandioso style i.e. Chopin / Scriabin; long melody in octaves; “sweeping” ametrical L.H arpeggios; modal shifts; extended tertian harmonies; climax at m. 65-72 w/ phrygian bass link F♯ to E♯; quintal harmonies in transition (73-80)</td>
</tr>
<tr>
<td>A¹</td>
<td>Th1¹ (81-88)</td>
</tr>
<tr>
<td></td>
<td>Brief return of Th1 in D♯ minor (dorian⁶, m. 82); progression: i  ii  i  ii</td>
</tr>
<tr>
<td>coda</td>
<td>Th1 var. (89-109)</td>
</tr>
<tr>
<td></td>
<td>Th1 variant; chromatic modal shifts, D♯ dorian, minor; chromatic color changes over D♯ ped.; quintal clusters in transition and build up to final statement; sweeping final statement in D♯ dorian</td>
</tr>
</tbody>
</table>

Table 2.10: Overview of Waltz No. 10
The opening is reminiscent of Romantic Period waltzes, i.e. those written by Schubert or Chopin. The melody is structured on one of Ornstein’s common rhythmic cells: $\frac{3}{4}$ $\text{HH} | \text{HH}$. It is virtually the same as the basic rhythm of Waltz No. 6: $\frac{3}{4}$ $\text{HH} | \text{HH}$, as both pieces open with clearly defined harmonic progressions in minor keys (Ex. 2.58).

Example 2.58 Ornstein: Waltz No. 10, mm. 1-8

Example 2.59 shows the extended tertian harmony and color changes over D♯ pedal starting at m. 17. A slightly different application of harmonic color change over D♯ pedal is used in the coda (Ex. 2.60). As in the opening, the chords are widely spaced (requiring a wide hand span, and some chords probably need to be rolled).

Example 2.59 Ornstein: Waltz No. 10, mm. 17-20
Quintal harmonies function transitionally as they lead into and out of the B section, and between the two D♯ dorian areas of the coda (Exs. 2.61, 2.62, and 2.63).

The beginning of the B section and Theme 2 is shown in Example 2.61. The numerous harmonic/modal areas it passes through include D♯ mixolydian, G♯ lydian and mixolydian, B lydian, D♯ natural minor, and others. Examples 2.61 and 2.63 show the structurally significant phrygian bass links between sections. One opens the B section, and two others signify its climactic closing at m. 67 before the transition to A↑ (Ex. 2.63).
Example 2.62  
Waltz No. 10, mm. 76-84

Example 2.63  
Ornstein: Waltz No. 10, mm. 63-75
The brief return of A\textsuperscript{1}, mm. 81-88, (eight measures total) is a shortened version of the original. This section is immediately followed by a relatively large two-part coda, mm. 89-109. The coda follows a slightly different structure than that of the end of the A section but retains two basic elements in tonal design: harmonic color changes over D\# pedal followed by a climactic transition in quintal harmony. One significant change in the coda section is the introduction of the raised 6th scale degree, implying a change from the minor key to its parallel dorian mode. (This is an elaborate ending style that resembles some of the ending styles of Frédéric Chopin) (Exs. 2.64, 2.65, 2.66).

Example 2.64  
Chopin: Valse Brillante Op. 34, No. 1 in A-flat (ending)

Example 2.65  
Chopin: Nocturne, Op. 55, No. 2 in E-flat (ending)

An ascending accompaniment figure (m. 101-102) transcends and perhaps resolves in D\# dorian. The following ascending flourish (on B\#7) leads seamlessly to the final two D\#9 open-fifth chords in the lower register (Ex. 2.66).
2.11 Waltz No. 11

Waltz No. 11 (only about three minutes in duration) is a substantial waltz-toccata, although, it is shorter than Waltzes Nos 2, 3, and 5. It is marked \textit{Vivo} and $\frac{1}{4} = 92$, which is exceedingly fast for such a densely scored piece. Even Arsentiy Kharitonov, the pianist who recorded it, does not play it up to the indicated tempo. The piece boasts an exhaustive list of musical and technical demands, making it as dense and daunting as a concert etude by Scriabin or Ligeti.

Waltz No. 11 is written in a vibrant and fiery style, similar to that of Waltz No. 15. While No. 11 is exceedingly difficult and fast (as indicated by the tempo marking), it is well-written for the instrument, i.e. only a few chords require more than an octave reach. While the difficulty level is consistently high throughout, the majority of the piece

\footnotesize
\begin{itemize}
  \item \textsuperscript{87}Ornstein. \textit{Piano Music Volume Two: Complete Waltzes...}, performed by Arsentiy Kharitonov. TOCC 0167, CD. 2013.
  \item \textsuperscript{88}ibid
\end{itemize}
fits the hand quite well—as it is pianistic. The whole piece would be harmonically unstable if it were not for the shift to quartal/quintal harmony at the end.

Table 2.11: Overview of Waltz No. 11

<table>
<thead>
<tr>
<th>Form: (Broadened ABA, coda)</th>
<th>Description: Broadened ABA, w/ three-episode coda</th>
</tr>
</thead>
</table>
| A  | Th1a, Th1b (1-24)  
    Th2 (25-32)  
    Th3 (33-48) | Th1a: \[\begin{array}{c} \text{Th1a:}\end{array}\]  
    Th2: \[\begin{array}{c} \text{Th2:}\end{array}\]  
    Th3: \[\begin{array}{c} \text{Th3:}\end{array}\] |
| B  | Th3 alternate w/ Th1 (49-74)  
    Th1, Th2 var. combined (75-86)  
    Th4 (87-110)  
    Th3 intensified & var. (111-169)  
    Abrupt shift to A section (170) | Th3 variant alternates with a variant of Th1 (49-74)  
    Elements of Th1 in upper voice combined with a tenor variant of Th2:  
    Th4 (ff) leads to Th3 intensified, and is overlaid by improvisatory upper voice flourishes:  
    Th3 intensified (ff) and variations is carried by rolling accompaniment figurations: with as many as 8 notes in ea. measure, see m. 127-128.  
    Abrupt shift: single-measure sweeping gesture (or glissando) that is more connected to the return of Th1a than the B section (170). |
| A1 | Th1a, Th1b (171-194)  
    Th2 (195-202)  
    Th3 (203-218) | The return of Th1a is thrust into motion without a transition  
    Th1b and Th2 are the same as the beginning  
    Th3 takes a different set of pitches than originally as it transitions to the coda. |
| Coda | Th3 abstraction (219-231)  
    “Toccata” transition (231-234)  
    Th3 “primitive” var. 1 (235-238)  
    Th3 “primitive” var. 2 (239-246)  
    Th3 “primitive” var. 3, and final form of Th3 (247-259) | Th3 abstraction: ostinato bass in octaves overlaid by scurrying 8th notes, then flaps to RH octaves and rolling bass accomp. (219-231)  
    Toccata transition: cascading clusters alternate between the hands  
    Th3 “primitive” var. 1: octave chords in both hands, sff:  
    Th3 “primitive” var. 2 is marked “roughly”: expanded, syncopated, and intensified version of the preceding variation  
    Th3 “primitive” var. 3 is marked fff and breaks into quartal/quintal harmonies through the end. The final five measures break the pulse into five large alternating quintal chords each w/ sff, all marked fff. |

The first theme, mm. 1-25, begins with a strong pulse on beat 1 followed by swiftly cascading figures over traditional waltz patterns, and outlines a G# major descending arpeggio in the bass (mm. 1-4). Example. 2.71 later shows the same arpeggio pattern at the return of Th1. The second theme at mm. 26-32, made of blocked chords in quarter notes, functions as a weighty transition to the third theme appearing first at m. 33. This theme is by far the most varied and developed as it takes several forms, each
increasingly complex, until it finally arrives on quartal/quintal clusters in the coda, which stands as a rough resolution to this unrelenting, dissonant, and extremely fast-paced waltz.

Dynamic and expressive markings are given; however, there are no indications for pedaling. A note at the bottom of the score reads: “All accidentals only apply to the notes before which they stand. They do not carry through the measure.”

Waltz No. 11 (19 June 1979) is marked Vivo, and is a spiky, clattery, helter-skelter affair with ceaseless left-hand motion. In the coda (...so indicated), Ornstein plays off rhythms of seven against three before a brief orgiastic summing-up.  

The piece is built on a broadened yet structured ABA form that is especially long and complex in the B section—as the third theme passes through several transformations.

Example 2.67  Ornstein: Waltz No. 11, mm. 36-40

Example 2.68  Ornstein Waltz No. 11, mm. 123-130

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89 Macdonald, 8.
Example 2.67 shows an early version of theme 3. Ex. 2.68 shows one of its advanced transformations in the B section, and Ex. 2.69 shows its final form in the coda on quartal/quintal clusters.

Example 2.69  Ornstein Waltz No. 11, mm. 239-259

The B section starts ambiguously. It appears to introduce a development of theme 3 at m. 49, where theme 3 variants alternate with abbreviated versions of theme 1 (Ex. 2.70). The return to the A section is marked by an immediate shift from an advanced variation of theme 3 to the original version of theme 1 (see Exs. 2.68 and 2.71). The only link between the two sections is a single-measure melodic glissando figure that does not have enough musical material to be classified as a transition; rather, as it ties directly to the return of the A section (marked Tempo \textit{Prljimo} as a measure of anacrusis, it acts as rolled chord or pseudo-glissando gesture before the return of the main theme. This transition-less device marks an abrupt and musically jarring shift between the two sections (Ex. 2.71).
The coda begins at m. 219 with a chromatic octave-bass ostinato version of theme 3 that supports ascending Ligeti-style improvisatory figures in septuplets—metrically speaking, seven against three (Exs. 2.72 and 2.73).

Example 2.70     Ornstein: Waltz No. 11, mm. 46-70

Example 2.71     Ornstein: Waltz No. 11, mm. 167-175
Example 2.72  Ornstein: Waltz No 11, mm. 219-223

Example 2.73  Ligeti: Etude No. 4, Fanfares (near ending)

The octave melody shifts to the upper voice as the bass becomes increasingly active until both parts converge into a toccata-style cascade of cluster chords alternating between the hands (Ex. 2.74),
As previously stated, the final version of this theme in quartal/quintal clusters (see Ex. 2.69) marks the structurally significant, although brief, change from an otherwise incessant barrage of cascading atonal clusters (Ex. 2.75).

Stravinskian Neo-primitivism is strongly suggested in the coda, especially just before the end, with the final five measures exhibiting large-gesture alternating quintal clusters and completely disrupting the preceding rhythmic pulse (Ex. 2.76). Waltz No. 11 ends as abruptly as it begins, and stands as one of the most difficult and unrelenting waltzes of the collection.
2.12 Waltz No. 12

... No. 12 (6 July 1979) - in F, more or less - repeatedly takes off like a rocket and descends in loquacious, fluttering triplets. The middle section is more of a development than a contrast.⁹⁰

Waltz No. 12 is a densely scored Neo-classical concert piece in ABA form. It is structured on several themes, each functioning as thematic variants of the opening statement. The B section develops from the opening thematic material. Theme 1 and its various forms are interwoven throughout the piece in both melodic and transitional materials. The tempo is marked Allegro at \( \text{\frac{\text{dotted half note}}{4}} = 184 \) (see Ex 2.78), which probably exceeds reasonable performance tempo limits for such a densely scored piece. In fact, the marked tempo is approximately sixty beats per second faster than the one Kharitonov takes in the recording.⁹¹

The piece begins and ends in two very different expressions of F major tonality. From the beginning it quickly moves to such extreme chromatic areas that no clearly defined tonalities can be distinguished from the chromaticism. The beginning F tonality is altered by chromatic “wrong notes,” while the ending is in F lydian and quartal/quintal harmony, except for the “wrong note” of the main theme’s final statement (Ex. 2.77).

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⁹⁰ Macdonald, 8.
⁹¹ Ornstein, Piano Music Volume Two: Complete Waltzes, performed by Kharitonov.
Table 2.12: Overview of Waltz No. 12

<table>
<thead>
<tr>
<th>Form: (ABA', coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1a: “rocketing” figure, mm. 1-2: ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th1b: “spinning” figure, mm. 3-4; Th1c: combined elements of Th1a and 1b, mm. 5-6; Th1e: “closing” figure, mm. 7-8; Th1a var. 1: “rocket” in ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th2: based on Th1, ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th3: ascending scalar figures based on Th1a, ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th4: based on Th1a var. 1, ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th4 var. 2: ( \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} ); Th5: builds intensity to a large toccata-style transition and climax at the return of A</td>
</tr>
<tr>
<td>B</td>
<td>Th1a variant 2 (54-65) Th5 “escalation” (66-83) “toccata” transition (84-91)</td>
</tr>
<tr>
<td>A(^1)</td>
<td>Th1(^1): is a shortened version of Th1 with added notes, Th1a var. 3 introduced in m. 100; grace note omitted, leads to coda</td>
</tr>
<tr>
<td>coda</td>
<td>Th1a variant 4 (108-115) Th1a var. 4: closing variant of Th1a, descending octave repeated notes on B, ends w/ quartal/quintal harmonies in F Lydian mode.</td>
</tr>
</tbody>
</table>

Example 2.77  Ornstein: Waltz No. 12, mm. 108-115

The tonal design of the piece is best described within the context of persistent “wrong” chromatic notes and added chord tones—often quartal/quintal clusters. The harmonic bass movement in Waltz No. 12, consisting of ostinati and alternating patterns, follows similar structural lines as in several other waltzes of the collection. Ornstein, in his uniquely lyrical yet highly dense writing style, draws upon a technique of “wrong notes” and
musical sarcasm similar to, but more extreme than that of Shostakovich’s Prelude Op. 34, No. 2 (Exs. 2.78, 2.79).

Example 2.78  Ornstein: Waltz No. 12, mm. 1-4

Example 2.79  Shostakovich: Prelude Op. 34, No. 2 in A minor, mm. 1-9

There are clear parallels between the compositional style of Ornstein’s Waltz No. 12 and the music of Dmitri Shostakovich. A published statement by Jane Magrath, outlining features of Shostakovich’s style, could also be said of Ornstein’s Waltz No. 12:

Some believe that Shostakovich's works are more remarkable for the creation of humor through wrong-note writing in thwarting expectation than for their harmonic inventiveness. However, these two devices are often one and the same: the expectation is often rendered through harmonic surprise resulting from independent, linear voices within the texture. In fact, Shostakovich's harmonies are difficult to analyze or name in a
conventional way, especially since the use of modes, abrupt modulations, and the chromaticism in his melodies is so prevalent.\textsuperscript{92}

Ornstein’s thematic content in No. 12 is its most complex and developed feature as it all evolves from the first statement. The theme has fast-moving linear elements serving dual functionality as both melody and transition. Another important feature of the thematic content is how phrases are often elided–linked together, where the end of one phrase is the beginning of the next, to form a long-running and seemingly continuous melodic statement. Each new theme is in some way based on the first; however, transitional materials between larger sections are built on toccata-style cascading patterns, requiring quickly alternating gestures between the hands.

Theme 1a is characterized by an ascending “rocket” figure in the melodic voice, arriving on an apparently intentional wrong note of C\# (see Ex. 2.78). Theme 1b, Th1b variant, and Th1c correspond to Th1a, mm. 1-8 (see Ex. 2.78 and Ex. 2.80).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Ornstein: Waltz No. 12, mm. 5-8}
\end{figure}

Theme 1a var. 1 is preceded by a more elaborate ‘rocketing/glissando’ gesture that is closely related to Th1a. This theme leads directly into Th2 (also based on Th1) by means of Th1b and Th1c transitional materials (Ex. 2.81).

Example 2.81  Ornstein: Waltz No. 12, mm. 13-20

The next structurally significant transition follows Th3 through a toccata-style descending passage into an intensified reiteration of Th1 with canonic “rocketing” figures between the hands, mm. 28-35 (Ex. 2.82).

Example 2.82  Ornstein: Waltz No. 12, mm. 28-35
The B section introduces Th4; it is another development of Th1 (Ex. 2.83).

Example 2.83 Ornstein: Waltz No. 12, mm. 42-45

Th1a var. 2 leads directly into the expansive Th5 (further abstraction of Th1), that escalates into a large toccata-style transition to the return of the A section and return of Th1a–now with added chord tones in the alto voice (Ex. 2.84 and Ex. 2.85).

Example 2.84 Ornstein: Waltz No. 12, mm. 62-69

The material immediately preceding the coda is the third variant of Th1a (Ex. 2.86) and the coda itself is the main theme’s final variant; which emits one final iteration of the opening “rocket” figure with arrival on a chromatically altered “wrong note,” now F♯ instead of the opening C♯ (refer to Ex. 2.77).
2.13 Waltz No. 13

Waltz No. 13 is in ABA form with a brief coda section. It follows an ABA structure closely related to that of Waltz No. 7. Five themes are presented throughout the piece; while four of these five make up the middle section. The four themes in the middle section are much longer, and much more developed than the main theme in the outer sections. The harmonic content in the opening is functional in C# minor; yet it is
harmonically advanced and features extended tertian chords, elements of mixed mode, and chromatically alternating sonorities between C# and Dm6 (bii6).

Table 2.13: Overview of Waltz No. 13

<table>
<thead>
<tr>
<th>Form: (ABA1, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Th1 (1-28)</td>
</tr>
<tr>
<td></td>
<td>Th1: circuitous chromatic melody in C#; chromatically alternating chords; mixed mode b/w minor and major; clear sense of progression: (1-9), i - bii6 - i - bii6 - i - i6 - IVmaj7 - bVI7 - V7 - I; transition escalates to an intense Th2; departs from functional tonality, broadened texture (25-28)</td>
</tr>
<tr>
<td>B</td>
<td>Th2 (29-40)</td>
</tr>
<tr>
<td></td>
<td>Th2: intense and transitional; extended tertian and chromatic harmonies; augmented polychords, major 7ths; (37-40) arpeggated atonal clusters in both hands builds to high point and signals abrupt shift to Th3</td>
</tr>
<tr>
<td></td>
<td>Th3 (41-72)</td>
</tr>
<tr>
<td></td>
<td>Th3: expansive: extreme melodic length, range, and contour; slow harmonic rhythm; chord; pan-diatonic; modal/tonal shifts divided clearly by pedal markings in the score: mixolydian, dorian, lydian, lydian-mixolydian. Th4: climax of piece, m. 73; long descent to Th5; slow harmonic rhythm; descending chromatic melody w/ repeated notes; chromatic and minor 7th chords; diminished and augmented polychords; ascending chromatic countermelody embedded in tenor voice of rolling accompaniment. Th5: transitional to closing statement; quartal/quintal polychords move in descending succession: A, G#, F#, E, D (C# at Th1)</td>
</tr>
<tr>
<td></td>
<td>Th4 (73-88)</td>
</tr>
<tr>
<td></td>
<td>Th5 (89-98)</td>
</tr>
<tr>
<td>A1</td>
<td>Th1 (99-116)</td>
</tr>
<tr>
<td></td>
<td>Return of Th1; “resolution” of Th1 now in C# major (C#maj7); thicker textures; extended harmonies: 7th and 9th chords; ascending blocked-chords accompaniment patterns; quartal/quintal chords in transition to coda</td>
</tr>
<tr>
<td>coda</td>
<td>Th1 (117-125)</td>
</tr>
<tr>
<td></td>
<td>Th12: final (abridged) version of Th1 on C#maj7(7b9) and C#maj7/augmented polychords; ppp ending.</td>
</tr>
</tbody>
</table>

The B section is marked by mounting intensity and a clear departure from functional tonality. This section is developmental and its harmonic content and themes are varied and expansive. It begins in m. 29 with a transitional second theme on extended tertian polychords, leading to expansive third and fourth themes that move through several modal/tonal areas, with frequent use of 9th chords over slow harmonic rhythm. The piece reaches a point of climax at the beginning of the fourth theme (m. 73) and begins a descending melodic line to a transitional fifth theme on quartal/quintal polychords before returning to the A1 section (a shortened A section) and theme 1, now in
C♯ major. The coda (m. 117) features extended tertian (C♯maj7(#5)) and augmented polychords. Although the piece is harmonically complex, it is written idiomatically and fits the hand quite well (except for instances of quintal chords in the left hand that may need to be rolled, see Ex. 2.91).

... No. 13 (11 January 1980) is a moderately paced dance based on a tune that continually turns in and about itself within a narrow melodic compass. A more expansive contrasting theme rises and falls in conjunct motion over a rippling accompaniment. A return to the Tempo Primo now presents the inward-turning tune in richer harmonies, in C sharp major.93

The first theme, in C♯ minor, is marked *moderato* and follows a serpentine, circuitous linear course as it rises and falls chromatically. It is accompanied by chromatically alternating harmonic shifts and a clearly defined progression in C♯ minor. This theme is reminiscent of early period Scriabin (Op. 2, No.1) (Ex. 2.87, Ex. 2.88).

Example 2.87

Ornstein: Waltz No. 13, mm. 1-10

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93 MacDonald, 8.
The second theme is transitional; it marks a departure from functional tonality and begins the B section with the development of its various themes (Ex. 2.89).

Example 2.88  
Scriabin: Op. 2, No. 1, Etude, mm. 30-39

Example 2.89  
Ornstein: Waltz No. 13, mm. 26-35

Themes three and four are the largest and most expansive in the piece. They are characterized by extreme length, range, and contour, and undergo numerous modal/tonal shifts over slow harmonic rhythm. For theme 3, these harmonic shifts correlate with the pedal markings given in the score, mm. 41-72. Example 2.90 shows the sweeping transition from Th2 to the beginning of Th3.
Example 2.90  
Ornstein: Waltz No. 13, mm. 36-48

The beginning of Theme 4 (m. 73) is the climax of the piece; it is followed by a lengthy descent to the calmer fifth theme on a chromatic/repeated-note melody accompanied by minor and chromatic polychords. Example 2.91 shows the transition from theme 3 to the climactic then descending/diminishing Th4.

Example 2.91  
Ornstein: Waltz No. 13, mm. 69-76
Theme 5 is transitional to the return of A\textsuperscript{1}. The harmonic content of this theme is made of quartal/quintal polychords. Ex. 2.92 shows the transition from the end of Th4 to the beginning of Th5.

![Example 2.92](image)

Example 2.92 Ornstein: Waltz No. 13, mm. 85-92

The return of A\textsuperscript{1} is a shorter version of the first theme at the \textit{Tempo [P]rimo}, beginning with C\# in the major mode. It presents fuller harmony, frequent use of major 7th chords, and a climbing blocked-chord accompaniment—collectively carrying a strong sense of cadence or resolution (Ex. 2.93).

![Example 2.93](image)

Example 2.93 Ornstein: Waltz No. 13, mm. 99-102
The coda, although brief, presents the first theme in its final form over new harmonic material consisting of C#maj7(#5) augmented polychords, which further develops the return of theme 1 and concludes the piece quietly with full bass sonority and ppp bell-like tones in the treble (Ex. 2.94).

Example 2.94 Ornstein Waltz No. 13, mm. 119-125

2.14 Waltz No. 14

Waltz No. 14 is an expressively heightened concert piece/dance in ABA form. The opening theme is an agile dance melody that could easily pass for a Romantic Period flute solo over traditional waltz accompaniment. The style of the outer sections is reminiscent of concert dance music by Dmitri Shostakovich, while the extensive middle section elicits Chopinesque fire and passion. Macdonald describes it as follows:

Waltz No. 14 (16 April 1980), Allegretto non troppo in B flat minor, starts out in sweet innocence and then develops one of Ornstein’s broad tunes that seem to look towards a far steppeland horizon. The return of the opening idea is not quite so innocent, but on the whole this is a sunny piece.94

94 MacDonald, 8.
The dance elements of the outer sections follow traditional 3\,4 waltz rhythms. Some stylistic correlations exist between Ornstein’s Waltz No. 14 and the second of Shostakovich’s *Three Fantastic Dances, Op. 5*. Elements of fantasy and child-like innocence inhabit the musical worlds of both Ornstein’s Waltz No. 14 outer sections, and Shostakovich’s *Fantastic Dance No. 2*. Evidence of these fantasy elements involve graceful melodic gestures in short bursts, simple harmonic schemes with alternating notes, and low-complexity phrase structures (Exs. 2.95, 2.96).

### Table 2.14: Overview of Waltz No. 14

<table>
<thead>
<tr>
<th>Form: (ABA, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td></td>
</tr>
<tr>
<td>Th1a (1-8)</td>
<td>Th1a: in B(<em>b) minor; marked <em>Allegretto non troppo</em>, (\frac{3}{4}) = 152; alternating harmonies; clear sense of progression (1-8); (i^7) - (i^2\, ii^4) - (i^7) - (ii^4) - 1 - (i^6) - (V^{\flat}) (F quintal) - i; descending triplet motive; fleeting melodic gestures; traditional waltz-style accompaniment; Th1b: elaboration of Th1a; added “alto” voice in RH; harmonic planing; alternating b/w G(</em>{\flat}^7) and C M(_\flat); descending bass link to Th2</td>
</tr>
<tr>
<td>Th1b (9-16)</td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
</tr>
<tr>
<td>Th2 (17-28)</td>
<td>This section is contextually extensive. Th3 builds to the piece’s climax. Th2: ornate melody; dense texture; RH doubled notes; harmonic planing, bass outlines dim. 7th chord, m. 17-21; descending bass line and intensifies to high point <em>ff</em> at m. 25; quartal/quintal harmonies on F ([V^{\flat}) of B(_b)] in transition to Th3: marked <em>con moto</em>; expansive melody on long tones; rolling accompan., including 5 or 4 against 3 [pulse implied in “(\frac{3}{4})” w/ two-measure units]; extended terton and quartal/quintal harmonies; Chopinesque style elements; Debussyan harmonies; Climax and sequence/modulation at m. 45: marked “with fire,” <em>ff</em> on F quartal/quintal ([V^{\flat}) of B(_b)]; m. 53 marks departure from extended harmonic techniques toward atonality and chromatic poly chords; diminuendo precedes thinly scored transition at mm. 69-76 w/ ascending A-(\flat)B(_b) <em>pp</em> diminished 5th leading to the return of A(^{(1)})</td>
</tr>
<tr>
<td>Th3 (29-76)</td>
<td></td>
</tr>
<tr>
<td><strong>A(^{(1)})</strong></td>
<td></td>
</tr>
<tr>
<td>Th1a (77-84)</td>
<td>Th1a: marked <em>Tempo [P]rimo</em>; same as beginning except for m. 84; Th1b(^{1}): melody begins minor 3rd higher than Th1b, m. 9; thicker texture; mm. 85-88 cadential, descending chromatic tenor voice; alternating harmonies b/w B(<em>m^7) (i) and C(</em>{\flat}^7) (ii); implied C major (II) chord links to the coda on B(_b) minor tonal elements</td>
</tr>
<tr>
<td>Th1b(^{1}) (85-92)</td>
<td></td>
</tr>
<tr>
<td><strong>coda</strong></td>
<td>Th1c: final statement of Th1; abridged version of opening descending motive (summary); B(<em>m^7) and G(</em>{\flat}^7) poly chord; dim. (and rit.) from <em>f</em> to <em>pp</em>; rising blocked-chord accomp. pattern; closing: pitch-level descends on quartal/quintal clusters, F-(\flat)B(_b); ends on wide-ranged <em>ppp</em> B(_b) quintal cluster</td>
</tr>
<tr>
<td>Th1c (93-96)</td>
<td></td>
</tr>
<tr>
<td>closing (97-103)</td>
<td></td>
</tr>
</tbody>
</table>
Although the harmony follows a clear sense of progression at the beginning with tonic-dominant-tonic relationships $[i^7 - ii^6 - i^7 - ii^6 - i - V^{(Q)} (F quintal) - i]$, it is largely based on alternating sonorities (see Ex 2.95) and quartal/quintal harmonies that appear cadentially, or as transitional devices, throughout the piece (Exs. 2.97, 2.98).
Example 2.97  Ornstein: Waltz No. 14, mm. 25-32

Example 2.98  Ornstein: Waltz No. 14, mm. 69-76
Structurally significant cadences use quartal/quintal harmonies functioning as substitute V chords (see Ex. 2.95, and m. 83 at the return of A).

The second theme serves as an intense precursor and transition to the expansive third theme. It retains the traditional waltz rhythm. The melody is ornate and the sonority is built on harmonic planing through different minor chords. The bass line in mm. 17-21 outlines a Db diminished 7th chord (Ex. 2.99).

Example 2.99 Ornstein: Waltz No. 14, mm. 17-20

The expansive third theme builds to the climax of the piece at m. 45 on an extended tertian $F^{\text{maj7}(13)}$ otherwise $F$ quartal/quintal chord that, on the macro level, implies a dominant relationship to Bb minor (Ex. 2.100, also see Ex. 2.97).

Example 2.100 Ornstein: Waltz No. 14, mm. 45-48

Extended tertian and quartal/quintal harmonies are prevalent throughout the middle section. The climax at m. 45, marked “with fire,” recalls the high passion and intensity of
Romantic Period music, and carries some resemblance to the slow section of Chopin’s *Polonaise-Fantasy, Op. 61* (Ex. 2.101, see Ex. 2.100).

![Example 2.101](image)

The quiet, single-line transition and return to A\textsuperscript{1} emphasizes a tritone relationship between two pitches: A and Eb. The return to the Bb minor of the opening section springs from a prominent high treble Eb. As a cadential tritone, this intervallic relationship marks a structurally significant occurrence of the quartal/quintal transitional device (see Ex. 2.98).

Theme 1a returns in m. 77 exactly as it appeared in the opening of the piece except for m. 84 at the transition to Th1b\textsuperscript{1} featuring the melody pitched a third higher, a denser accompaniment, and a cadential version of Theme 1b with a descending chromatic tenor line embedded in the texture (Ex. 2.102).
The coda presents the final statement of theme 1 (Th1c) over a darker sonority (polychord: B♭m and G♯7), and then the closing material in quartal/quintal harmony beginning first with a chord based on F, then E♭ leading to the final wide-ranged ppp B♭ quintal chord. The three quartal/quintal chords in the closing (F, E♭, and B♭ quintal) outline the three most structurally significant pitch classes of the piece (Ex. 2.103).

2.15 Waltz No. 15

Waltz No. 15, marked *Allegro con moto ed bravura*, is categorized alongside Nos. 2, 3, 5, 8, and 11 as one of Ornstein’s waltz-toccatas. It fits the description as one of the “neo-primitive” or “barbaric” waltzes, and perhaps is the most difficult of them all, as it
thrusts both performer and audience into an incessant barrage of notes and motoric rhythms.

Table 2.15: Overview of Waltz No. 15

<table>
<thead>
<tr>
<th>Form: (ABA¹, coda)</th>
<th>Description: Broadened ABA¹, coda</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong> (1-60)</td>
<td><strong>Th1</strong>: (1-24) and thematic link to Th2, restless melodic voice; spirals down and up again; always changing pitch-level; elided/continuous phrase structures; <strong>Th2</strong>: (25-44) alternating accomp; melody descends then ascends chromatically, builds to intensified form, combines with <strong>Th3</strong>: (45-56) “outburst;” 3-staves; syncopated tenor theme in octaves combined with intensified Th2 variant in upper treble; bass moves by tritone then m3; <strong>transition</strong>: bravura toccata-style chromatic cluster exchange precedes Th4, B Section</td>
</tr>
<tr>
<td><strong>B</strong> (61-214)</td>
<td><strong>Th4</strong>: (61-76) <em>Barbaro</em> and ff; primitive theme; large clusters; atonal and quartal quintal polychords; <strong>Th5</strong>: (77-84) <em>sharply</em>; toccata version of Th4; alternating accomp pattern; <strong>Th6</strong>: and thematic link to Th7 (85-102); elaborate and syncopated form of Th5; improvisatory, ascending chromatic ostinato bass pattern; m. 93-102 “chromatic bass cluster swell;” <strong>Th7 &amp; transformations</strong>: (103-150) <em>Poco meno mosso, suavely</em>; legato melody in 4 to 5-voice chromatically descending atonal chorale; <strong>var. 1</strong>: (119-134) elaborate toccata accomp on descending chrom. alterations b/w bass and tenor; mounting intensity to <em>ff</em>; <strong>var. 2</strong>: (135-150) even greater intensity; chromatic rolling toccata accomp; polychords and quartal clusters; direct shift to <em>Th4 variations</em>, <strong>1</strong>: (151-158) mounting intensity; increased texture density; “strutting” ostinato accomp; <strong>var. 2</strong>: (159-170) extreme intensity <em>fff</em>; leaping 2nds/3rds accomp; repeated-note melodic variant; mounting intensity to <em>Th4 var. 3 (final form)</em>: (171-186); <em>furioso, fff sempre</em>; transformed, ultimate version of Th4; <em>climactic intensity</em>; “Grand Waltz” alternating accomp. patterns, rolling figures in doubled-notes; octave melody w/ full chords, wide leaps, extreme ranges; descends and diminishes to Th8: (187-202) based on Th4 var. 2; octave melody in 3 against rolling septuplet alternating accomp figures; Thematic link (203-214): Th1 material in octaves, ascending toccata accomp. leads to <em>transition</em>, <em>con bravura</em> w/ unison scalar figures then to <em>ff</em> arpeggiated cascade of 4ths &amp; tritones preceding the return of A¹</td>
</tr>
<tr>
<td><strong>A¹</strong> (215-268)</td>
<td><strong>Th1</strong>: (215-230) <em>Tempo [Primo</em>; “Th1 intensified”, <em>ff</em>; ascending blocked-chords accomp; <strong>Th1</strong>: (231-238) <em>Furioso, greater intensity, fff</em>; “stomping” accomp pattern; <strong>Th3 var.</strong>: (239-246) transitional; cascading 4ths; bass thematic variant in doubled-3rds <em>Th3 ostinato var.</em>: (247-264) theme as bass ostinate, 4-bar pattern; running Th1 material upper voice, combined themes; mounting intensity/momentum; <strong>transition to coda</strong>: (265-268) bravura transition Th1 material; extreme intensity <em>sfz</em> and <em>fff</em>; wide range; scalar descending; “modulatory” to Ab</td>
</tr>
<tr>
<td><strong>coda</strong> (269-280)</td>
<td>begins w/ unison Ab; marked “sharply;” large chords in octaves; maximum intensity, <em>fff</em>; <em>sempre fff</em>; crescendo to the ending; extremely loud; bravura gestures; musical stuttering on multiple ending statements; delayed final <em>fff</em> chord on a D quintal cluster.</td>
</tr>
</tbody>
</table>
The piece is harmonically unstable and progresses through numerous themes (approximately eight in all, though many of these are interrelated) and thematic variants or transformations of those themes. Alternating bass notes and accompaniment patterns summarize the harmonic structure of No. 15; however, the bass and left-hand part in general appears to be intentionally chaotic and randomized.

Themes and melodies are identifiable by phrase structure, contour, and rhythmic content, but not by pitch placement. Each new theme is based on a new or variant rhythmic cell from previous thematic materials. Various 20th-century compositional techniques and harmonic languages are used throughout the piece. It would seem that harmonic and style elements of Debussy, Scriabin, and Prokofiev were deconstructed, re-imagined, and reworked in this ambitious and improvisatory giant of a “waltz-toccatas.”

The date of 17 May 1980 makes Waltz No. 15 probably the latest work in this recording, but it shows the 86-year-old composer still at the height of his powers and having lost none of his old fire; indeed, it may be the most brilliant of all his waltz-toccatas. It has a rushing metallic motion which makes one think of bustling, crowded streets of early-twentieth-century New York. A passage of bludgeoning chords is marked barbato, and though the pace slows a little for a suave scrap of tune, this is essentially a bravura celebration of speed and power, rising at one point to a furoso outburst combined with an ffff dynamic. The final bars are surely guaranteed to bring an audience to its feet.

The eight-measure rhythmic cell at the beginning is foundational to the otherwise free-form melodic voice of Theme 1. All thematic material in Waltz No. 15 involves irregular, ever-changing melodic lines running continuously after, or immediately in succession of preceding phrases. This first theme changes shape rapidly, falls quickly and climbs to a higher-pitched expression of itself at m. 17. It is characterized by continuous change and functions as an introductory microcosm of the constantly shifting/transforming thematic content of the piece (Exs. 2.104, 2.105).

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95 MacDonald, 8.
Theme 2, based on an alternating and descending chromatic melody, spurs directly from theme 1 and transforms through a long-running ascending line, over an ostinato bass, to an intensified version of itself overarching a climactic outburst of the impressionistic third theme at m. 45 (Exs. 2.106, 2.107, 2.108).
The brilliant toccata transition (requiring quick alternation between the hands) to the *Barbaro* indication at m. 61 marks the beginning of the B section and provides introduction of the $ff$ Th4 in dense quartal/quintal polychord clusters (Ex. 2.109).
The style and setting of this theme is unique to Leo Ornstein, while the technically demanding leaping-chord clusters seem to resemble those in the *Presto con allegrezza* beginning in m. 47 of Scriabin’s *Piano Sonata No. 5, Op. 53* (Ex. 2.110).

The B section progresses through several highly developmental thematic areas. Theme 5, m. 77, marked *sharply*, develops thematic material from the previous theme. Theme 6 begins a heightened and syncopated version of theme 5 over improvisatory ostinati, perhaps “stride piano,” accompaniment patterns in m. 85; then it changes to a
sweep of quartal/quintal clusters at m. 93 in transition to the lyrical seventh theme, m. 103 (Exs. 2.111, 2.112, 2.113).

Example 2.111    Ornstein: Waltz No. 15, mm. 74-79

Example 2.112    Ornstein: Waltz No. 15, mm. 85-88

Example 2.113    Ornstein: Waltz No. 15, mm. 93-95
Theme 7 (& transformations) at the *poco meno moso*, marked *suavely*, is followed by two transformations in which chord density and toccata-style accompaniment patterns become increasingly elaborate, mm. 103-150 (Exs. 2.114, 2.115, 2.116).

Example 2.114  Ornstein: Waltz No. 15, mm. 101-110

Example 2.115  Ornstein: Waltz No. 15, mm. 119-121

Example 2.116  Ornstein: Waltz No. 15, mm. 136-140
This theme leads to a set of intensity-mounting variants of theme 4, m. 151, that culminate at m. 171 with the final and extremely intensified form of that theme marked *furioso, ffff sempre*, on “grand waltz, (4 meter)” alternating LH patterns (Ex. 2.117).

Example 2.117  Ornstein: Waltz No. 15, mm. 167-175

The eighth theme (based on a variant of Th4) begins yet another intensity-mounting drive, this time linking to theme 1 material in a *con bravura, ff* (descending scales; 4ths and tritones) transition to the return of A¹, m. 215 (Exs. 2.118, 2.119).

Example 2.118  Ornstein: Waltz No. 15, mm. 186-194
Example 2.119  Ornstein: Waltz No. 15, mm. 207-215

Theme 1 returns in intensified form, m. 215, developing into $\text{fff}$ Furioso transitional form at m. 231, and progresses through a $\text{brillante}$ intensified transition based on theme 3 at m. 239 until an ostinato bass version of theme 3 combines with fast-moving, overarching material from theme 1 at m. 247. A final $\text{fff}$ transition follows in m. 265 on a descending to an $\text{A}\flat$, unison scalar lines to the $\text{fff}$ sharply, $\text{con fuoco}$, and extremely intense “neo-primitive” coda at m. 269. The final $\text{D}$ quintal $\text{ffff}$ chord offers a barbaric sense of resolution to the numerous large, wide-ranged, “stuttering” gestures that culminate in one of the most jarring codas of the collection (Exs. 2.120, 2.121, 2.122).

Example 2.120  Ornstein: Waltz No. 15, mm. 246-250
Example 2.121  Ornstein: Waltz No. 86.1, mm. 265-268

Example 2.122  Ornstein: Waltz No. 15, mm. 269-280
Waltz No. 16 is a miniature concert dance and character piece. It is structured in ABA form with a brief coda (same structural outline used for Waltz Nos. 4, 7, and similar to that used for No. 8).\footnote{Waltz No. 8 (unlike Nos. 4, 7, and 16) is a waltz-toccata and features a rather long coda section.} It is approximately two minutes in duration.\footnote{Ornstein. \textit{Piano Music Volume Two: Complete Waltzes...} Performed by Kharitonov.} The piece is improvisatory, evidenced by alternating patterns in major structural areas such as harmony, melody, rhythm, etc. The outer sections begin in C\# dorian and carries a lullaby effect on lilting rhythms, with a gently oscillating melodic voice over alternating extended tertian harmony (Ex. 2.123).\footnote{Large span is required; some of the left-hand chords may need to be rolled (see Ex. 87, m. 7)}

<table>
<thead>
<tr>
<th>Form: (ABA, coda)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong> (1-17)</td>
<td><strong>Th1:</strong> C# dorian (C# pedal) extended harmonies; lilting dance rhythm; circuitous melody; improvisatory alternating chords; neo-romantic; slight sense of progression: (i) - (E quintal) - (B# pentatonic) - (i) - (D#7) - (E#-F) etc.; extended tertian polychords w/ augmented triads</td>
</tr>
<tr>
<td><strong>B</strong> (18-47)</td>
<td><strong>Th2:</strong> (18-29) D pedal (“bell toll”), improvisatory repetitions of D, atonal w/ augmented triads, tritones, chromatic and wholetone melody in octaves; octatonic ascending melodic patterns, chromatic planing on augmented triads accomp. <strong>Th3:</strong> (30-47) “outburst;” dense texture; descending chromatic melody w/repeating notes in alto voice; atonal w/ augmented triads, tritones, and metrically irregular large-sweeping arpeggiated gestures in accomp.; extreme chromaticism at m. 38; descending Th3 melodic gesture at m. 44 (tritone passes to P5); ascending chromatic thirds and Th3 melodic gesture in transition to A(^1) at m. 47</td>
</tr>
<tr>
<td><strong>A</strong> (48-62)</td>
<td>same as A (except for m. 61b-62): single-line melodic transition to coda</td>
</tr>
<tr>
<td><strong>coda</strong> (63-77)</td>
<td><strong>Th3(^1):</strong> atonal; descending chromatic alto melody w/ repeating notes beneath descending “triad planing, melody becomes “solo soprano” at m. 67; chromatic arpeggiated accomp. in 4 vs 3 time; D(^7) and B(_b) polychord alternate every two-measures until m. 75: G polychord w/ E(_b)MM (F# triad); descending tritone to P5 melodic gestures, m. 74-end; ascending “glissando” tritone to P5 melodic gesture in final measure: F# major polychord (over G)</td>
</tr>
</tbody>
</table>
The second half of the A section (starting at m. 9) marks an abrupt modal change (harmonic color change) beginning with an EmM\(^7\) polychord, containing an augmented triad, alternating with another polychord. The transition to the B section descends seamlessly from a B\(b\)\(^7\) chord in m. 17 to repeating octave D’s suggesting the tolling of a bell, reminiscent of Ravel’s *Le Gibet* from his *Gespard de la Nuit* (Exs. 2.124, 2.125)

The middle section quickly moves beyond extended tonality on a longer, chromatic, wholetone, and then octatonic melody in octaves that begins an ascent (at m. 27) over
chromatically planing augmented triads, and implies a crescendo leading to the outburst of theme 3.

Example 2.125 Ornstein: Waltz No. 16, mm. 17-19, mm. 24-29

The entrance of theme 3 is marked by increased activity and harmonic instability. Dynamic levels are not given in the score, but *forte* or greater is implied. The descending, chromatic and repeated-note melody in the alto voice is overlaid by chromatically descending/planing augmented chords. The large-gesture, sweeping-arpeggio accompaniment is metrically irregular (starting at m. 31) as the rhythmic groupings are offset from the meter by an eighth note. This rhythmic irregularity further emphasizes the increased intensity and surging effect of theme 3 (Ex. 2.126).
The accompaniment shifts to rolling chromatic figures at m. 38. Descending tritone-to-perfect-fifth melodic gestures of theme 3 appear in m. 43. These are followed by ascending chromatic 3rds signaling the end of the B section and the return to A\textsuperscript{1} with theme 1 in C\# dorian (Ex. 2.127).

Example 2.126  
Ornstein: Waltz No. 16, mm. 30-33

Example 2.127  
Ornstein: Waltz No. 16, mm. 38-47

The return of the A section reiterates the opening materials until the last beat of m. 61 where a brief melodic transition from theme 1 leads to a shortened version of theme 3 (Th3\textsuperscript{1}). Th3\textsuperscript{1} of the coda (at m. 63) is a shortened form of theme 3 of the B section, and the accompaniment pattern is now in quadruple arpeggiated figures alternating between D and B\# augmented polychords (Ex. 2.128). The descending tritone-
to-perfect-fifth melodic gesture of theme 3 returns in m. 72 in three final statements. The last of these statements is a rhythmically-augmented, higher-octave expression of the theme at m. 75. This statement overlays an ascending G/EbM7 polychord (containing an F# augmented triad). The piece ends with a high-treble sweeping gesture of an F# major chord over a G polychord, resulting in a dissonant statement of an F# major chord. The F# chord at the end appears to serve as a type of resolution to the F# augmented triads in mm. 75-76 and to the numerous other augmented triads scattered throughout (Ex. 2.129).

Example 2.128 Ornstein: Waltz No. 16, mm. 63-70

Example 2.129 Ornstein: Waltz No. 16, mm. 71-77
### 2.17 Waltz No. 17

Table 2.17: Overview of Waltz No. 17

<table>
<thead>
<tr>
<th>Form: (ABA°B', coda)</th>
<th>Description: Broadened ABA°B', coda</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>(1-63)</td>
</tr>
<tr>
<td><strong>Th1</strong>: (1-21)</td>
<td>highly chromatic/atonal; continuous melodic voice; dense 3-part texture; serpentine counterpoint; elided phrases; free-flowing accomp; always-increasing-intensity; <strong>Th2</strong>: (22-37) expansive 2-part texture; melody in octaves/chords; alternating quartal/quintal harmonies b/w G5 and A; descending wholetone/scalar melody; rolling arpeggio accomp. <strong>Th3</strong>: (38-63) angular, repetitive melody; ostinato accomp; sequencing; “primitive” outbursts w/ toccata-style atonal &amp; quartal/quintal clusters; three-stave scoring</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>(64-153)</td>
</tr>
<tr>
<td><strong>Th4</strong>: (64-79)</td>
<td>begins w/C4⁷ chord; intensity-mounting octave melody in 3 over “rumbling” quintuplet chromatic ostinato; minor 3rds alternating bass notes <strong>Th5</strong>: (80-103) begins G quartal/quintal harmony; transformation/apotheosis from Th4; circuitous chromatic melody in octaves; expansive rolling accomp: chromatic cycle through G polychords (G⁷/G, E♭m, E⁷/G) starting at m. 80; sequencing/intensity-mounting at m. 96 <strong>Th6</strong>: (104-123) begins C polychord; tritones; half-steps and descending tritone-to-P5 melodic motive; dense 3-part texture: pedal bass, tenor melody, fast-rolling Es⁷ arpeggio in treble; sequencing; ending, m. 120-123: C polychord (same harmony as m. 104) <strong>Th7</strong>: (123b-145) impressionistic; augmented polychord glissandi to long-form descending chromatic melody; lighter texture 3-part writing; cyclical augmented &amp; chromatic accomp. patterns; [fantastic] dance elements; shift b/w standard and 3 vs. 5 rhythms; <strong>Th6 transition</strong>: (146-153) C polychords; ascending accomp. figures anticipate glissando at m. 154 to return of Th1° and section A°;</td>
</tr>
<tr>
<td><strong>A°</strong></td>
<td>(154-173)</td>
</tr>
<tr>
<td><strong>Th1°</strong>: (154-173)</td>
<td>lower octave added to bass voice, starting note; m. 155-165 same as beginning; m. 166 different pitch level and melodic link to F augmented polychord at m. 174 (Th5°, intensified)</td>
</tr>
<tr>
<td><strong>B°</strong></td>
<td>(174-208)</td>
</tr>
<tr>
<td><strong>Th5°</strong>: (174-189)</td>
<td>intensified form w/augmented polychords; melody in octaves w/ full chords; repeat signs (m. 181 repeats to 174); more expansive accomp. than in Th5 w/ nearly 4-octave range; varied accomp. rhythms. <strong>Th6°</strong>: (190-208) m. 190 tritone cluster signals transitional variant w/ ascending accomp. figures on 3rds and half-steps; added chromatic notes in melody; m. 196: chromatic octave bass ostinato variant overlaid w/ rolling chromatic upper-voice tritones to added ⁵ (major/augmented) chord arpeggios in m. 201; transition to coda, m. 206-208; C⁷/G polychord at m. 206 signals the heightened transitional <strong>Th6 final statement</strong> in octaves, w/ ascending transitional accomp. figures in triplets</td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td>(209-218)</td>
</tr>
<tr>
<td></td>
<td>closing: in ¾ time at m. 209; sweeping polychords descend to repeating, syncopated tritone clusters; final chord is augmented octave higher in treble than mm. 212-215; extreme ending; implied ff or greater</td>
</tr>
</tbody>
</table>

Waltz No. 17 is one of the largest waltz-toccatas in the collection (among Nos. 2, 3, 5, 8, 11, and 15). The piece is Post-romantic and musically kaleidoscopic: it is characterized by constant change, an interlocking network of themes, and extensive
themetic development. Although Waltz No. 17 is undated, it holds elements of Ornstein’s late compositional style: large formal design (ABA\textsuperscript{1}B\textsuperscript{1} coda), long-running melodies, multiple themes, ever-increasing intensity, and complex tonality. Waltz No. 17 (as for the majority of Ornstein’s piano music) requires high levels of virtuosity and artistry. The technical mastery required for this piece is comparable to that needed for Scriabin’s \textit{Etudes Op. 42} or Rachmaninoff’s \textit{Etudes-Tableaux Op. 39}. While no tempo markings are given, a generally fast tempo is implied by the music itself (as long-running melodic lines sustain better at relatively fast tempos), and by the composer’s tendency to indicate fast tempos (Ex. 2.130).

...Waltz No. 17 offers no simple ternary form but rather a kaleidoscopic sequence of different ideas, some perfumed and Skryabinesque, some dissonant and percussive, some surgingly melodic, some exploring Ornstein’s favorite five-against-three waltz polyrhythm. One of the subsidiary themes becomes a kind of fanfare to introduce the final virtuoso flourish and granitic repeated chords of the conclusion: surely one of the most unorthodox endings for a waltz ever written.\textsuperscript{99}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2130.png}
\caption{Example 2.130 Ornstein: Waltz No. 17, mm. 1-8}
\end{figure}

\textsuperscript{99} Macdonald, 8-9.
The piece follows an expansive ABA\textsuperscript{1}B\textsuperscript{1} form that suggests recapitulation of the opening material with the return of A\textsuperscript{1} at m. 154. Approximately seven distinct themes are presented throughout the piece. New themes are often closely related to, and developmental of, preceding thematic material (Ex. 2.131).

Example 2.131  	Ornstein: Waltz No. 17, mm. 77-86

Melodies are continuous, seemingly interlocked in a single long-running melodic line (a style characteristic used by Franck and other Romantic Period composers), (Exs. 2.132, 2.133).

Example 2.132  	Ornstein: Waltz No. 17, mm. 17-24
Example 2.133  Franck: Violin Sonata, 2nd mvt., mm. 16-21

Ornstein’s themes in Waltz No. 17 seem to spin off of each other in an improvisatory flow of new material; yet the structurally sound, large-scale design of the piece clearly ties the numerous and diverse thematic areas together (Ex. 2.134, see Table 2.17).

Example 2.134  Ornstein: Waltz No. 17, mm. 33-41
Harmony in Waltz No. 17 is polytonal and highly chromatic, sometimes resulting in summative atonality. The polytonality/atonality encompasses wholetone, octatonic, augmented triads, chromaticism, and other elements. One exception to the overarching atonality is alternating quartal/quintal chords in theme 2 at m. 22 (see Ex. 2.132).

The sixth theme is developed more and recurs more often than the other themes. Structurally, it serves as a transitional device between larger sections. Malcolm Macdonald refers to it as “one of the subsidiary themes” that becomes an introductory fanfare to the “final virtuoso flourish” before the climactic ending (Ex. 2.135).
Theme 6 is based on ascending and alternating half steps, and a structurally significant descending tritone-to-perfect-fifth motive (Exs. 2.136, 2.137, 2.138).

Example 2.136    Ornstein: Waltz No. 17, mm. 104-106

Example 2.137    Ornstein: Waltz No. 17, mm. 151-156

Example 2.138    Ornstein: Waltz No. 17, mm. 194-199
The descending tritone-to-perfect-fifth motive is also one of the most structurally significant elements of No. 16, thus Waltzes Nos. 16 and 17 are thematically related and were possibly written consecutively, perhaps as a set (see Ex. 16.5, Waltz No. 16). Another significant theme in Waltz No. 17 is Th5. This theme is chromatic, circuitous, expressively heightened, and develops as a transformation of Th4 at m. 80. It recurs later in intensified form in mm. 174-181 (Ex. 2.139, see as a cross-comparison Ex. 2.140).

Example 2.139  Ornstein: Waltz No. 17, mm. 173-181

Example 2.140  Ravel: Miroirs, No. 3. Une Barque sur l’Océan, mm. 1-2

The rocking rhythms, rolling accompaniment patterns, and alternating harmonic patterns of Waltz No. 17 could suggest musical abstraction of a stormy scene (see Exs.
An upward surging accompaniment figure recurs with theme 6 as a transitional/closing motive, mm. 148-153, and in mm. 190-195 as triplets. The surging/rolling upper-voice figurations accompanying theme 6 areas add to the already mounting intensity. Theme 6 bass ostinato drives the momentum from m. 195 to its final statement in m. 206, and then to the highly virtuosic coda beginning at m. 209 (see Exs. 2.138, 2.135).

The coda begins with a rapidly descending surge of chromatic and augmented (major triads w/ added #5) polychord arpeggations in both hands that lead to syncopated repetitions of tritone and quartal/quintal clusters, before a final sustained tritone cluster sounds at the interval of an augmented octave higher in the treble register (Ex. 2.141).

While no dynamic indications are given in the coda (or elsewhere in Waltz No. 17), fortissimo dynamic or greater is implied by the tumultuous musical effects indicated in the score. The coda of Waltz No. 17 is extraordinary and presents itself as one of the most unsettling endings of the Seventeen Waltzes for Piano by Leo Ornstein.

Example 2.141 Ornstein: Waltz No. 17, mm. 212-218
CHAPTER 3
SUMMARY AND CONCLUSIONS

*Seventeen Waltzes for Piano* by Leo Ornstein is a rather large collection of autonomous waltzes that, when examined as a whole, convey the composer’s unique experimental approach to the genre. Since the *Seventeen Waltzes* span Ornstein’s compositional career (Nos. 1, 4, 8, 16, and 17 are undated), reasonable inference concerning his compositional style in general can be made from this study.

The *Seventeen Waltzes for Piano* demonstrate that Ornstein’s idiomatic writing style for piano combines his improvisatory fluency with a mastery of large forms. While the Waltzes are improvisatory, they are also highly structured.

The collection can be divided into two categories. The first category consists of Waltzes Nos. 1, 2, 4, 6, 7, 9, 10, 13, 14, and 16; and the second category of “Waltz-toccatas,” Nos. 3, 5, 8, 11, 12, 15, and 17. This division is based on one compositional element: the later group contains bravura toccata figurations while the former does not. As stated previously, these toccata figurations are characterized by a rapid exchange of clusters or double-notes between the hands and/or toccata-style closing figures with syncopated repeating clusters.

Cumulatively, the Waltzes were analyzed in regard to form, harmony, melody, rhythm, texture, keyboard layout, and suggestions concerning pedal usage.

In terms of form, it was found that all Waltzes except for Nos. 5 and 17 follow an ABA or ABA\textsuperscript{1} and coda outline. Exceptions include Waltz No. 5 that follows an
expansive double ABA outline (ABA\(^1\)–AB\(^1\)A\(^2\)) with a large three-section coda, and Waltz No. 17 following an ABA\(^1\)B\(^1\), coda outline. Waltzes with comparatively simple formal structures (ABA or ABA\(^1\), coda) are Nos. 1, 4, 6, 7, 10, 12, 13, 14, and 16. While Waltzes 2, 3, 8, 9, 11, and 15 are in broadened ABA forms, Nos. 5 and 17 follow broadened variant forms of the ABA outline. The ABA form in Waltz No. 9 is broadened such that its structure resembles ABA sonata allegro form.

The harmonic language of the *Seventeen Waltzes* is a varietal multiplex of tonal colors and tonalities. The waltz-toccatas (Nos. 3, 5, 8, 11, 15, and 17) are generally more dissonant and chromatic, while these and the other *Waltzes* (Nos. 1, 2, 4, 6, 7, 9, 10, 12, 13, 14, and 16) shift between various tonalities, modalities, and extended harmonic areas such as: wholetone, octatonic, polytonal, atonal, and feature harmonic planing (often with augmented triads). One of the most used harmonic devices is alternating patterns between two or three chords or bass notes. Debussyan Impressionist techniques in the *Waltzes*, i.e. wholetone scales and augmented triad planing, are juxtaposed with the tonal richness and extended tertian harmony of Russian Romantic and Post-romantic composers such as Rachmaninoff and Scriabin—within Ornstein’s unique waltz idiom. The *Waltzes* demonstrate Ornstein’s tendency to use specific harmonic techniques in structurally significant places, i.e: quartal/quintal harmony as transitional, harmonic “resolution,” or closing material, and tritone and/or phrygian bass movement that serve as motivic/melodic links between large sections.

Melodic content of the *Waltzes* is broadly conceived, often expressed as one continuous melody throughout each piece. The *Waltzes* feature two basic types of melodies: those that are shifting/transformational, and those that are repetitive, cyclical,
and/or relatively stable. While there are numerous possible influences on the cultural identity of Ornstein’s melodies (i.e. Israeli, Greek, Latin American, Russian, French) the most identifiable melodic elements throughout the Waltzes are continuity, transformation, and ever-increasing intensity. Melodies are often interconnected and phrases are generally elided. The resulting effect is that primary melodic lines, or main themes, often undergo significant transformation/intensification before the end of a given piece or section. Some themes recur more often than others within the ABA (and related) forms, while the most important thematic materials are used as catalysts or structurally significant transitional devices introducing new thematic areas or new sections of music.

Rhythmic content in the Seventeen Waltzes is highly patterned and based on rhythmic cells—short interlocking rhythmic patterns. Some exceptions to the use of rhythmic cells exist, i.e. advanced melodic transformations in Waltzes Nos. 2, 3, and 5 that break away from the metric pulse. The rhythmic patterns are such that melodic content often flows and develops using the same rhythmic cell(s) for the duration of a given theme. Rhythmic cells are also used in ostinato patterns in the accompaniment and bass voice. Ornstein often uses repeating rhythmic cells to build intensity and/or create decisive closing sections. Intentional “rhythmic stuttering” within “toccata” sections generally create syncopations and offset the meter by approximately half of a beat. The intentional “rhythmic stuttering” of “primitivist” or “toccata” closing sections/transitions is a widely used rhythmic device throughout the Waltzes, and an identifying feature of Ornstein’s compositional style.

Texture in the Seventeen Waltzes is generally dense. Three or more voice parts are often presented simultaneously with as many as three individual voices in counterpoint
with each other. Melodic content often shifts between treble, tenor, and bass depending on the musical context, while the other voice parts accompany accordingly in often fast-moving virtuosic improvisatory figurations. Three-stave orchestral scoring is interspersed throughout as textures become too dense, and the overall musical content too active, for traditional two-stave piano scoring.

The keyboard layout in the *Seventeen Waltzes* makes use of the full range of the piano. Full chords in octaves, ninths, and some tenths require reasonable stretching of the hand or the use of rolled-chords in lieu of the notated blocked-chords. The playing of double-notes is frequently required. Strong finger-independence technique is required to play multiple linear parts often fitting within the reach of only one hand. Therefore, the *Waltzes* are extremely challenging, virtuosic pieces that demand total proficiency of a wide range of advanced piano techniques.

Pedal usage is overall sparsely indicated in the scores. Only in Waltzes Nos. 9, 13, 14, and in the coda of No. 15, are indications given for the use of the damper pedal. Although pedal indications are notated sparingly, the necessary use of the pedal to successfully play the *Waltzes* is implied in the expansive (often Romantic) style of these pieces; its particular use is modeled in the few waltzes where pedal indications are given. The other pedals (sostenuto and una corda) may be applied at the performer’s discretion, as the scores do not show indications for their use.

Further study may involve examination of Leo Ornstein’s other waltzes and waltz-like pieces not included in the collection of *Seventeen Waltzes*. Ornstein apparently favored this genre, and the *Seventeen Waltzes for Piano* demonstrate his use of it as a springboard for musical exploration and creativity.
REFERENCES


Ornstein, Severo. Email interview by Jared Jones, February 19, 2016.


APPENDIX A: RECITAL PROGRAM 1

JARED L. JONES, piano
in
DOCTORAL RECITAL

Friday, April 4, 2014
7:30 PM • Recital Hall

Sonata in E-flat Major, Hob. XVI: 49
Franz Joseph Haydn
(1732-1809)

Allegro
Adagio e cantabile
Finale: Tempo di minuet

Six Dances in Bulgarian Rhythm
Belá Bartók
(1881-1945)
(Mikrokosmos, Vol. VI)

Piano Pieces, Opus 76
Johannes Brahms
(1833-1897)

1. Capriccio in F-sharp Minor
2. Capriccio in B Minor
3. Intermezzo in A-flat Major
4. Intermezzo in B-flat Major
5. Capriccio in C-sharp Minor
6. Intermezzo in A Major
7. Intermezzo in A Minor
8. Capriccio in C Major

Mr. Jones is a student of Charles Fugo.
This recital is presented in partial fulfillment of the requirements for
the Doctorate of Musical Arts degree in Piano Pedagogy.
APPENDIX B: RECITAL PROGRAM 2

JARED JONES, piano
in
GRADUATE RECITAL
Friday October 30th, 2015
6:00 PM • Recital Hall

Nocturne in B Major, Op. 9, No. 3
Frédéric Chopin
(1810-1849)

Sonata in A Minor, D. 784
I. Allegro giusto
II. Andante
III. Allegro vivace
Franz Schubert
(1797-1828)

The Well-Tempered Clavier (Book II)
Johann Sebastian Bach
Prelude and Fugue in G Major, BWV 884
(1685-1750)
Prelude and Fugue in A-flat Major, BWV 886

Preludes (Book II)
I. Brouillards
IV. Les fées sont d’exquises danseuses
VII. La terrasse des audiences du clair de lune
Claude Debussy
L’isle joyeuse
(1862-1918)

Mr. Jones is a student of Dr. Charles Fugo.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Piano Pedagogy.