

UNIVERSITY OF OKLAHOMA

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SAMUEL BARBER'S *SOUVENIRS*:

A COMPARATIVE STUDY

OF THE SOLO, DUET, AND ORCHESTRAL VERSIONS

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SAMUEL BARBER'S *SOUVENIRS*:
A COMPARATIVE STUDY
OF THE SOLO, DUET, AND ORCHESTRAL VERSIONS

A DOCUMENT APPROVED FOR THE
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ABSTRACT

Souvenirs is one of Samuel Barber's least known piano works despite possessing many of the trademark elements—beautiful melodies, elegance, compositional variety, and emotional appeal—that made his music famous. *Souvenirs* exists in four versions: piano duet, orchestral suite (later choreographed for ballet by Todd Bolender), piano solo, and a two-piano version arranged by Arthur Gold and Robert Fizdale. This document focuses on elements from the duet and orchestral versions that can inform the solo pianist's interpretation. Aspects examined in the duet version include phrasing, timing, technical issues, musical gestures, and counterpoint. The main elements considered in the orchestral version are Barber's choices of instrumentation, articulation, dynamic contrast, texture, and dramatic effects. Chapters on Barber's life and music and the historical context of *Souvenirs* are also included in the study. Hopefully, this document will expose more pianists to *Souvenirs* and help them in presenting appealing and effective performances that further promote this work.

CHAPTER ONE

INTRODUCTION

Samuel Barber (1910-1981) was one of the most honored and frequently performed American composers in Europe and the Americas during the twentieth century. His works—forty-eight opus numbers and more than one hundred unpublished pieces—are representative of nearly every musical genre. Virtually all of them entered the repertoire soon after he wrote them.¹ At the age of twenty-six, he composed *Adagio for Strings*, one of the most beloved, frequently heard compositions in the repertoire of American concert music and a familiar work even to many who have never been present at a classical venue. Barber was a “poster-boy” of American Neo-Romanticism,² writing music that is relatively conservative, melodic, elegant, and brilliant.³ He rarely responded to experimental trends in music during the first half of the twentieth century; instead, he pursued a path marked by lyricism and commitment to the tonal language and forms of the Romantic period.⁴

Barber's music is not specifically “American.”⁵ Other composers of his generation (including Aaron Copland, Roy Harris, Marc Blitzstein, and Virgil Thomson) sought to convey national identity through their music by incorporating popular, jazz, and folk

¹ Barbara B. Heyman, *Samuel Barber, The Composer and His Music* (New York, NY: Oxford University Press, 1992), vii.

² Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers* (Lanham, MD: Scarecrow Press, Inc., 2004), 243.

³ Michael Kennedy, ed., “Samuel Barber” in *Oxford Dictionary of Music* [dictionary database online] (London: Oxford University Press, 1995, accessed 16 August 2009); available from <http://www.oxfordmusiconline.com>; Internet.

⁴ Heyman, 3.

⁵ Kennedy, “Samuel Barber.”

idioms. Barber wanted his music to be accessible to a broad audience but preferred to appeal to concert audiences whose taste was geared toward the style of nineteenth-century masters.⁶

Barber did explore modern trends in a few works. His Piano Sonata (1949) is a prime example, displaying his efforts in twelve-tone and contemporary fugal writing,⁷ where dissonance, harmonic complexity, and rhythmic irregularity became more prominent.⁸ A brief contribution to American nationalistic music was made with *Excursions* (1942-44), a set of four piano pieces based on American idioms (boogie woogie, blues, barn dance, and Latin American popular dance).⁹

Souvenirs is a set of six dance pieces composed in 1952. Although it is probably the least known of his piano works, it remains close to Barber's personal musical language, displaying a return to the musical characteristics and procedures that had brought him his initial success. Pianists who play *Souvenirs* will find it both technically and musically rewarding, a musical gem, and a melodic haven in the midst of the "-isms" of the twentieth century. Music reviewer Lois Svard remarks that "the suite is quite charming, recalling the café style of Walton's *Façade*."¹⁰ Barber and his colleagues must have thought highly of the work, for it exists in four versions: the original four-hand

⁶ Heyman, 3.

⁷ Lynda Freeman Oswalt, "The piano music of Samuel Barber: a brief stylistic analysis" (M.M. thesis, University of Nebraska, Lincoln, 1971), 8.

⁸ Simmons, 281.

⁹ Barbara Heyman, "Samuel Barber: Works and Style," in *Grove Dictionary of Music & Musicians* [dictionary database on-line] (New York: Grove's Dictionaries, Inc., 2001, accessed 16 August 2009); available from <http://www.grovemusic.com/index.html>; Internet.

¹⁰ Lois Svard, "Review: [untitled]," *Notes* Second Series, Vol. 42, No. 3 (Mar. 1986): 646.

piano duet, an orchestral suite (for ballet), the piano solo, and a piano duo arrangement by pianists Arthur Gold and Robert Fizdale.

Purpose of the Study

The purpose of this document is to consider elements from the duet and orchestral versions of *Souvenirs* that may aid the performer of the solo version. The piano duet can be useful to the pianist regarding technical matters, while the orchestral version offers ideas for musical interpretation. I hope that this comparative study, along with an overview of the work's historical background, will bring more attention to *Souvenirs* and result in more frequent performances of the solo piano version.

Need for the Study

While there have been a number of studies that survey and analyze Barber's piano works, few of them include *Souvenirs*. Those that do refer only to the piano solo version and analyze the set for compositional elements (e.g. form, motivic and thematic development, tonality, counterpoint) without considering the duet or orchestral versions.

Although he is considered a major figure in American music, only a handful of books on Barber have been written within the past century. Articles about him tend to give very general information. Wayne Wentzel suggests that, for now, in-depth study of Barber's individual works lies primarily in the hands of graduate students.¹¹

Procedures for the Study

The primary procedure for this study involves comparative score analysis, with some reference to performance recordings. The duet and orchestral scores are compared

¹¹ Wayne C. Wentzel, *Samuel Barber: A Guide to Research* (New York: Routledge Music Bibliographies, 2001), 1-3.

directly with the solo piano score. Elements that can be helpful with technical and musical issues and any significant differences in musical content and notation are examined. Since Barber played a role in developing the *Souvenirs* ballet, footage of the original choreography is considered for further insight into Barber's ideas (e.g. phrasing, flow, character).¹² Information on Samuel Barber, his compositional style, and *Souvenirs* is drawn from existing biographies, surveys of Barber's music, books on music history and criticism, articles, reviews, theses, and dissertations.

Organization of the Study

This introduction and related literature on Barber and his piano works constitute chapter one. Chapter two provides a brief biography of Barber, information about his compositional style, and an overview of his piano music. Chapter three offers the genesis and timeline of *Souvenirs* and discusses its place in twentieth-century music. Chapter four presents the analysis; a general description of each dance will be followed by an examination of elements from the duet and orchestral scores that can aid the solo performer in the interpretation of the work. Chapter five provides a summary and conclusions.

Limitations of the Study

This document will provide an analysis of *Souvenirs* that is primarily from a performance point of view. Other dissertations that provide more theoretical and structural analyses will be referenced where applicable.

¹² Barbara Heyman, author of the most current Barber biography, possesses a video copy and kindly allowed me to view the tape for academic purposes.

RELATED LITERATURE

Selected Books

Nathan Broder's *Samuel Barber* (1954) was the first important work on Barber's life and music. Broder's book includes a biography (up to 1954), an essay on Barber's compositional style, and seven sections with information and analyses of works in each of Barber's major compositional genres (solo voice and accompaniment, choral, piano, chamber, concerti, symphonies, and miscellaneous orchestral works).¹³

Barbara Heyman's *Samuel Barber: The Composer and His Music* (1992), published nearly forty years after Broder's book, is considered to be the most comprehensive survey of Barber's life, career, and music. (Heyman is also responsible for the entry on Barber in *Grove Music Online*.) Heyman's layout differs from Broder's in that the information is organized chronologically. She does not offer much musical analysis of Barber's works, but provides background information and insight to their significance. The section on *Souvenirs* describes its journey from a set of piano duets to an orchestral suite for ballet, a solo version, and the final two-piano arrangement. Heyman provides excerpts from Barber's personal letters to his family regarding the progress of *Souvenirs* and quotes from reviews following the premieres of the orchestral and duo versions.¹⁴

Major bibliographical resources for Barber include Don A. Hennessee's *Samuel Barber, a bio-bibliography* (1985) and Wayne C. Wentzel's *Samuel Barber: A Guide to*

¹³ Nathan Broder, *Samuel Barber* (New York: G. Schirmer, Inc., 1954).

¹⁴ Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992).

Research (2001). Hennessee's work consists of four sections: a short biography, a list of Barber's works and their performances, a discography, and an annotated bibliography.¹⁵

Wentzel begins his guide by addressing the state of Barber research and providing general information on Barber's life and music (timeline, list of awards/prizes/honors, obituaries and tributes, dictionaries and encyclopedias with general entries on Barber).

Categories of sources include books, theses, dissertations, and articles on individual genres and works; Schirmer catalog numbers and first performance information of Barber's works; discography, videography and archival tapes; holographs and other manuscripts; and Barber's correspondence with various individuals.¹⁶

Books which include entries or chapters on Barber include Walter Simmons' *Voices in the Wilderness* (2004), which includes Barber as one of six important neo-romantic American composers. Simmons places *Souvenirs* as the closing work of what he considers Barber's "adolescent" period of musical exploration and experimentation. He describes it as a piece of nostalgia that, despite its seemingly lightweight origins, is full of grace, panache, grandeur, and "brilliantly incorporates traces of both Ravel and Stravinsky into its tone of studied triviality."¹⁷ Barber is also one of ten composers covered in *The New Grove Twentieth-Century American Masters* (1986), where author Richard Jackson provides information on Barber's career and general compositional style

¹⁵ Don A. Hennessee, *Samuel Barber: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1985).

¹⁶ Wayne C. Wentzel, *Samuel Barber: A Guide to Research* (New York: Routledge Music Bibliographies, 2001).

¹⁷ Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers* (Lanham, MD: Scarecrow Press, Inc., 2004), 294.

together with a complete list of works (compiled by Barbara Heyman).¹⁸ As part of Amadeus Press' "Parallel Lives" series, Daniel Felsenfeld reviews the lives of Benjamin Britten and Samuel Barber (2005). For each composer, Felsenfeld provides a brief biographical sketch (that includes quotes by the composer and others) and a listening guide for selected works.¹⁹

Characteristics of Barber's orchestral style, particularly as they apply to his first and second symphonies, are discussed in Nicholas Tawa's *The Great American Symphony* (2009). Tawa finds Barber's first symphony (1936) to be conservative, one of romantic expression with touches of twentieth-century features.²⁰ Barber's second symphony (1944) has a harsher quality and reflects the influence of wartime (World War II) with its greater use of dissonance and incorporation of Stravinskian gestures.²¹

Selected Articles

Nathan Broder contributed portions of his Barber research to *The Musical Quarterly*: submissions to the "Current Chronicle" (April 1950 and January 1963) that analyze and review Barber's Piano Sonata²² and Piano Concerto,²³ and a longer article,

¹⁸ Richard Jackson, "Samuel Barber," in *The New Grove Twentieth-Century American Masters*, ed. Stanley Sadie (London: W.W. Norton & Company, 1986), 243-59.

¹⁹ Daniel Felsenfeld, *Benjamin Britten and Samuel Barber: Their Lives and Their Music* (New Jersey: Amadeus Press, 2005).

²⁰ Nicholas Tawa, *The Great American Symphony* (Bloomington, IN: Indiana University Press, 2009), 39.

²¹ *Ibid.*, 129.

²² Nathan Broder, "Current Chronicle," *The Musical Quarterly* Vol. 36, No. 2 (Apr. 1950): 276-9.

²³ *Ibid.*, "Current Chronicle," *The Musical Quarterly* Vol. 49, No. 1 (Jan. 1963): 94-7.

“The Music of Samuel Barber” (July 1948) in which Broder discusses changes in Barber’s compositional style in works after 1939.²⁴

Richard Franko Goldman reviews Broder’s *Samuel Barber* in *Notes* (Sept. 1954), where he also offers his opinion regarding Barber’s unique position among American composers. Goldman remarks on Barber’s ability, in the midst of modern music, to write music that is “neither radical nor controversial” and that continues to be respected by advanced and conservative musicians.²⁵

In *Notes* (June 1955), Lawrence Morton reviews *Souvenirs*, calling the work “stylish, charming, full of sheer romance and idealization.” However, he does not acknowledge it as a major work, finding it suitable for “pop programs.”²⁶ Thirty years later, in the same publication, Lois Svard gives her review of *Souvenirs*, recognizing that it is not in the same league as, for instance, the Piano Sonata, but finding it regrettable that this “charming” set continues to be the least performed and least popular of Barber’s works for solo piano.²⁷

Journalist Donal Henahan interviews Barber in the *New York Times* (January 28, 1979). Barber talks about his career and his success, his six-year hiatus from composing, life in New York, Leonard Bernstein, and recordings of his vocal works.²⁸

²⁴ Broder, “The Music of Samuel Barber,” *The Musical Quarterly* Vol. 34, No. 3 (Jul 1948): 325-35.

²⁵ Richard Franko Goldman, review of *Samuel Barber*, by Nathan Broder, *Notes*, Second Series, Vol. 11, No. 4 (Sept. 1954), 559-60.

²⁶ Lawrence Morton, “Review: [untitled],” *Notes* Second Series, Vol. 12, No. 3 (Jun. 1955): 483-4.

²⁷ Lois Svard, “Review: [untitled],” *Notes* Second Series, Vol. 42, No. 3 (Mar. 1986): 645-6.

²⁸ Donal Henahan, “A Talk With Samuel Barber,” *New York Times*, January 28, 1979, Sec. D: 19, 24.

Theses and Dissertations

In “Samuel Barber’s works for solo piano” (1982), James Philip Sifferman investigates the writing style, formal structure, and compositional techniques used in the *Excursions*, Piano Sonata, Nocturne, and Ballade. Sifferman uses these pieces to explain what he identifies as three stand-out characteristics in Barber’s piano writing: 1) the use of traditional formal structures couples with great clarity within these forms, 2) romantic expression, and 3) incorporation of idioms found in American folk music and jazz. A final chapter deals with Barber’s incorporation of twelve-tone methods in his compositions (the Nocturne and the first and third movements of the Piano Sonata).²⁹

Russell Edward Friedewald’s “A formal and stylistic analysis of the published music of Samuel Barber” (1957) encompasses all of Barber’s genres including piano, vocal, orchestral, and chamber works. In “Piano Music,” only *Excursions* and the Piano Sonata (Barber’s only known piano works at the time) are covered.³⁰ Friedewald diagrams their formal structures and describes the musical material used (patterns, harmonies, rhythms).

Susan Blinderman Carter’s “The piano music of Samuel Barber” (1980) provides a biography of Barber, places Barber’s works stylistically within the realm of twentieth-century composition and provides formal and harmonic analyses of *Excursions*, Piano Sonata, Nocturne, Piano Concerto, and Ballade. Carter also offers suggestions for dealing with interpretive and technical problems.³¹

²⁹ James Phillip Sifferman, “Samuel Barber’s works for solo piano” (D.M.A. diss., University of Texas at Austin, 1982).

³⁰ Russell E. Friedewald, “A formal and stylistic analysis of the published music of Samuel Barber” (Ph.D. diss., University of Iowa, 1957).

³¹ Susan Blinderman Carter, “The piano music of Samuel Barber” (Ph.D. diss., Texas Tech University, 1980).

Damon B. Stevens' "Introducing the piano music of Samuel Barber to the undergraduate piano major" (2007) is one of the few graduate documents that includes *Souvenirs* among its study of Barber's solo piano music. For each piano piece, Stevens provides a leveling grade, addresses its historical context and identifies theoretical and compositional elements that are used. He also examines each piece for technical and musical demands and offers possible solutions.³² Stevens compares and contrasts many of his ideas with the conclusions reached by Lynda Oswalt in her 1971 Master's thesis "The piano music of Samuel Barber: a brief stylistic analysis." Oswalt analyzes and gives charts of the formal construction, thematic and motivic material, texture, tonality, and rhythmic and harmonic patterns used in *Souvenirs* (as well as for the Piano Sonata, *Excursions*, and Piano Concerto).³³ The introduction of the thesis includes a biography, general remarks about Barber's piano pieces, and a section described as "forces influencing Barber's musical style."³⁴

Lauri L. Young's "The solo piano music of Samuel Barber" (1989) discusses the *Excursions* within the context of jazz and nationalism; analyzes the Piano Sonata in terms of its motivic, intervallic construction and its incorporation of serialism; and explores parallels between Barber's Nocturne and Ballade and those of Chopin.³⁵

Dissertations that address portions of *Souvenirs* include Evan Mack's "Procedural consistencies in Samuel Barber's piano music" (2008), which explores Barber's regular

³² Damon B. Stevens, "Introducing the piano music of Samuel Barber to the undergraduate piano major" (D.M.A. diss., University of Cincinnati, 2007).

³³ Lynda Freeman Oswalt, "The piano music of Samuel Barber: a brief stylistic analysis" (M.M. thesis, University of Nebraska, Lincoln, 1971).

³⁴ Wentzel, 163.

³⁵ Lauri L. Young, "The solo piano music of Samuel Barber" (D.M.A. diss., University of Cincinnati, 1989).

use of ostinati, vernacular music, serialism, and waltz elements in his piano music.³⁶

Oscar Ernesto Macchioni includes the “Hesitation-Tango” from *Souvenirs* as part of his study on “The tangos in American piano music” (2004).³⁷ Macchioni gives a brief background on *Souvenirs* and describes the Hesitation-Tango in detail, referencing specific elements that are drawn from the *tango argentina* (habañera rhythm, chromatic pickups, dramatic and declamatory feeling). Tangos by Virgil Thomson, Aaron Copland, David Jaggard, Chester Biscardi, and William Bolcom are similarly discussed.

Other twentieth-century solo piano works which have been transcribed from other mediums include Mussorgsky’s *Pictures at an Exhibition*, Stravinsky’s *Petrushka*, and Ravel’s *La Valse*. Doctoral dissertations which analyze and/or compare versions of Mussorgsky’s and Stravinsky’s works include Chen-Tien Lee’s “Mussorgsky’s ‘Pictures at an Exhibition’: An analytical and performance study” (1993);³⁸ Jason Klein’s “Mussorgsky’s ‘Pictures at an Exhibition’: a comparative analysis of several orchestrations” (1980);³⁹ Kelly DeVuyst’s “Orchestral piano: Its origins, styles and repertoire with a stylistic comparison and textural analysis of Rakhmaninov’s ‘Symphonic Dances’ and Stravinsky’s ‘Petrushka’” (1993);⁴⁰ and Hee Chung’s

³⁶ Evan Mack, “Procedural consistencies in Samuel Barber’s piano music” (D.M.A. diss., University of Cincinnati, 2008).

³⁷ Oscar Ernesto Macchioni, “The tango in American piano music: Selected tangos by Thomson, Copland, Barber, Jaggard, Biscardi, and Bolcom” (D.M.A. diss., University of Arizona, 2004).

³⁸ Chen-Tien Lee, “Mussorgsky’s ‘Pictures at an Exhibition’: An analytical and performance study” (D.M.A. diss., Ohio State University, 1993).

³⁹ Jason Klein, “Mussorgsky’s ‘Pictures at an Exhibition’: a comparative analysis of several orchestrations” (D.M.A. diss., Stanford University, 1980).

⁴⁰ Kelly Ker DeVuyst, “Orchestral piano: Its origins, styles and repertoire with a stylistic comparison and textural analysis of Rakhmaninov’s ‘Symphonic Dances’ and Stravinsky’s ‘Petrushka’” (D.M.A. diss., Memphis State University, 1993).

“Igor Stravinsky's Three Movements from ‘Petrushka’: An analysis of performance practice” (2002).⁴¹

Ravel’s *La Valse* has much in common with Barber’s *Souvenirs*. It is also dance-based and exists in orchestral and piano duo forms. Recent studies on *La Valse* include Jeni M. Maneva’s “Maurice Ravel's ‘La Valse’: Historical context, structure, harmony, and challenges for interpretation in the solo piano version” (2005)⁴² and Jiyoung Chung’s “An interpretation of the solo version of Maurice Ravel's ‘La Valse’: Insights from George Balanchine's choreography” (2009).⁴³

⁴¹ Hee Chung, “Igor Stravinsky's Three Movements from Petrushka: An analysis of performance practice” (D.M.A. diss., Ohio State University, 2002).

⁴² Jeni M. Maneva, “Maurice Ravel's ‘La Valse’: Historical context, structure, harmony, and challenges for interpretation in the solo piano version” (D.M.A. diss., West Virginia University, 2005).

⁴³ Jiyoung Chung, “An interpretation of the solo version of Maurice Ravel's ‘La Valse’: Insights from George Balanchine's choreography” (D.M.A. diss., University of Oklahoma, 2009).

CHAPTER TWO

BARBER'S LIFE AND MUSIC

Biography

Samuel Osborne Barber II was born on March 9, 1910 in West Chester, Pennsylvania. His mother, Marguerite McLeod Beatty Barber, known as “Daisy,” was of English-Scottish-Irish descent and the daughter of a pastor. In 1905, Daisy married Samuel’s father, Roy Barber, a doctor who later became president of West Chester’s School Board and president and treasurer of the board of trustees for the First Presbyterian Church. Samuel had a younger sister, Sara, with whom he had a close relationship.⁴⁴

Barber’s musical talent was recognized early: at age six he was already inventing melodies at the piano, and at age seven he began writing down his own compositions. While his parents had mixed feelings about their son becoming a composer, it was his aunt, the renowned opera singer Louise Homer, and his uncle, the important American composer Sidney Homer, who whole-heartedly encouraged his music studies (Sidney, in particular, became a great mentor to Barber).⁴⁵ Barber’s first music lessons were on the cello, due to Daisy’s aversion to “amateur male pianists,” but his interest in the piano was quite strong and he began to teach himself. When he was nine years old, his parents finally arranged for him to take lessons with William Hatton Green, a former

⁴⁴ Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 8-11.

⁴⁵ Lauri L. Young, “The Solo Piano Music of Samuel Barber” (D.M.A. thesis, University of Cincinnati, 1989), 1.

student of Leschetizky and West Chester's best piano teacher.⁴⁶ Barber also developed interest in singing and writing vocal music. He wrote some of his earliest songs for his sister Sara and wrote his first operetta, *The Rose Tree*, at the age of ten, to a libretto written by the family's Irish cook.⁴⁷ By age eleven, he showed proficiency on the pipe organ and obtained a short-term job in his teenage years as organist for the Westminster Presbyterian Church in West Chester.⁴⁸

In 1924, at the age of fourteen, Barber was accepted into the newly established Curtis Institute of Music. He would remain associated with Curtis for many years, first as a student and teaching assistant (1924-1934) and eventually as an instructor (1939-1942). He studied piano with George Boyle and Isabelle Vengerova, composition with Rosario Scalero and voice with baritone Emilio de Gorgoza. (Barber's studies with Scalero were particularly influential; Scalero's emphasis on counterpoint has been apparent throughout Barber's works.)⁴⁹ In 1928, Barber was introduced to a fellow Curtis student, Gian-Carlo Menotti, with whom he would develop a life-long personal and professional relationship.⁵⁰

⁴⁶ Heyman, 12.

⁴⁷ Barbara Heyman, "Samuel Barber: Life," in *Grove Dictionary of Music & Musicians* [dictionary database on-line] (New York: Grove's Dictionaries, Inc., 2001, accessed 16 August 2009); available from <http://www.grovemusic.com/index.html>; Internet.

⁴⁸ *Ibid.*, *Samuel Barber: The Composer and His Music*, 13.

⁴⁹ Susan Blinderman Carter, "The piano music of Samuel Barber" (Ph.D. diss., Texas Tech University, 1980), 6.

⁵⁰ *Ibid.*, 5-6.

During his student years at Curtis, Barber made frequent trips to Europe, particularly to Italy, where he spent much time with the Menotti family.⁵¹ His travels cultivated his affinity for European culture and strengthened his romantic spirit.⁵² He met several famous musicians in Europe, including Eusebius Mandyczewski and George Antheil, whose encouragement and praise bolstered Barber's confidence and spirit.⁵³

A collection of honors and achievements in composition made it possible for Barber to spend more time in Europe upon his graduation from Curtis in 1933. He won two \$1200 Bearn awards (sponsored by Columbia University), one in 1928 for a violin sonata and one in 1931 for his *Overture to the School for Scandal*, Op. 5. In 1935, he won the *Prix de Rome* with his Cello Sonata, Op. 6 and *Music for a Scene from Shelley*, Op. 7 which enabled him to study for two years at the American Academy in Rome.⁵⁴ Barber also received Pulitzer Traveling Scholarships in 1935 and 1936, making him the first two-time recipient of that award.

Barber's career reached international status when famed Italian conductor Arturo Toscanini premiered *Adagio for Strings*, Op. 11 and *First Essay for Orchestra*, Op. 12 on November 5, 1938. Soon after, Barber received numerous commissions to compose for prominent performers and ensembles.⁵⁵ He continued to work and live in Europe until the onset of World War II prompted him to return to America.⁵⁶

⁵¹ Young, 6.

⁵² Heyman, "Samuel Barber: Life." [Grove]

⁵³ Carter, 8.

⁵⁴ Heyman, "Samuel Barber: Life." [Grove]

⁵⁵ Ibid.

⁵⁶ Damon B. Stevens, "Introducing the piano music of Samuel Barber to the undergraduate piano major" (D.M.A. diss., University of Cincinnati, 2007), 9.

Back in the United States, Barber taught composition, orchestration, and conducted a madrigal group at Curtis. In 1943, he was drafted into the army, but poor eyesight prevented him from serving in the field. He was eventually transferred to the Air Force, where he was encouraged to continue composing and was commissioned to write a symphony (Symphony No. 2, Op. 19).⁵⁷

After his discharge from the military in 1945, Barber returned to the home in Mt. Kisco, New York which he and Menotti had purchased together prior to his induction into the army. It was this country house, nicknamed “Capricorn,” which would become the artistic and social center of Barber’s life from 1945-1974.⁵⁸ Those thirty years at Capricorn were the most prolific of Barber’s compositional career. *Souvenirs*, Op. 28 (1952) was written during this period as well as many of his major well-known works, including *Knoxville: Summer of 1915*, Op. 24 (1948), Piano Sonata, Op. 26 (1949), *Hermit Songs*, Op. 29 (1952-53), the opera *Vanessa*, Op. 32 (1957) and the Piano Concerto, Op. 38 (1962).⁵⁹ Barber, once again, received many awards, including two Pulitzer Prizes (*Vanessa*, Piano Concerto), the Henry Hadley Medal (1958) for his exceptional services to American music, a nomination to the American Academy of Arts and Letters (1958), and the Gold Medal for Music at the American Academy and Institute of Arts and Letters (1976).⁶⁰ Barber also received a Guggenheim grant in 1945 to resume travels in Europe after the war, was named composer-in-residence at the American

⁵⁷ Carter, 15.

⁵⁸ Young, 11.

⁵⁹ Stevens, 10.

⁶⁰ Heyman, “Samuel Barber: Life.” [Grove]

Academy in Rome (1948-49), and was elected a vice-president of the International Music Council of UNESCO in 1951.⁶¹

In 1966, Barber received a prestigious commission from the Metropolitan Opera for the opening of the new Lincoln Center House. The resulting work, *Antony and Cleopatra*, Op. 40, was deemed a failure by critics. This event devastated Barber and sparked the beginning of his gradual downward spiral into depression and alcoholism. His relationship with Menotti became strained and he was forced to sell Capricorn due to high taxes and expensive maintenance costs. Barber suffered creative blocks at times and found it difficult to compose. He still managed to produce a handful of shorter works and commissions, including *The Lovers*, Op. 43 (1971), the *Ballade* for piano, Op. 46 (1977) and the *Third Essay for Orchestra*, Op. 47 (1978).⁶²

In the final years of his life, Barber battled cancer. He was hospitalized for some time before returning to his New York apartment, where he died on January 23, 1981.⁶³

Compositional Style

In an era of musical experimentation, Barber succeeded at being anti-revolutionary. He preferred to remain within the formal models and the tonal language that flowed out of the nineteenth-century. His ties and affinity for vocal music prompted him to write music in which melody, mood, and emotion were key.⁶⁴ His music often had an air of nostalgia, using a familiar musical language that

⁶¹ Carter, 17.

⁶² Stevens, 11.

⁶³ Young, 17.

accommodated, rather than challenged, its audience. Even as Barber tried new methods of composition, he always strove towards the expression of “beauty” as this term is understood by the average music lover.⁶⁵

Walter Simmons identifies three distinct style periods in Barber’s compositional career. They correspond to the three basic developmental stages of life: “childhood,” an early period lasting through 1942; “adolescence,” an exploratory or experimental stage lasting until about 1952; and a period of maturity or “adulthood” that comprised the remainder of his career.⁶⁶

Barber’s “childhood” includes works from his teenage years, such as *Three Sketches* (1923-4) and *Fresh from West Chester* (1925) for piano solo. These compositions were lightweight, but remarkably graceful. Later pieces, especially songs like “A Slumber Song of the Madonna” (1925) and “There’s Nae Lark” (1927) demonstrated a growth in sophistication and flair. (The “parlor music” nature of these pieces, along with their “prettiness” and refinement, anticipated *Souvenirs*, which would be composed nearly three decades later.) As Barber progressed into more serious composition (*Serenade for String Quartet*, Op. 1, through *Second Essay for Orchestra*, Op. 17), the strongest influence was that of Brahms. His music came to feature straightforward, tonal harmony, moderate chromaticism, little unresolved dissonance, and largely diatonic, lyrical melodies that often suggested the tender vulnerability and touching innocence of childhood. Works such as *Three Songs*, Op. 2; *Dover Beach*, Op.

⁶⁴ Heyman, “Samuel Barber: Works and Style.” [Grove]

⁶⁵ Walter Simmons, *Voices in the Wilderness: Six American Neo-Romantic Composers* (Lanham, MD: Scarecrow Press, Inc., 2004), 219.

⁶⁶ *Ibid.*, 265.

3; and *Adagio for Strings* became some of his best-known and most frequently performed works. By the 1930s, Barber had risen to prominence and secured his status as a major American composer.⁶⁷

Not unlike an adolescent's concern with peer approval and new behaviors outside of the home, Barber's compositional adolescence involved an exploration of contemporary compositional trends that had been garnering the attention of others for quite some time. While his sense of lyricism remained, he began to experiment with dissonance and non-diatonicism. He took notice of the neo-classicism of Stravinsky, which incorporated pandiatonic and polytonal harmony, irregular rhythmic patterns, and drier orchestration. He eventually dipped a toe into twelve-tone writing, first employing such techniques in his Piano Sonata. His expressive palette expanded to include touches of humor and irony, and hints of Menotti's more playful, extroverted language. Works from this period include *Knoxville: Summer of 1915*, Symphony No. 2, "Capricorn" Concerto, Four Piano Blues, the Piano Sonata, as well as *Souvenirs*.⁶⁸ To step alongside his fellow American composers and to honor a request from his friend Jeanna Behrend for a longer, more involved piece for piano that "would be appropriate to perform on one of her programs of American music,"⁶⁹ Barber composed *Excursions*, his only work which is truly evocative of American culture.

Around 1953, Barber's music entered a new phase, "adulthood," in which he gave up his efforts at conformity. Evocation of mood and atmosphere became most important

⁶⁷ Simmons, 266-81.

⁶⁸ Ibid., 281-94.

⁶⁹ Heyman, *Samuel Barber: The Composer and His Music*, 231.

and were enhanced through use of impressionistic harmony and texture. Barber became interested in ancient Greek and Roman subjects, which he treated with exotic grandeur and featured in works such as his opera *Antony and Cleopatra*. Tonal freedom/ambiguity and the textural complexity that had been present in such works as Symphony No. 2 and the Piano Sonata were now integrated with elegance and greater expressiveness. His compositional style developed an emotional complexity that had previously been missing in his earlier works. *Hermit Songs*, the cantata *Prayers of Kierkegaard*, Op.30, the opera *Vanessa*, and the Piano Concerto are among the most famous works to come from this final period.⁷⁰

Piano Music

Barber is one of a surprisingly large number of well-known American composers (including Aaron Copland, Elliott Carter, Leon Kirchner, Carlisle Floyd) who have produced a relatively small output of piano work consisting of a single, highly acclaimed sonata, a few character pieces, and another moderate-scale work, such as a set of variations.⁷¹ In Barber's case, his complete list of published music for solo piano includes *Excursions*, his Piano Sonata, Nocturne, Ballade, Interlude I, and *Souvenirs*. These compositions represent Barber's eclecticism—his ability to draw upon multiple musical styles and trends. Damon Stevens writes,

Paradoxically, Barber's nonconformity allowed him to make use of a wide variety of compositional techniques, all of which he mastered, then personalized to create works of exquisite self-expression...It is this eclecticism that makes Samuel Barber an ideal composer for a pianist to study...[His] compositional styles and

⁷⁰ Simmons, 294-319.

⁷¹ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and its Forerunners* (New York: Schirmer Books, An Imprint of Simon & Schuster Macmillan, 1996), 518-9.

procedures include: a deeply-rooted historicism which inspired Barber to draw, not only from the Romantic Era, but from the Classical and Baroque periods as well; an important expansion of his musical palette to include the avant-garde, (twelve-tone serialism for example); a participation in a new American nationalism through the use of vernacular music and folk elements; and the contribution of a set of six pieces to the emerging American neo-Classical movement.⁷²

The four pieces of *Excursions*, Op.20 (1942-4) are improvisational in nature, with shifting meters and a dynamic rhythmic structure (using a variety of rhythmic values and patterns).⁷³ Harmonically, Barber includes instances of bitonality and incorporates various blues progressions.⁷⁴ He imitates other instruments, using rolled chords to imitate the sound of a guitar,⁷⁵ blocked tonic and subdominant harmonies to depict the harmonica, and energetic sixteenth-notes to represent the fiddle.⁷⁶

Barber's most important piano work is, by far, his Piano Sonata, Op.26 (1949). The popularity of the sonata may be attributed to the fact that it skillfully exploits the piano's sonorities, is dramatic and emotional, and is written for the instrument in such a way that physically challenges and fulfills the performer.⁷⁷ The first movement contains chromaticism, dissonance, vigorous rhythms, contrapuntal texture, and motivic development. The second movement, a scherzo, is light in texture and lies primarily in the upper registers of the piano. The third movement is a dirge-like *Adagio*, described by

⁷² Stevens, iii-iv.

⁷³ James Phillip Sifferman, "Samuel Barber's works for solo piano" (D.M.A. diss., University of Texas at Austin, 1982), 7.

⁷⁴ *Ibid.*, 8, 10.

⁷⁵ *Ibid.*, 12-13.

⁷⁶ *Ibid.*, 18.

⁷⁷ Gordon, 518.

Nathan Broder as “the most tragic of all Barber slow movements.” The final movement is a brilliant fugue constructed in a jazz-like idiom that is very demanding to play.⁷⁸

Barber’s *Nocturne*, Op. 33 (1959) is a fusion of nineteenth and twentieth-century compositional elements. It is an homage to John Field, but is significantly influenced by Chopin and features twelve-tone writing. The A sections, like those of Field’s nocturnes, consist of embellished melodies accompanied by broken-chord bass figurations. They require expressive cantabile playing, effective use of the pedal, and rhythmic flexibility. In instances of decorative cross-rhythms, complete independence of hands is necessary. The climactic, contrapuntal B section (involving stretto entrances and motivic development), which draws upon Chopin’s idea of a highly contrasting middle section, demands an articulate technique. Even when he uses tone rows as thematic material, he envelops them in his trademark lyricism and keeps tonal centers well-defined.⁷⁹

Barber’s *Ballade*, Op. 46 (1977) is another work that is derived from a nineteenth-century model. It is more in the style of Brahms than Chopin in that it is not a large-scale virtuoso piece. The overall character is melancholic in nature, which is emphasized through substantial use of minor harmonies and descending half-steps. There are areas (especially in the B section) of dense textures, counterpoint, low registration, abrupt dynamic changes, and aggressive chords. Thematic material is limited, consisting of two

⁷⁸ Carter, 54.

⁷⁹ *Ibid.*, 101-7.

motives that are introduced in the opening eight measures, which therefore requires the pianist to display a wide range of touch, dynamic, and rhythmic control.⁸⁰

The influence of Brahms is even more prominent in Barber's posthumous *Interlude I*. He wrote the piece (along with a second interlude) at Curtis in 1931 as a composition assignment for Rosario Scalero. He did not intend for it to be performed publicly, but it was eventually published after his death. The word "interlude" is an anglicized version of "intermezzo," a short, romantic character piece of which Brahms composed eighteen. *Interlude I* is in E-flat minor, a key deeply personal to Brahms, whose final work for solo piano, *Rhapsody*, Op. 119, No. 4, is in the same key. Barber also embedded Brahms's personal motive, F-A-F ("*frei aber froh*," "free but happy," in reference to the solitary existence Brahms led for most of his life), in the opening theme of *Interlude I* and uses canonic imitation, a technique Brahms also employed. The contrasting B section exhibits Brahmsian techniques such as hemiola rhythms in six-beat measures, pedal points, and syncopated chordal passages with a wide separation of the hands. Though *Interlude I* is an early, student piece, it uses the extreme ranges of the piano and includes wide leaps, which challenge the pianist in shaping long legato lines.⁸¹

⁸⁰ Carter, 139-146.

⁸¹ Stevens, 18-28.

CHAPTER THREE

OVERVIEW OF SOUVENIRS

Composed in 1952, *Souvenirs* lies in the middle of Barber's compositional career. Like *Excursions*, *Souvenirs* consists of stylized pieces that approach the genres for which they are titled with "the crudities and vulgarities lost in a happy sentimental haze."⁸² The work is akin to Ravel's *Valses Nobles et Sentimentales* with respect to its elegant flow and light ambiance, and to Walton's *Façade* for its similarly relaxed style and selection of dances.

The six dances of *Souvenirs* are in ternary (or compound ternary) form and are tightly unified through motivic development.⁸³ They represent Barber's melodic writing at its finest; each piece in the set carries a tune that audiences can easily walk away humming. Barber weaves elegance and sophisticated counterpoint into the traditional structures and characters of the dances. He uses a wide harmonic palette while maintaining clear tonality. There is great rhythmic variety (particularly in the Hesitation-Tango, which features cross-rhythms, syncopation, irregular note groupings, extended grace-note flourishes, and hemiolas) that is especially enjoyable for the players.

⁸² Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 332.

⁸³ Damon B. Stevens, "Introducing the piano music of Samuel Barber to the undergraduate piano major" (D.M.A. diss., University of Cincinnati, 2007).66-7.

Timeline of *Souvenirs*

Souvenirs originated as a set of piano duets that Barber wrote to play with his friend Charles Turner. Barber wrote this about the set: “One might imagine a divertissement in a setting of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; *Souvenirs*—remembered with affection, not in irony or with tongue in cheek, but in amused tenderness.”⁸⁴ The Palm Court held sentimental significance for Barber because it reminded him of his childhood trips to New York, when his mother would take him to the Plaza Hotel for tea. Barber was also introduced to Turner at the Palm Court in 1950. One of Barber’s and Turner’s favorite New York haunts was the bar at the Blue Angel club. There they would often listen to the two-piano team Edie and Rack play sophisticated arrangements of popular and Broadway show music. Encouraged by Turner to write something in a similarly light vein, Barber wrote the four-hand version of *Souvenirs* in 1952 and dedicated it to Turner.⁸⁵ They often played it at parties given by their friends in New York and Europe.⁸⁶

Another of Barber’s friends, Lincoln Kirstein, suggested that Barber orchestrate *Souvenirs* for a ballet. Barber received a commission from the Ballet Society of New York for this task and the City Center Ballet, headed by George Balanchine, agreed to perform the work. Barber completed the score by the end of summer in 1952, but due to lack of funds and delays in the choreography, it was several years before the ballet premiere would take place.

⁸⁴ Heyman, 328-9.

⁸⁵ Though Barber designated 1952 as the date of original composition, Barbara Heyman believes the work to have been composed in 1951, for Barber and Charles Turner began their European travels, and therefore their performances of *Souvenirs*, during that year. (Heyman, 329.)

⁸⁶ *Ibid.*, 329.

While waiting for the ballet production, Barber arranged *Souvenirs* for solo piano (an often more practical and economical avenue for exposure).⁸⁷ The solo version is an advanced level piece, containing various challenges for the pianist including wide leaps and shifts in register, stretches of the hand, and multiple melodic lines within extended sections of counterpoint. In the midst of these technical demands, the pianist must also strive to musically capture the flavor of each dance.

Duo-pianists Arthur Gold and Robert Fizdale also created a two-piano version, which was premiered on March 11, 1953 at the Museum of Modern Art as part of a program of contemporary works. Reviews of the two-piano version recognized *Souvenirs* as salon music: “An exceedingly lightweight score...but it never resorts to the cute: it is almost a pure re-creation of the past with the crudities and vulgarities lost in a happily sentimental haze”;⁸⁸ “the six sections of the new Barber work...show no lack of inventiveness”;⁸⁹ “airy, gracious, inventive, and lighthearted”;⁹⁰ and a “facile trifle.”⁹¹

Todd Bolender (of the City Center Ballet) heard a Gold and Fizdale recording of the two-piano version and became quite fond of the music. He requested and received approval to take over the choreography for *Souvenirs* (perhaps in hopes of furthering its progress). However, there continued to be setbacks: the company’s tour to Europe, Balanchine’s illness, and repertoire that had already been set for the following season.

⁸⁷ Douglas Young, “The Piano Music,” *Tempo*, New Series, No.95 (Winter 1970-71), <http://www.jstor.org/stable/944066> (accessed 29 December 2009), 15.

⁸⁸ Ray Ericson, “Collections and Miscellany,” *High Fidelity* (July 1954): 54.

⁸⁹ Unsigned review, “Gold and Fizdale Offer Music for 2 Pianos,” *New York Times*, March 12, 1953: 23.

⁹⁰ C.J. Luten, “Wonderful Teamwork,” *American Record Guide* (May 1954): 284.

⁹¹ “Recitals of the Week: Piano Duets,” *London Times*, December 15, 1952: 9.

Bolender recalled that, although he continued working with the dancers, by the time he finished the last movement he was still not sure when it might be produced.⁹²

At the same time, Barber received requests by various conductors to perform *Souvenirs* on their symphony programs. Barber was reluctant, saying, “I am not absolutely decided, but my feeling is that the work should be known first with the ballet and later in orchestra concerts.” However, sensing impatience, Barber allowed the orchestral version of *Souvenirs* to be premiered by Fritz Reiner and the Chicago Symphony on November 12, 1953. In August 1954, after a London performance of the orchestral version, a review in *Musical Opinion* proclaimed *Souvenirs* “likely to rival the *Adagio for Strings* in popularity.”⁹³ The orchestral version of *Souvenirs* is rich, full, and varied. As with Barber’s other orchestral works, the music sounds polished and aristocratic, uncluttered and confident. His treatment of solo instruments is idiomatic but requires virtuosity.⁹⁴ He had a great sense of instrumental color (especially with strings and woodwinds) that complemented the fundamentally lyric quality of his music.⁹⁵ While he did not particularly concern himself with orchestral innovation—he often relied upon standard instrumental combinations and doublings—his choices consistently demonstrate logic and natural imagination.⁹⁶

⁹² Heyman, 332.

⁹³ *Ibid.*, 333.

⁹⁴ Lynda Freeman Oswald, “The piano music of Samuel Barber: a brief stylistic analysis” (M.M. thesis, University of Nebraska, Lincoln, 1971), 9.

⁹⁵ Russell E. Friedewald, “A formal and stylistic analysis of the published music of Samuel Barber” (Ph.D. diss., University of Iowa, 1957), 340.

⁹⁶ Gardner Read, *Style and Orchestration* (New York: Schirmer Books, 1979), 242.

By late 1954, preparations for the ballet production finally commenced. Bolender worked closely with Barber in developing the dance scheme, which shifted from an originally classical concept to a comical theater piece. Fashion magazines containing pictures of haute couture from the turn of the century served as inspiration for the costume and set designs (a resort hotel in 1914) by Rouben Ter-Artunian.⁹⁷ A *New York Post* review by Francis Herridge describes some of the scenes from the ballet:

a thoroughly engaging potpourri of Mack Sennett bathing girls, thin-mustached Lotharios and bloodthirsty vampires....A series of brief sketches includes a spoof on the Irene Castle dance styles, a hotel hallway farce, three wall flowers at a dance, a bedroom seduction, and an afternoon on the beach.⁹⁸

The premiere of the ballet at last took place on November 15, 1955. It was well-received and greeted as one of the funniest and most perceptive ballets of the season.⁹⁹ Herridge went on to say that “Bolender has etched [the ballet] with a fine inventive wit and a nice balance between pantomime and dance. The result is likely to be his most popular ballet to date.”¹⁰⁰ As for Barber’s music, Robert Sabin of *Musical America* praised it as an “excellent background for Mr. Bolender’s madcap work.”¹⁰¹ Later performances of the *Souvenirs* ballet included those by the New York Harkness Ballet (1972) and the State Ballet of Missouri (1987), where Todd Bolender served as director from 1981-1996.

⁹⁷ Heyman, 334.

⁹⁸ Francis Herridge, “The Vamp Puts on Ballet Shoes,” *New York Post*, 17 November 1955.

⁹⁹ Heyman, 334.

¹⁰⁰ Herridge, “The Vamp Puts on Ballet Shoes.”

¹⁰¹ Robert Sabin, “New York City Ballet,” *Musical America* (1 December 1955): 5.

The Context of *Souvenirs*

While the *Souvenirs*' duet, orchestral suite, piano duo and ballet have received attention for their performances and have been positively recognized, the solo piano version has made much less impact. Despite its substantial content and light-hearted appeal, it tends to be overlooked among twentieth-century solo piano literature, which may have more to do with its historical context than the music itself.

Other piano music of a light nature and popular allure similar to *Souvenirs* had been written in the earlier part of the twentieth century. Ravel's *Valses Nobles et Sentimentales* were written in 1911-12 while Gershwin's jazz-influenced piano works emerged in the 1920s. Composed just a decade earlier, Barber's *Excursions* has had much more success than *Souvenirs*.

However, in the 1940's and 50's, after much devastation and uprooting as a result of World War II, many individuals felt an overwhelming need for order and rebirth. In music, this meant turning away from previously-established principles (including tonality and expression) and aiming for new, logical and intellectual approaches in composition.

According to David Burge,

Debussy had emancipated sound, Stravinsky had freed rhythm, Schoenberg had released harmony from the bonds of tonality, and Webern had demonstrated how the arrangement of motivic cells, through rigorous application of row techniques, could be built into complete musical edifice. Rejecting all else, these composers moved closer and closer to an all-inclusive serial system, eventually carrying it to its logical, if extreme, conclusion with the necessarily brief adventure into total serialism... Naturally any kind of tonal or neoclassic music was beneath consideration...¹⁰²

While much of this music resulted in alienation, many avant-garde composers enjoyed the isolation and sense of elitism that came with writing this new music. They did not desire their music to be readily accessible to the general public and took pride in the advanced intellect

¹⁰² David Burge, *Twentieth-Century Piano Music* (New York: Schirmer Books, 1990), 139.

required to understand modern compositional procedures. However, Barber demonstrated in his compositional career, and especially with *Souvenirs*, that he intended for his music to connect with audiences of all kinds, even if that meant not keeping pace with the times or being non-revolutionary.

After a few decades of avant-garde fascination, the 1970s saw a “resurgence of tonality” in music. Composers like Rochberg and Penderecki, who had previously established considerable success in an atonal language, embarked on a compositional shift back to tonality, much to the delight of audiences and the bewilderment of colleagues.¹⁰³ Tonal works of composers such as Ned Rorem, Dominick Argento, John Harbison, who were beginning or reaching the peak of their writing careers during this time, were received as inspiring reactions or protests against modernism. Since Barber fit neither of those categories as a composer, *Souvenirs* may still have appeared out of place in this later period.

Other issues that possibly hindered the regard and acclaim of the solo version include (a) its comparison with the piano sonata, which was the dominant genre employed by American piano composers; (b) its somewhat old-fashioned European style and (c) a likely audience preference at the time for the orchestral version of *Souvenirs*, which is vibrant, elegant, and, in some ways, better suited to portray feelings of nostalgia. The orchestral version also benefited from its relationship with the ballet, which allowed audiences to have a visual as well as aural connection to the music.

However, now that much time has passed since the historical period and circumstances that surrounded *Souvenirs*, perhaps a transformation of the solo version’s reputation can begin. The remainder of this document shows how the pianist can use *Souvenirs’* orchestral and duet versions to present a colorful, graceful, dynamic solo piano work that is worthy of frequent performance.

¹⁰³ Elliott Schwartz and Daniel Godfrey, *Music Since 1945* (New York: Schirmer Books, 1993), 264.

CHAPTER FOUR

COMPARING THE VERSIONS OF *SOUVENIRS*

As the third version of *Souvenirs*, the solo piano arrangement is in a unique position. Much like a younger sibling can learn and benefit from watching older brothers and sisters, the solo player can gain substantial insight by examining the scores and listening to recordings of the duet and orchestral versions. The duet version can be helpful with technical issues, timing, musical gestures, and counterpoint. In the orchestral version, Barber's choices in instrumentation, effects, articulation, and texture can present interpretive possibilities. Details of notation in both versions are also sometimes illuminating. This chapter addresses areas in the solo version and provides suggestions as to ways elements of the orchestral and duet versions may be applied.

I. Waltz

The waltz has long been one of the most popular genres in piano literature. It is a dance common among the folk music of Austria, southern Germany, and the Alpine regions. As a faster version of the *Ländler*, it is in triple meter, with a strong accent on the first beat of the bar (as opposed to a more equal stress on each beat in the *Ländler*). Its basic movement is a rotating motion, with steps that are smoother and more gliding than that of many early German folk dances. In the late eighteenth century, it was discovered by polite European society and became extremely popular, eventually replacing the stately minuet as the favored dance genre. The epitome of waltz writing is represented by

Johann Strauss, Jr., who wrote extended, richly melodic works that flourished in both the ballroom and the concert hall. Strauss' efforts in operetta eventually made the waltz the centerpiece of Viennese operetta tradition.¹⁰⁴

Many of the earliest piano waltzes, by composers such as Clementi, Mozart, Beethoven, and Hummel, were written as pure dance music. Schubert wrote numerous sets of piano waltzes for his regular *Schubertiade* gatherings, exploring formal possibilities and variety in tempo, mood, and tonality. In the nineteenth century, the waltz gradually evolved into a larger-scale concert piece. In 1819, Carl Maria von Weber wrote his *Invitation to the Dance*, the first full-length waltz for piano and the first waltz to contain a specific program. Weber's work served as a forerunner to the waltzes of Chopin (e.g. *Grande Valse Brillante*), which are among the most frequently played in the repertoire due to both their technical and musical appeal. Liszt joined Chopin in raising the waltz to higher levels of "picturesqueness, virtuosity, and artistry" with his four *Mephisto Waltzes* and four *Valse Oubliées*. The waltz continued into the twentieth century, where it was taken to extreme levels of contrast, virtuosity, complexity, and sophistication by Ravel in *La Valse* (1918).¹⁰⁵

With its lightness and grace, moderate 3/4 meter, and musical rise and fall, Barber's *Waltz* is very much in line with the waltz tradition. It begins with a twenty-six bar introduction that leads into the A section (*Un poco meno*, m. 27) and the presentation

¹⁰⁴ Peter Gammond and Andrew Lamb, "Waltz," in *Oxford Companion to Music* [dictionary database on-line] (London: Oxford University Press, 2002, accessed 30 August 2009); available from <http://www.oxfordmusiconline.com>; Internet.

¹⁰⁵ Hsueh-Ping Wang, "Dance-inspired music for piano" (D.M.A. diss., University of Maryland, College Park, 1999), 19-29.

of the primary theme. The return of the A section later in the piece ([9] , m. 138) features the primary theme smoothly incorporated into counterpoint. The B section ([5] , m. 77), through an exchange of contrasting textures, resembles a dialogue between a passionate individual and one who is more carefree. A unique element occurs when Barber uses a 5/4 hypermeter to stretch the waltz’s feeling of rotation. This material is expanded in the coda, which is actually notated in 5/4 meter.

For the solo pianist, questions about counterpoint and underlying gestures in the Waltz can be clarified by the duet parts. For example, in mm. 7-12 of the introduction, the flow of eighth notes in the right hand is interrupted by dyads that are cumbersome to play on beat three of mm. 8, 9, 11, and 12 (Figure 1a).

Figure 1a— *Souvenirs*, “Waltz” (solo version), mm.7-12

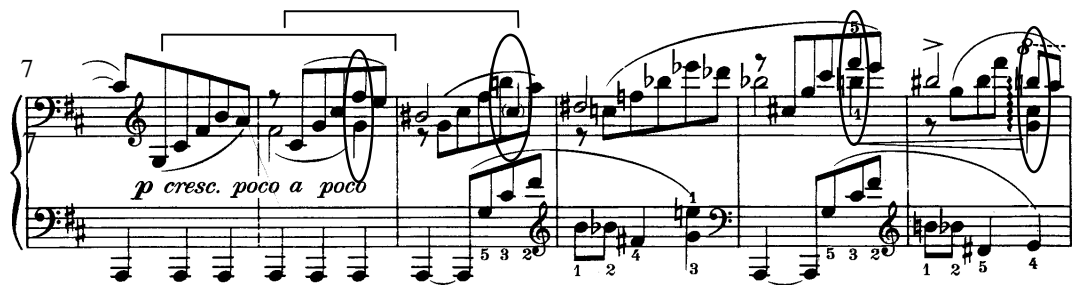


Figure 1b— *Souvenirs*, “Waltz” (duet version, *primo*), mm. 7-12



In the duet version, the *primo* pianist plays the eighth-notes with the right hand while the *secondo* pianist plays the left-hand appoggiatura motives (Figure 1b). This arrangement of

forces shows much more clearly than the solo score how the eighth-note motives lead to the appoggiaturas. In m. 9, the resolution of the appoggiatura occurs in the *primo* part on beat 2, which reinforces Barber’s suggestion of leaving out the ‘C’ that is marked in parentheses in the solo score.

At m. 57, the duet version reveals more clearly that, in this brief passage of imitation, the *F#* grace note in the upper staff is actually part of the lower melody (Figure 2a). The pianist might even choose to use the left hand to play this note simultaneously (or as a grace note) with the bass *E* (Figure 2b), although the right hand leap in the solo score may bring out the peak of the upper line better.

Figure 2a—*Souvenirs*, “Waltz” (solo version), mm. 57-60

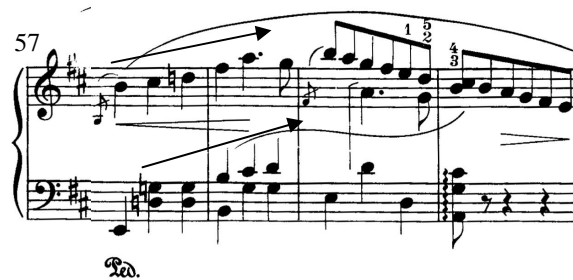
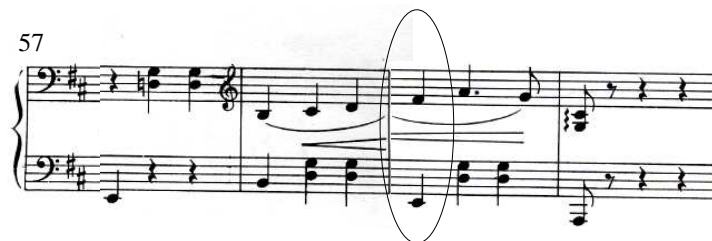


Figure 2b—*Souvenirs*, “Waltz” (duet version, *secondo*), mm. 57-60



The section between mm. 138-168 is one of the most technically difficult passages of counterpoint in the entire solo version of *Souvenirs*. Two melodic lines run simultaneously, passed in fragments between the hands. Beginning at m. 154, the right hand must carry both melodic lines while the left hand plays supporting harmonies (Figure 3a).

The duet version, which divides the counterpoint into simpler portions for the two players, can be helpful for practice purposes. In mm. 149-154, for example, the principal melody lies in the middle of the texture. Barber helps to delineate this melody for the solo pianist with dotted lines, but the shape of the line is much easier to see in the duet, where the entire melody lies in one part (Figure 3b).

Figure 3a—*Souvenirs*, “Waltz” (solo version), mm. 149-168

Figure 3b—*Souvenirs*, “Waltz” (duet version, *secondo*), mm. 149-154

The orchestral version of *Souvenirs*, particularly Barber’s choices of instrumentation and texture, conveys the character and flow of this dance as well as the dynamic intensity of various sections. In the introduction, after an emphatic opening *tutti* chord, the woodwinds, doubled by the strings, proceed in relay fashion against a bass/timpani ostinato (resulting in the rather intricate passage in mm. 7-12 of the solo version). After accomplishing this passage, the pianist may tend to breathe a sigh of relief and relax for the rest of the introduction, but the intensity is just beginning to build. Full *tutti* begins at m. 13, including the use of cymbals to mark downbeats and the climax point at m. 18 (Figure 4), keeping the energy high up to that point.

Figure 4— *Souvenirs*, “Waltz” (solo version), mm. 13-18

The musical score for measures 13-18 of the solo version of "Waltz" from *Souvenirs* is presented in a grand staff. The key signature is D major and the time signature is 3/4. Measure 13 begins with a first ending bracket. The right hand features a melodic line of eighth notes, with a triplet of eighth notes in measure 18. The left hand provides harmonic support with chords and a cymbal effect in measure 18. Dynamics range from *f* to *ff*.

After a few measures of relaxation, a passage of sustained, dissonant brass chords beginning at m. 21 creates a brief resurgence of volume and tension (Figure 5).

Figure 5— *Souvenirs*, “Waltz” (solo version), mm. 19-25

The musical score for measures 19-25 of the solo version of "Waltz" from *Souvenirs* is presented in a grand staff. The key signature is D major and the time signature is 3/4. Measure 19 begins with a second ending bracket. The right hand features a melodic line of eighth notes, with a dissonant chord in measure 21. The left hand provides harmonic support with chords and a cymbal effect in measure 21. Dynamics range from *f* to *ff*.

The chords are accompanied by snare and bass drum tremolos, which add to the crescendo that Barber has indicated and create a sharp cut-off in m. 25. No such tremolos appear in the solo score, but if the pianist can imagine the crescendo extending through the final sustained chord to the rest, the release can be especially effective.

Following a grand pause, *pizzicato* strings (cello/bass) and clarinet initiate the main waltz section by presenting a standard “oom-pah-pah” accompaniment (mm. 27-28; see Figure 10). Although these beginning measures are marked forte in both the orchestral and solo versions, the lightness of the bass and sparseness of the instrumentation imply that the solo pianist should be careful not to play too heavily.

As the accompaniment pattern continues, the rest of the string section commences with the primary theme (m. 29), which is then varied in two restatements. During the second statement, the melody moves into a higher register, prompting the appearance of the flute and clarinet. At the end of the third statement, the entire wind section joins the strings; this is represented in the solo version by the extended crescendo and switch from single notes to octaves (Figure 6).

Figure 6— *Souvenirs*, “Waltz” (solo version), mm. 65-72

The musical score for Figure 6 shows measures 65 through 72. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for piano. Measure 65 is marked with a *cresc.* (crescendo) and the dynamic *mf* (mezzo-forte). The right hand (treble clef) plays a melodic line with slurs and a fermata over measures 68-69. The left hand (bass clef) plays a rhythmic accompaniment of chords and single notes. The score ends with a final chord in measure 72.

The use of octaves to represent full *tutti* continues into the B section, where the thicker texture alternates with passages of solo clarinet (with simple accompaniment from the strings) in a dramatic character exchange (Figure 7). The solo version captures this contrast quite successfully and can be carried out accordingly by the pianist; the bass pedal tones, mid-register *tenuto* dyads, and rolled chords capture the *tutti* sonorities, while the return to the simplicity of the basic waltz rhythm and single-line melody conveys the more relaxed clarinet voice.

Figure 7— *Souvenirs*, “Waltz” (solo version), mm. 77-91

The image displays two systems of musical notation for the solo version of the 'Waltz' from *Souvenirs*, measures 77-91. The first system, starting at measure 77, features a treble clef with a melodic line marked with a box containing the number '5' above it. The bass clef accompaniment includes a dynamic marking of *f* (forte) and a *p* (piano) marking later in the system. The second system, starting at measure 85, shows a treble clef with a melodic line marked with a box containing the number '5' above it. The bass clef accompaniment includes dynamic markings of *espr.* (espressivo) and a *V₂* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The dialogue winds down through a series of instrumental solos (Figure 8), each of which carries equal importance to the contrapuntal activity.

Figure 8— *Souvenirs*, “Waltz” (orchestral version: woodwinds and horn), mm. 122-133

The image shows a musical score for woodwinds and horn. The top system covers measures 122 to 133. The instruments listed are Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), Bassoon I (Bn. I), and Horn I, III, and IV (Hn. I, III, IV). The key signature is one sharp (F#) and the time signature is 3/4. The score features several solo passages: Ob. I has a solo starting in m. 122 with a *p* dynamic and *espr.* marking; Cl. I has a solo starting in m. 122 with a *mp* dynamic; Bn. I has a solo starting in m. 122 with a *p* dynamic; and Hn. I has a solo starting in m. 122 with a *mp* dynamic and *espr.* marking. The bottom system covers measures 134 to 138. The instruments listed are Flute I (Fl. I), Oboe I (Ob. I), Clarinet I (Cl. I), Bassoon I (Bn. I), and Horn I, III, and IV (Hn. I, III, IV). The key signature is one sharp (F#) and the time signature is 3/4. The score features a *ritornando* section starting in m. 134, marked *al tempo*. The dynamics are *mf* for Fl. I and Hn. I, and *p* for Bn. I and Hn. III/IV.

In the return of the A section at 9 (m. 138) the strings once again play the primary theme (which the solo pianist strives to play gracefully with the thumbs) while the clarinet and oboe take turns with segments of the countermelody in the upper voice. Flute and piccolo are added in m. 154, shifting the emphasis of the main melody to the upper voice, followed by the harp in m. 162. At m. 170, the entire orchestra comes

together to play the waltz theme, which the pianist can play with freedom and sweeping motions.

The grand and joyful sound of the full ensemble is followed by a gradual diffusion of texture and musical material in the coda. The number of instruments steadily decreases as a single five-note motive is repeated over and over in various registers. After a final fragment of the primary theme in the clarinet, the Waltz comes to a close with a series of rolled, *staccato* chords played by the harp, *pizzicato* strings, and the triangle (Figure 9). Consequently, the solo pianist should end the Waltz smoothly, delicately, and brightly.

Figure 9—*Souvenirs*, “Waltz” (solo version), mm. 211-end



Details of Barber’s orchestral notation can also suggest nuances of color and articulation to the pianist. For example, in the A section, the *pizzicato* bass and clarinet, in addition to conveying an appropriate dynamic level, give a special dance-like quality to the waltz rhythm. In both of the piano versions, the rhythm is notated in a more connected manner; however, as in the orchestral version, a springy downbeat and its slight distinction from the weaker beats can help create a livelier character. Interestingly, this accompaniment is notated with slightly different articulation markings in each of Barber’s three versions (Figure 10).

Figure 10—*Souvenirs*, “Waltz,” 3 versions of mm. 27-28

Duet (*secondo*): Solo: Orchestra (clarinet, cello/bass):

27 27 27

The primary melody includes a leap of a minor ninth (Figure 11a), which some pianists may find technically and musically awkward. In the orchestral version, when the melody is presented by the string section, the violins play the interval by sliding up to a harmonic, creating a light, wispy effect (Figure 11b).

Figure 11a—*Souvenirs*, “Waltz” (solo version), mm. 29-33

Figure 11b—*Souvenirs*, “Waltz” (orchestral version: violins), mm. 29-33

The solo pianist can imitate this effect by extending the hand in preparation and allowing the hand/wrist to “sweep” up to the higher note. (This also provides momentum to fall back to the lower octave in the next measure.)

In some cases, corresponding instrumental parts in the orchestral score are noticeably different or have more detailed markings than the solo score. One such passage is the melodic line in mm. 53-56, which is encompassed by a single slur (Figure 12a) in the solo version. In the orchestral version, the phrasing is divided into three groups of four notes (Figure 12b) and *tenuti* are used instead of accents.

Figure 12a—*Souvenirs*, “Waltz” (solo version), mm. 53-56



Figure 12b—*Souvenirs*, “Waltz” (orchestral version: flute and clarinet), mm. 53-56



Woodwinds, by nature, have a more legato sound than the piano. The single-line phrasing in the solo version does help convey to the pianist to make the quarter notes more

connected and the accent marks do the job of dividing the notes into groups of four. However, the woodwinds' *tenuti* imply more lightness than the piano accent marks.

In mm. 73-74 of the orchestral version, the snare and bass drums help to give extra sharpness to the rhythmic groupings, which appear in the solo version as a series of forte chords (Figure 13a). Grace notes create a surge to the first eighth note and rests sharpen the articulation between each grouping (Figure 13b). This should encourage the pianist to play these chords with *gusto*, placing emphasis at the beginning of each grouping, and lifting between groupings.

Figure 13a—*Souvenirs*, “Waltz” (solo version), mm. 71-74



Figure 13b—*Souvenirs*, “Waltz” (orchestral version: snare and bass drums), mm. 71-74



In the 5/4 coda that begins at m. 190, the five quarter notes in the solo version are grouped together by a single phrase marking (Figure 14a). In the orchestral version, however, the notes in each bar are grouped 3+2 with a lift between groupings (Figure 14b), which more strongly conveys the exaggerated waltz style of these measures.

Figure 14a— *Souvenirs*, “Waltz”
(solo version), m.190



Figure 14b— *Souvenirs*, “Waltz”
(orchestral version: violins and viola), m.190



As ensemble works, the orchestral and duet versions together can be helpful with the pianist’s sense of timing. The solo pianist can naturally play with much more freedom and flexibility than an ensemble; however, taking into consideration certain aspects of collaboration may influence the pianist’s pacing of the music.

In mm. 13-16, the solo pianist may be tempted to take time in order to execute the wide left-hand leaps (Figure 15). However, the ensemble versions show that this would interfere with the musical momentum that Barber intended. Instead, the solo pianist needs to “springboard” from one register to another in time.

Figure 15—*Souvenirs*, “Waltz” (solo version), mm. 13-16



The quarter rest in m. 75 is more important than it looks in the solo piano version (Figure 16), as it brings the previous section to a close with the sudden contrast of a quiet cadence.

Figure 16—*Souvenirs*, “Waltz” (solo version), mm. 73-76



Imagining the way this event would be conducted (or cued between the duet pianists) can help the solo pianist feel the rhythmic space that is required without losing the sense of the meter.

Beginning at m. 122, recreating certain elements from the duet and orchestral version may help enhance the solo player’s sense of *poco rubato* in this section (Figure 17):

In mm. 122-128 of the duet version, the *primo* pianist plays for four measures and then passes the music off to the *secondo* pianist. The feeling of a change of performer encourages a change of color in the solo version.

The lower line in mm. 129-136, which is marked *espressivo* with dynamic “hairpins,” is especially appealing in the orchestral version, where the violas and cellos produce a rich sound and use *vibrato*. By emulating the tone quality of the low strings, the solo pianist may be able to bring out the *espressivo* even more.

Figure 17—*Souvenirs*, “Waltz” (solo version), mm. 122-136

122 ⁸
poco rubato
p espr.
primo *secondo*

129 *riprendendo il tempo* *poco rit.*
espr.
mf
(viola and cello)

II. Schottische

The *schottische* is a round dance, in duple time, that may be considered an energetic, yet slower version of the polka (a Bohemian dance containing rapid sixteenth notes, with emphasis on the third eighth note of the bar).¹⁰⁶ Despite its name, the *schottische* (German for “Scottish”) has little to do with Scotland and was in fact called the ‘German polka’ when it first appeared in England in the mid-nineteenth century. It is often discussed in tangent with the *écossaise* (French for “Scottish”), another lively round dance from which the *schottische* is rumored to have been derived (as a result of the incorporation of waltz-like turns into the *écossaise*). While the *écossaise* attracted composers of “serious” piano music (e.g. Beethoven, Schubert, Weber, Chopin), the *schottische* has been featured in popular styles, such as barn dance music and ragtime.¹⁰⁷

Barber’s Schottische is a fun and humorous dance in ternary form with much variety. It contains a great mixture of *staccato* notes, *tenuti*, syncopations and surprise accents, with contrasting passages of longer, sustained tones. The A sections are lively, with skips and wide leaps, while the B section, in 5/8 time, is more lyrical in nature and stepwise in motion. The coda, with its switch from 2/4 to 6/8, building of dynamics, and final acceleration, provides an exciting finish.

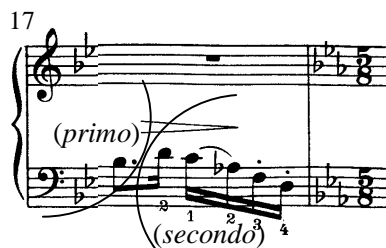
Certain elements in the duet score may impact the solo pianist’s performance of this dance. For example, in the solo version, the bridge at m. 17 appears as a continuous left-hand melodic line (Figure 18), whereas in the duet version, it is divided between the

¹⁰⁶ Wang, 43.

¹⁰⁷ Michael Tilmouth and Andrew Lamb, “Schottische,” in *Grove Dictionary of Music & Musicians* [dictionary database on-line] (New York: Grove’s Dictionaries, Inc., 2001, accessed 30 August 2009); available from <http://www.grovemusic.com/index.html>; Internet

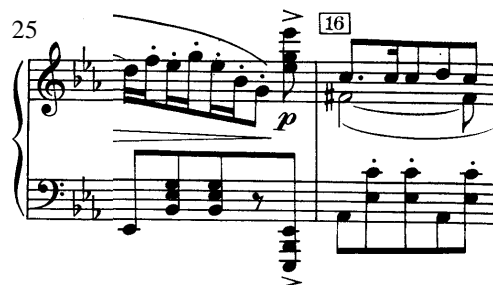
two players, with the secondo pianist taking over on the first sixteenth note. (Likewise, in the orchestral version, the strings play the downbeat and the rest of the measure is played by the clarinet.) A feeling for this exchange helps to set up the character of the next section, which is more legato and whimsical.

Figure 18—*Souvenirs*, “Schottische” (solo version), m. 17



At m. 25, the duet pianists will likely take care to play the final chord in sync and to cue each other to begin the following section (Figure 19). Thus, the solo pianist may feel free to use a bit of time for the wide contrary-motion leaps and to prepare for the change in mood and color that occurs in the next measure.

Figure 19—*Souvenirs*, “Schottische” (solo version), mm. 25-26



The opposite conclusion might be reached in m. 41 (Figure 20a). This musical figure has already occurred several times in the dance as a brief source of musical humor and contrast. However, at this point in the Schottische, it may serve more as a link between sections, as indicated in the duet version by the phrase line that extends across the bar line to the downbeat of the next measure (Figure 20b).

Figure 20a—*Souvenirs*, “Schottische” (solo version), mm. 41-42



Figure 20b—*Souvenirs*, “Schottische” (duet version, *secondo*), mm. 41-42



At m. 80, the solo pianist may miss the counter-melody occurring in the tenor voice between two other seemingly more important voices (Figure 21a). However, in the duet version, the phrase marking clearly shows that this inner voice is important too (Figure 21b). (In the orchestral version, not only is there a phrase marking, but six instruments play the melody in unison.)

Figure 21a—*Souvenirs*, “Schottische” (solo version), mm. 80-81

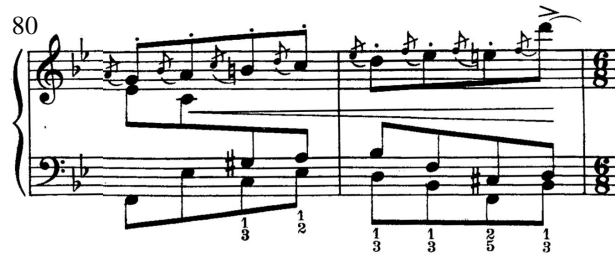


Figure 21b—*Souvenirs*, “Schottische” (duet version, *secondo*), mm. 80-81



The solo pianist’s consideration of Barber’s orchestral instrumentation can contribute another layer of variety to the Schottische. In the A sections, the violins and woodwinds alternate segments of the main melody and are accompanied somewhat pompously by the horn, timpani, and lower strings. In the B section (*a tempo giusto*), mm. 18-25 consist of solo clarinet (accompanied by trombone), followed in mm. 26-33 by solo oboe (accompanied by *pizzicato* strings and trumpet in the inner voice). The first solo passage thus has a fuller, more mellow sound while the second has a lighter and brighter tone. Solo viola and violin join the texture at m. 34 and, although they play *con sordino* (with mute), their sustained, upper-register notes stand out over the continuing oboe melody from the previous passage (Figure 22).

Figure 22—*Souvenirs*, “Schottische” (solo version), mm. 34-36

At m. 42, the previous solo clarinet material is repeated, but with interjections by the piccolo. The solo pianist can depict the piccolo by playing the *8va* shifts and the insertion of octaves in the melodic line with an articulate, prickly touch (Figure 23).

Figure 23—*Souvenirs*, “Schottische” (solo version), mm. 42-45

A return of the A section ([18] , m. 42) is followed by a partial return of the B section ([20] , m. 65), where Barber writes “as if from the distance” (Figure 24). The harp makes an appearance, lightly accompanying the bassoon solo in mm. 65-68. Measures 69-72 contain airy grace-note flourishes by solo violin, solo oboe in the inner voice, and *pizzicato* accompaniment by the strings. The solo pianist should therefore play this section gently and smoothly, perhaps with the *una corda* pedal.

Figure 24—*Souvenirs*, “Schottische” (solo version), mm. 65-73

Figure 24 shows a musical score for measures 65-73 of *Souvenirs*, “Schottische” (solo version). The score is written for a solo version and includes parts for bassoon, solo violin, solo oboe, harp, and strings. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 65 begins with a rehearsal mark [20]. The bassoon part is marked *p sub.* and *staccato*. The harp part is marked *staccato*. The solo violin and solo oboe parts are marked *mp espr.*. The string part is marked *pp* and *(string pizz.)*. Measure 70 features a trill (*tr.*) and a tempo change to *allarg.* (allargando). The dynamic marking *mf* (mezzo-forte) is present. The score ends with a *Red.* (Reduction) and an asterisk (*).

Smaller details in the orchestral notation can help create an even more interesting and dynamic performance of the Schottische. At m. 18 (Figure 25a), instead of playing the ascending melody in a completely connected way, the clarinet plays the third and fourth notes short and lands with a *tenuto* on the tied note. For the pianist, these energetic articulations (Figure 25b) may make it easier to create the crescendo that Barber indicates (under the staff but surely intended for the treble) and provide momentum for the second half of the phrase.

Figure 25a—*Souvenirs*, “Schottische” (orchestral version: clarinet solo), mm. 18-21

Figure 25a shows a musical score for measures 18-21 of the clarinet solo in *Souvenirs*, “Schottische” (orchestral version). The score is written for two clarinets (Cl. I and Cl. II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 18 begins with a *Solo* marking. The dynamic marking is *mf* (mezzo-forte). The performance marking is *ben articolato* (well articulated). The score shows a melodic line with a crescendo indicated by a hairpin symbol under the staff.

Figure 25b—*Souvenirs*, “Schottische” (solo version), mm. 18-21

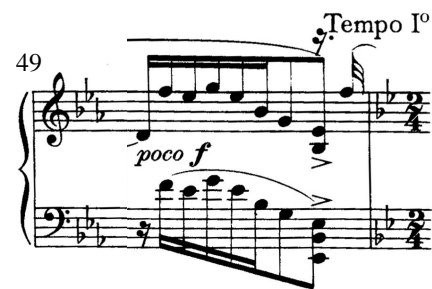


At m. 49, the solo pianist can create better contrast and prepare for the return of the A section by incorporating the orchestra’s decrescendo from *poco forte* to *piano* (Figures 26a and 26b).

Figure 26a— *Souvenirs*, “Schottische”
(orchestral version: woodwinds), m. 49



Figure 26b— *Souvenirs*, “Schottische”
(solo version), m. 49



III. Pas de Deux

Pas de deux means a “step for two people” and is a dance from French ballet.

Thalia Mara explains,

In the traditional romantic (so-called classical) ballets the *grands pas de deux* is the highpoint of the ballet. Traditionally the *grands pas de deux* consists of five parts: the *entrée*, or entrance; the *adage* in which the male *danseur* (cavalier) supports the *danseuse* (ballerina) in long sustained poses, multiple pirouettes, and high lifts; the solo variation for the *danseur*; the solo variation for the *danseuse*; and the coda, or climax of the dance, in which both dancers dance together and take turns at performing individually the most complex virtuoso steps.¹⁰⁸

Naturally, music for the *pas de deux* most often comes in orchestral form. Some of the most well-known examples of the *pas de deux* come from the ballets of Tchaikovsky, including *Swan Lake* (“Black Swan” from Act IV), *Sleeping Beauty* (“Bluebird” from Act III),¹⁰⁹ and *The Nutcracker*.

Musically, Barber’s *Pas de Deux* appears to correspond with Mara’s description. The piece opens with an extensive solo melody (*entrée*). At the twenty-fourth bar ([24]), a second melodic line enters and begins an exchange of phrases with the first (*adage*). At m. 41 ([25]), material from the opening solo returns with greater urgency and a greater dynamic level (*danseur* variation). This is followed by a repeat of the counterpoint from the *adage* section ([26] , m. 55), played a minor third higher (*danseuse* variation). The final section (m. 63) is somewhat virtuosic, containing scales with challenging chromatic and intervallic content.

¹⁰⁸ Thalia Mara, *The Language of Ballet: A Dictionary*, (Princeton, NJ: A Dance Horizons Book, 1966), 83.

¹⁰⁹ Stevens, 85.

The Pas de Deux is the least technically difficult dance in the solo version of *Souvenirs*. However, as in the other dances, there are areas of counterpoint that can be challenging. For example, the inner melody in mm. 63-67 is the most important voice (*espressivo e marcato* in the orchestral score), but is difficult to see despite the dotted lines (Figure 27a). The blocked chords and slurs in the *secondo* part of the duet version (Figure 27b) give a much clearer picture of the musical organization.

Figure 27a—*Souvenirs*, “Pas de Deux” (solo version), mm. 63-67

Figure 27a shows the musical score for the solo version of "Pas de Deux" in *Souvenirs*, measures 63-67. The score is in G major and 3/4 time. It features a piano part with a treble clef and a bass clef. The treble clef part starts with a piano (*pp*) dynamic and a *dolciss.* marking. The bass clef part has a *7* marking above it. The score is divided into measures 63, 64, 65, 66, and 67. The inner melody is indicated by dotted lines connecting notes across measures. There are slurs over the treble clef part and a *ped.* marking under the bass clef part.

Figure 27b—*Souvenirs*, “Pas de Deux” (duet version, *secondo*), mm. 63-67

Figure 27b shows the musical score for the duet version of "Pas de Deux" in *Souvenirs*, measures 63-67. The score is in G major and 3/4 time. It features a piano part with a treble clef and a bass clef. The treble clef part starts with an *espr.* marking. The bass clef part starts with an *mp* marking. The score is divided into measures 63, 64, 65, 66, and 67. The treble clef part has a slur over it. The bass clef part has a slur over it and a *ped.* marking under it.

In the orchestral version, Barber uses different pairs of instruments or instrument families (i.e. two flutes, solo oboe and clarinet, strings and brass) at different times to portray two individuals dancing together. With his choices, each section becomes slightly more intense than the last: A single flute plays the opening solo and is joined by a second flute beginning in m. 12. The section at 24 features a duet between solo oboe (which has a more vivid sound) and clarinet. The texture thickens at 25, with horns and strings as the primary players. The music begins to relax upon the return to two voices (two violins) at 26. The final duet exchange takes place between the flute and clarinet in mm. 63-70, with the additional horn solo in the inner voice. A three-measure chromatic scale, played by the flute, clarinet, piccolo, harp, and celesta (along with spine-tingling harmonics by solo violin) brings the dance to a delicate close.

Details in the orchestration can provide many ideas for contrasting colors, moods, and phrasing on the piano. The small accompanying phrases in mm. 4-5 and 8-9 (slurred between the staves in the solo version), when played by two clarinets, add a touch of melancholy to the melody (Figures 28a and 28b).

Figure 28a—*Souvenirs*, “Pas de Deux” (orchestral version), mm. 1-9

1 **Adagio** $\text{♩} = 48$

Flute *Solo*
mp espr.

Clarinet in Bb *pp*

Bassoon *pp*

Harp (Celeste) *p*

23 **Adagio** $\text{♩} = 48$

Violin *con sord.*

Viola *con sord.*

Violoncello *con sord.*

Bass *I solo pizz.*

Figure 28b—*Souvenirs*, “Pas de Deux” (solo version), mm. 1-9

1

Piano *p* *mp espr.*

6 *p* *rinforz.*

In mm. 10-19, the flutes demonstrate the gradual crescendo and building of tension the pianist could portray, as opposed to the *rinforzando* indicated in the solo score (Figures 29a and 29b show the orchestral and piano versions respectively): mm. 10-11 are played by single flute; at m. 12, the melody is doubled by the second flute; and at m. 13, Flute I shifts an octave higher. To generate a continuity of sound, Barber staggers the flutes' phrases until mm. 16 and 17, where breath marks for both parts are included between the sixteenth notes. Like the flutes, the solo pianist can use the breath marks to stretch time and emphasize the following *tenuto* notes.

Figure 29a—*Souvenirs*, “Pas de Deux” (orchestral version: flutes), mm. 10-19

The image shows two systems of musical notation for flutes. The first system, starting at measure 10, features two staves labeled 'FL. I' and 'FL. II'. Flute I begins with a melodic line marked *mp cresc. poco a poco*. Flute II enters in measure 12 with a similar line marked *mp espr. cresc. poco a poco*. The second system, starting at measure 16, shows the piano accompaniment with two staves. The left hand is marked *f molto esor.* and the right hand is marked *f molto espr.*. Above the right hand staff, the tempo is marked *sostenuto (in 6)* and *a tempo (in*. The notation includes various dynamics, articulation marks, and breath marks.

Figure 29b—*Souvenirs*, “Pas de Deux” (solo version), mm. 10-19

The image displays a musical score for the solo piano version of "Souvenirs, Pas de Deux" from measures 10 to 19. The score is written in G major and 3/4 time. It consists of three systems of music, each with a treble and bass staff. The first system (measures 10-11) begins with a piano (*p*) dynamic and includes a *rinforz.* (ritornello) marking. The second system (measures 11-15) features a melodic line for the piano and parts for Flutes I and II, and Flute I *8va*. The third system (measures 16-19) includes markings for *sostenuto*, *poco f*, and *a tempo*, with a *mp* dynamic marking at the end.

Beginning at m. 36 in the orchestral version, the oboe/clarinet duet is accompanied by string tremolos (Figure 30a) which are absent in the solo piano version (Figure 30b) but add to the ongoing increase of tension.

Figure 30a—*Souvenirs*, “Pas de Deux” (orchestral version), mm. 36-40

36

Ob. I
Ob. II

Cl. I

Harp

VI. I
VI. II

Vla.

Vcl.

Bass

senza sord.
tutti div.
arco
pizz.)
mp
pp
pp
pp

poco a poco senza sord.
poco a poco senza sord.
poco a poco senza sord.
poco a poco senza sord.

tutti arco

p

Figure 30b—*Souvenirs*, “Pas de Deux” (solo version), mm. 36-40

36

mp

Unlike the driving *tutti* passage that occurred in the Waltz (refer to Figure 14), the solo pianist might play the ending chromatic scale of the Pas de Deux much more freely than the ensemble players (Figure 31a). The scale will most likely start off slowly, push ahead, and then retard to the final chord in acknowledgment of the extraordinarily light instrumentation in the orchestral version (Figure 31b).

Figure 31a—*Souvenirs*, “Pas de Deux” (orchestral version), mm. 79-end

Musical score for the orchestral version of "Souvenirs, Pas de Deux" from measures 79 to the end. The score includes parts for Flute I (Fl. I), Piccolo (Picc.), Clarinet I and II (Cl. I, Cl. II), Harp, Celesta, Solo Violin (Solo VI.), Violin I (VI. I), and Violin II (VI. II). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 79 with a dynamic of *dim.* and *p*. The Flute I part features a melodic line with a crescendo leading to *ppp*. The Piccolo part has a similar melodic line with a crescendo to *ppp*. The Clarinet I and II parts have a melodic line with a crescendo to *pp*. The Harp part has a melodic line with a crescendo to *pp*. The Celesta part has a melodic line with a crescendo to *pp*. The Solo Violin part has a melodic line with a crescendo to *pp*. The Violin I and II parts have a melodic line with a crescendo to *ppp*. The score includes various performance instructions such as *dim.*, *p*, *pp*, *ppp*, *gliss.*, *~2(ck)*, and *1 solo sul G*. The Solo Violin part includes the instruction *Il solo* and *3 Soli (rear stands)*. The Violin I and II parts include the instruction *4 Soli (rear stands)*. The score ends with a *ppp* dynamic.

Figure 31b—*Souvenirs*, “Pas de Deux” (solo version), mm. 79-end

Musical score for the solo version of "Souvenirs, Pas de Deux" from measures 79 to the end. The score is written for a single instrument, likely a piano or a similar instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 79 with a dynamic of *p*. The melodic line features a crescendo leading to *pp*. The score includes various performance instructions such as *p*, *pp*, and *ppp*. The score ends with a *ppp* dynamic.

IV. Two-Step

The two-step is a fast ballroom dance in duple meter that became popular in the 1890s. It is the only dance in *Souvenirs* that originated in America. The steps involve a quick–quick–slow rhythm in each bar, with a gliding skip similar to that in the polka. “Two-step” also refers to the type of march to which the dance is often performed, consisting of a light, springing melody and skipping rhythm. Popular two-step marches include John Phillip Sousa’s “The Washington Post,” Louis Conterno’s “Red Clouds March Two Step,” Nellie Beamish’s “Thirteenth National Regiment March and Two Step.”¹¹⁰ Two-steps for the piano are often found in ragtime collections; for example, the “Behemoth Two-Step” in William Albright’s *Grand Sonata in Rag*.

Barber’s Two-Step involves an eighth-note motor rhythm that is present throughout the dance. The solo’s pianist’s main difficulty in this dance lies in steadily maintaining the motor rhythm while executing different articulations, shifts in registers, embedded phrasing, and quick scales.

Passages of the duet version may be of help in handling such difficulties and in understanding the phrasing and flow in the Two-Step. For example, in mm. 81-88 of the solo score (Figure 32a), the pianist may be tempted to take the complex figuration between the hands with considerable rhythmic freedom.

¹¹⁰ Pauline Norton, “Two-Step,” in *Grove Dictionary of Music & Musicians* [dictionary database on-line] (New York: Grove’s Dictionaries, Inc., 2001, accessed 30 August 2009); available from <http://www.grovemusic.com/index.html>; Internet.

Figure 32a—*Souvenirs*, “Two-Step” (solo version), mm. 81-88

Musical score for the solo version of "Two-Step" from *Souvenirs*, measures 81-88. The score is written for piano in a single system with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 81 is marked with a box containing the number 32. The music features a complex, rhythmic melody in the right hand and a steady eighth-note accompaniment in the left hand. The piece concludes with a fermata and the word *ted.* at the end of the system.

However, in the duet version (Figure 32b), the *primo* pianist plays the descending series while the *secondo* pianist maintains a steady eighth-note bass accompaniment. This shows that Barber had a steady tempo in mind for this passage despite the intricate activity.

Figure 32b—*Souvenirs*, “Two-Step” (duet version, *primo* and *secondo* parts), mm. 81-88

Primo:

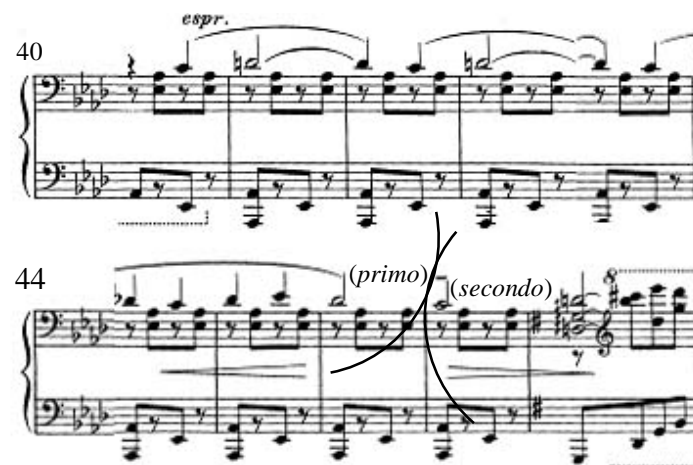
Musical score for the *primo* part of the duet version of "Two-Step" from *Souvenirs*, measures 81-88. The score is written for piano in a single system with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 81 is marked with a box containing the number 32. The *primo* part features a descending series of notes in the right hand, while the *secondo* part maintains a steady eighth-note bass accompaniment in the left hand. The piece concludes with a fermata and a star symbol at the end of the system.

Secondo:

Musical score for the *secondo* part of the duet version of "Two-Step" from *Souvenirs*, measures 81-88. The score is written for piano in a single system with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Measure 81 is marked with a box containing the number 32. The *secondo* part features a steady eighth-note bass accompaniment in the left hand, while the *primo* part plays a descending series of notes in the right hand. The piece concludes with a fermata and the word *espr.* at the end of the system.

In mm. 46-48, the distribution between the duet parts illuminates Barber’s *tenuto* marking in the solo score (Figure 33). The melody played by the *primo* pianist ends in m. 46 and the *secondo* pianist takes over for the following two notes in mm. 47-48. This minor detail gives the solo pianist an option to use the separation as a launching point for the following section (although the orchestral version has the entire line played by the same instruments).

Figure 33—*Souvenirs*, “Two-Step” (solo version), mm. 40-49



Incorporating different characteristics of instrumentation from the orchestral version may help prevent the straight-forward, repetitive technical elements from sounding mechanical. The pianist can present contrast in the A section through a change in color in addition to the shift in dynamics. The *piano* melody in the first half of the A section (played by the violins) could sound slightly detached, while the *pianissimo* repeat in the second half (played by the flute and clarinet) could sound a little more *legato*. Meanwhile, the left hand accompaniment figures should be played very lightly by the left hand to match the *staccato*, *leggero* low strings in the orchestral version (Figure 34).

Figure 34—*Souvenirs*, “Two-Step” (solo version), mm. 1-20

1st time—violins detached
2nd time—woodwinds legato

1 Allegro molto $\text{♩} = 108$

pp sotto voce throughout *p leggero*

10

mf

In the B section (m. 37), the pianist can show the entrances of the horn and trombone by playing the melody smoothly and with an especially full tone in contrast to the lightness of the lower notes (Figure 35).

Figure 35—*Souvenirs*, “Two-Step” (solo version), mm. 37-50

(horn and trombone)
espr.

37 *stacc. sempre*

30

(strings) *p*

senza Ped. *8*

43

8

In the descending woodwind figuration that alternates with the brass' melody beginning at m. 49 (Figure 36a), the first note of the three-note motive is played *staccato* and the next two notes are slurred. This articulation can facilitate the pianist's swift and graceful execution of this somewhat awkward gesture (Figure 36b).

Figure 36a—*Souvenirs*, “Two-Step” (orchestral version: woodwinds and brass), mm. 49-55

The image shows an orchestral score for measures 49-55 of "Two-Step" from *Souvenirs*. The woodwind and brass sections are visible. A circled area highlights the first measure of the woodwind section, where the flute and piccolo parts play a descending three-note motive. The first note is marked *staccato* and the following two notes are slurred. The brass parts (Horn I and Trumpet I) play a steady melody in the background.

Figure 36b—*Souvenirs*, “Two-Step” (solo version), mm. 49-56

The image shows a solo piano score for measures 49-56 of "Two-Step" from *Souvenirs*. The score is in G major and 2/4 time. A circled area highlights the first measure of the right hand, where the piano plays a descending three-note motive. The left hand provides a steady accompaniment. The first note of the motive is marked *staccato* and the following two notes are slurred.

The sustained notes in the horn and trombone parts (see Figure 36a) should also encourage the pianist to think of this passage as a long eight-bar phrase, despite the shifting nature of the line.

In the return of the A section (m. 108), harp *glissandos* accompany the flute's sixteenth-note scales that are inserted into the melody at mm. 110, 114, 126, and 130 (Figure 37). This suggests to the pianist a sweeping gesture rather than rhythmic precision.

Figure 37—*Souvenirs*, “Two-Step” (solo version), mm. 108-112

The image shows a musical score for measures 108-112. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece is marked *p* (piano). Measure 108 starts with a rehearsal mark [34]. The right hand melody consists of quarter notes in measures 108 and 109, followed by a sixteenth-note scale starting in measure 110 and continuing through measure 112. This scale is circled in red. The left hand accompaniment consists of chords and single notes. In measure 108, the left hand has a chord with a '2' below it and a '1' below it. In measure 109, there is a 'y' above the first note. In measure 110, there is a 'y' above the first note and a '2' below it. In measure 111, there is a 'y' above the first note and a '2' below it. In measure 112, there is a 'y' above the first note and a '2' below it.

V. Hesitation-Tango

The tango is a popular Latin American dance in duple time that originated in Argentina and became popular in 1920s Paris society.¹¹¹ It has two typical

rhythmic patterns:¹¹² 1)  2) 

Tango music resembles the *habañera* and was often played on an accordion-like instrument called a *bandoneon*. It is known for its seductive quality, combination of slow and quick movements, and sharp stops. Prominent composers of tango music include Carlos Gardel and Astor Piazzolla, who wrote sets of tangos for piano and other instrumental combinations. Other twentieth-century piano tangos include a tango by Stravinsky (which strays from the characteristic tango rhythms in favor of more constant syncopation);¹¹³ Albeniz's *Tango español* (written in free rondo form and flavored with Spanish ornaments);¹¹⁴ and *Tango américain* by John Alden Carpenter (containing powerful irregular rhythms and bitonality¹¹⁵).

Barber's tango is not quite as experimental. While there is rhythmic variety, the two patterns shown above provide the basic foundation for the dance (the first pattern is primarily found in the A section while the second pattern is used in the B section). Any

¹¹¹ Janet Halfyard, "Tango," in *Oxford Companion to Music* [dictionary database on-line] (London: Oxford University Press, 2002, accessed 30 August 2009); available from <http://www.oxfordmusiconline.com>; Internet.

¹¹² Gerard Béhague, "Tango," in *Grove Dictionary of Music & Musicians* [dictionary database on-line] (New York: Grove's Dictionaries, Inc., 2001, accessed 30 August 2009); available from <http://www.grovemusic.com/index.html>; Internet.

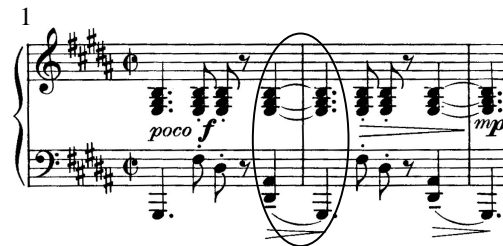
¹¹³ Andrew Lindemann Malone, "[Stravinsky]Tango, for Piano: Composition Description," *All Music Guide*, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=42:35142> [accessed 23 December 2009].

¹¹⁴ Wang, 46.

¹¹⁵ Tim Mahon, "[Carpenter]Tango américain for piano: Composition Description," *All Music Guide*, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=42:35131> [accessed 23 December 2009].

lack of rhythmic innovation is made up for through beautiful harmonic colors and striking effects (e.g. sweeping scalar passages, *rubato*, quick *glissandi*). The “hesitation” in the title most likely refers to the rest and emphasized fourth beat that occurs throughout the piece (Figure 38). This creates the feeling that the music is being “pulled” into the next measure.

Figure 38—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 1-2



Barber’s orchestration of the Hesitation-Tango is particularly dynamic. The English horn enters with the solo melody at m. 3. With its bright, nasal timbre, it is an appropriate choice for this dance, which typically requires an air of “attitude” from its performers. (The orchestra score further indicates that the melody should be played “incisively, with arrogance.”) In mm. 7-10, Barber does not suggest any specific phrasing or articulation in the solo version (Figure 39a), but the English horn part, with its syncopated accents (Figure 39b), should encourage the pianist to be teasing and spontaneous.

Figure 39a—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 7-10



Figure 39b—*Souvenirs*, “Hesitation-Tango” (orchestral version: English horn), mm. 7-10



The pianist can continue to emulate the sequence of mood and character demonstrated by the instruments in the orchestral version. The melody may relax slightly at m. 12 (Figure 40), where the flute joins the English horn and introduces a smoother and calmer timbre. Underneath the two woodwinds, the horn, cello, and bass play long, sustained tones while the celesta maintains the tango rhythm; this emphasizes a solid downbeat while keeping the rest of the accompaniment light. The melody resumes a *staccato* and pointed quality upon the return of the English horn solo at m. 16, followed by a bassoon solo in m. 20.

Figure 40—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 10-19

Musical score for piano solo, measures 10-19. The score is written on two staves (treble and bass clef) in a key signature of three sharps. Measure 10 is marked with a box containing the number 39. The score includes markings for '(flute & English horn)' above the treble staff, '(celesta)' below the bass staff, and '(horn, cello/bass)' below the bass staff. The dynamic marking 'mf' is present in measure 11. Measure 15 is marked with a box containing the number 15 and the instruction '(resume E.H. solo)'. The dynamic marking 'poco f' is present in measure 16. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

The three-measure transition in mm. 24-26 involving a sequence of ascending scales (Figure 41) should be played smoothly and seamlessly, as exhibited by the woodwinds. This helps to set up the following section at 41, where wave-like accompaniment figures (played by the harp and lower strings) create a dreamy atmosphere.

Figure 41—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 24-28

The image shows a musical score for measures 24-28. The score is written for piano, with a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 24 starts with a piano (*p*) dynamic and the instruction *senza cresc. e legatissimo*. The music consists of ascending scales in both hands. A fermata is placed over the final notes of measure 26. Measure 27 begins with a box around the number 41 and the instruction *(pochissimo più mosso,*. The music continues with a more complex texture, including chords and arpeggiated figures. The score ends with a fermata in measure 28. There are some markings below the bass line, including a harp symbol and the word *ped.* (pedal).

The intensity will increase as other instruments are gradually added into the ensemble beginning at 42. The scale at m. 58 (played by the strings and woodwinds) should surge to the downbeat at 44, where the piece is finally launched into full *tutti* (Figure 42). Full forces are held until 45 (m. 71), where the texture briefly thins out and builds to *fortissimo tutti* again at m. 75.

Figure 42—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 56-62

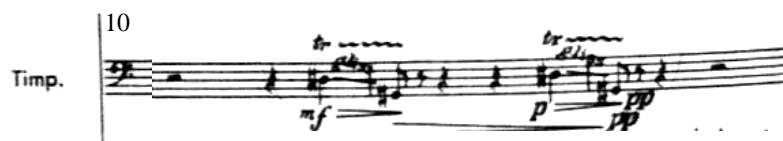
At m. 88, the clarinets prepare the way for the return of the A section at 47 (m. 92). This time, the melody is played by both the English horn and the piccolo, whose high register and bright quality gives the line great presence. The dance ends with a descending bassoon solo and a final glissando gesture that is described by Barber in the orchestral score as “vanishing.”

In addition to the general instrumentation, more specific elements in the instrumental parts can present the solo pianist with interpretive possibilities. For example, to convey the sense of “hesitation,” the pianist could choose to incorporate the style of the opening measures of the string bass, which involves two notes of *pizzicato* followed by an *arco* slide into the downbeat of the next measure (Figure 43a). This slide is mimicked by the timpani *glissandi* in mm. 10-12 (Figure 43b).

Figure 43a—*Souvenirs*, “Hesitation-Tango” (orchestral version: bass), mm. 1-2



Figure 43b—*Souvenirs*, “Hesitation-Tango” (orchestral version: timpani), mm. 10-12



Overall, the accompaniment for the Hesitation-Tango is more subtle than those heard in most other tangos. At the opening, Barber instructs the percussion instruments (snare drum, bass drum, and cymbals) to “rub, not strike, in one continuous stroke for each note.” Likewise, the solo pianist can play the tango rhythm in a more fluid and connected manner (perhaps even more alluringly than the orchestra) and allow the upper voices to shine. The accompaniment also has a relatively dark coloring in the orchestral version due to cluster harmonies and the substantial presence of the cello and string bass; sinking into the chords and octaves of the tango accompaniment on the piano can highlight this quality.

Measure 58 is indicated in the orchestral version as *crescendo molto stringendo* (as opposed to just *crescendo molto* in the solo version) and should therefore involve a rushing sweep to the downbeat of m. 59 (Figure 44). The music that follows evokes a sense of grandeur, with the orchestra playing in an almost march-like manner.

Figure 44—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 56-58

Musical score for measures 56-58 of "Hesitation-Tango" (solo version). The score is in 2/4 time and features a key signature of two flats. Measure 56 begins with a piano (p) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with some triplets. The score concludes with a *cresc. molto (e stringendo)* instruction and a fermata over the final notes.

A bit of time is needed between mm. 70-71 to bring out the contrast from double-*forte* to *subito piano* (Figure 45), portraying the enormous texture shift in the orchestral version from full *tutti* to solo strings and harp.

Figure 45—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 70-71



Musical score for measures 70-71. Measure 70 starts with a double-*forte* (*ff*) dynamic. The right hand features a triplet of eighth notes. Measure 71 shows a *subito piano* (*sub. p.*) dynamic shift. The right hand continues with a triplet, and the left hand has a bass line with a fermata at the end of the measure.

Another *subito piano* at m. 77 in the orchestral score presents the pianist with another opportunity for contrast and to build for the next musical climax.

Figure 46—*Souvenirs*, “Hesitation-Tango” (solo version), mm. 75-78

Musical score for measures 75-78. Measure 75 begins with a double-*forte* (*ff*) dynamic. The right hand plays a complex chordal texture with triplets. The left hand has a bass line with a fermata. The score transitions to a *subito piano* (*sub. p.*) dynamic in measure 77. The right hand continues with a triplet, and the left hand has a bass line with a fermata. The score concludes with a fermata over the final notes.

VI. Galop

The galop is a quick dance in duple meter. It was one of the most popular ballroom dances of the nineteenth century along with the waltz, quadrille, and polka. It originated in Germany, became popular in Vienna in the 1820s and then spread to France and England in 1829. Its name is derived from the galloping movement of horses and it was one of the simplest dances ever introduced into the ballroom. In the galop, the partners face the same direction and proceed down the line of dance in rapid, springing steps. Galop rhythms (quick notes that lead to a strong beat, e.g.  or ) were often used in thrilling finales to orchestral showpieces, such as Rossini's overture to *Guillaume Tell* (1829). Twentieth-century Russian composers such as Prokofiev (*Cinderella*, 1945), Khachaturian (*Masquerade*, 1939), Kabalevsky (*The Comedians*, 1940) and Shostakovich (*The Limpid Brook*, 1934) incorporated the galop into their works. The most significant composer of piano galops was Liszt, who wrote the bravura *Grand galop chromatique* (1838), the exciting but brief *Galop de bal* (c1840), and a Galop in A minor for piano (1841).¹¹⁶

Barber's Galop is an energetic yet elegant dance in compound ternary form. Each section contains driving *staccato* notes that are contrasted with legato phrases and melodies (Figures 47a and 47b). In the coda, Barber brings the dance and the set of *Souvenirs* to a rousing end.

¹¹⁶ Andrew Lamb, "Galop," in *Grove Dictionary of Music & Musicians* [dictionary database online] (New York: Grove's Dictionaries, Inc., 2001, accessed 30 August 2009); available from <http://www.grovemusic.com/index.html>; Internet.

Figure 47a—*Souvenirs*, “Galop” (solo version), A section, mm. 1-13

1 49 *Allegro molto*
Piano
ff
p
7
5 3 5
2 5

Figure 47b—*Souvenirs*, “Galop” (solo version), B section, mm. 71-77

71 *poco più tranquillo*
mf
p stacc. e secco, senza ped.
ped. *ped.*

Technical challenges in the Two-Step include mm. 99-100 in Section C, where Barber once again divides the notes of a melody between the two hands (Figure 48a). While he indicates the melody through dotted lines, it is much clearer to see in the duet version (Figure 48b), where the melody is handed back and forth between the performers.

Figure 48a—*Souvenirs*, “Galop” (solo version), mm. 98-102

Musical score for the solo version of "Galop" from *Souvenirs*, measures 98-102. The score is written for piano and features three staves: a treble staff and two bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins at measure 98 with a *pp* (pianissimo) dynamic. The melody is primarily in the treble staff, while the bass staves provide accompaniment. Fingerings are indicated with numbers 1-5. A *rit.* (ritardando) marking appears at the end of the passage. A *5^{ta} rim.* (5th finger rim) marking is present in the first bass staff.

Figure 48b—*Souvenirs*, “Galop” (duet version, *primo* and *secondo* parts), mm. 98-102

Primo

Musical score for the *Primo* part of "Galop" from *Souvenirs*, measures 98-102. The score is written for piano and features two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins at measure 98 with a *rall.* (ritardando) marking. The melody is primarily in the treble staff, while the bass staff provides accompaniment. A *2^{da}* (second) marking is present in the bass staff.

Secondo:

Musical score for the *Secondo* part of "Galop" from *Souvenirs*, measures 98-102. The score is written for piano and features two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins at measure 98 with a *pp* (pianissimo) dynamic. The melody is primarily in the treble staff, while the bass staff provides accompaniment. A *rall.* (ritardando) marking appears at the end of the passage.

In mm. 202-203 of the coda, the tossing of eighth notes between the duet parts (resulting in a syncopated feel in the secondo part—Figure 49a) suggests that the solo pianist should play the notes in the middle staff energetically (not as easy, broken octaves), propelling the phrase to the *fortissimo* chord in m. 204 (Figure 49b).

Figure 49a—*Souvenirs*, “Galop” (duet version, *primo* and *secondo* parts), mm. 201-204

Primo:

201

Secondo:

201

Figure 49b—*Souvenirs*, “Galop” (solo version), mm. 201-204

201

In the orchestral version, the instrumentation of the *Galop* is as follows: The opening part of the A section is played crisply by the woodwinds, with legato phrases by the trumpet in mm. 23-25 and mm. 31-33 (Figure 50). The solo pianist might emphasize the trumpet’s phrases by playing them with a bright, majestic sound in contrast to the much lighter woodwind *staccatos*.

Figure 50—*Souvenirs*, “Galop” (solo version), mm. 21-34

21 (50) (trumpet) (woodwinds)

pizz f

senza ped.

28

The expansive melodic lines in the second half of the A section, beginning at 51 (m. 39) are played by the strings with accompaniment by the bassoon and horn. At m. 55, the complete woodwind section returns, playing in unison with the strings while also filling in the melody with eighth notes. As the solo pianist emphasizes and phrases this material in the right hand, attention should also be given to the *marcato* half-note downbeats in the left hand (Figure 51), which are played *fortissimo* and sustained by the horns and bassoons in the orchestral version.

Figure 51—*Souvenirs*, “Galop” (solo version), mm. 55-59

(strings & woodwinds)

(woodwinds only) 8

55

(horn & bassoon)

(timp)

(timp)

(timp)

(timp)

The *poco più tranquillo* melody in the B section is a trumpet solo played with a cup mute, which calls for a light and subdued sound (perhaps using the *una corda* pedal). The accompaniment is also very light; the downbeat of each measure is played *pizzicato* by the string bass while the remaining *staccato* notes are played by the clarinet (Figure 52).

Figure 52—*Souvenirs*, “Galop” (solo version), mm. 71-77

71 *poco più tranquillo* (trumpet w/mute)
mf
 (bass pizz.) *p* *stacc. e secco, senza ped.* (clarinet)
 Ped. Ped.

A third voice, played by the oboe, enters at m. 87 and engages in call-and-response activity with the trumpet. The single line in mm. 103-105 that bridges the two parts of Section C is played by the clarinet; since the wide, disjointed intervals require more of an effort for the clarinet, the pianist might consider playing the figures more deliberately.

The second half of the B section has a slightly more urgent feel than the first; the muted trumpet melody is reinforced by the piccolo and tremolos by the second violins suggests a slight energy beneath the surface of calmness (Figure 53). At m. 125, a flurry of sixteenth notes by the woodwinds and violins lead into the return of the A section (Figure 54).

Figure 53—*Souvenirs*, “Galop” (orchestral version), mm. 103-112

103 a tempo 55

Fl. I

Picc.

Cl. I

Cl. II

Tpt. I

Tpt. II

Tpt. III

Harp

Viol. I

Viol. II

Bass

(cup mute always)

a tempo 55

pp

p

pp con sord. solo

pp

p

Figure 54—*Souvenirs*, “Galop” (solo version), mm. 125-126

125 Tempo I°

pp

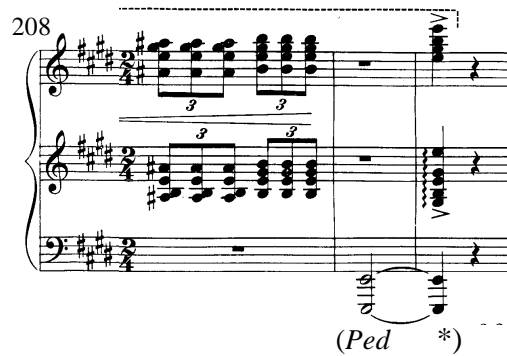
3

3

All of the instruments of the orchestra (including timpani, cymbals, bass and snare drum) join together for the coda. The music ascends, becomes progressively louder, and surges on the final triplets to the conclusive chord (*sforzando* in the orchestra score vs. a

mere hairpin accent in the solo score). The pianist should play the final chord strongly and cut off immediately without lingering with the pedal (Figure 55).

Figure 55— *Souvenirs*, “Galop” (solo version), mm. 208-210



Certain musical moments may not be obvious to the solo pianist without looking at the orchestral score. For instance, in m. 46 of the B section, the strings play *staccato* (Figure 56a) and not connected as in the solo score (Figure 56b). Imitating this articulation makes it easier for the solo pianist to complete Barber’s phrase separation. In the same passage, the string slurs from beat four to beat one show that the leaps, even as octaves in the solo version, should be done in a graceful manner.

Figure 56a—*Souvenirs*, “Galop” (orchestral version: strings), mm. 43-49

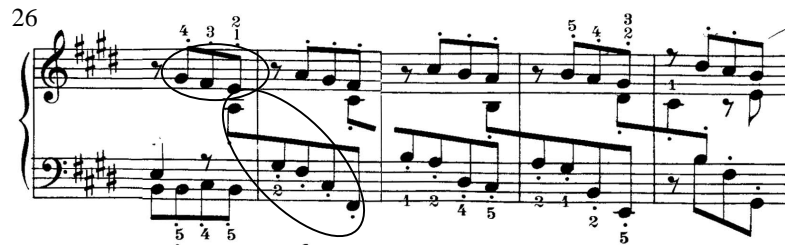


Figure 56b—*Souvenirs*, “Galop” (solo version), mm. 43-49



It may not be necessary for the pianist to include any special articulation or voicing to bring out the *stretto* in mm. 26-30 (Figure 57), but being aware of the motive entrances (alternated between woodwinds and trombone in the orchestral version, *primo* and *secondo* in the duet) can heighten the energy of these measures.

Figure 57—*Souvenirs*, “Galop” (solo version), mm. 26-30



CHAPTER FIVE

SUMMARY AND CONCLUSIONS

Souvenirs is an ode to the familiar, melodic, romantic music of the past. While sentimental and charming, the music is also sophisticated and challenging. As a dance suite, its historical lineage runs as long as the piano sonata. While *Souvenirs* has popular roots, Barber's writing reflects serious, traditional European practices. Therefore, despite some lack of attention among twentieth-century piano repertoire, it is a work to be valued and deserving of notice and study.

The promotion of *Souvenirs* can be furthered through frequent performances that effectively display the elegance, variety, colors, and sentiments of Barber's music. Comparison of the solo version with its duet and orchestral predecessors widens the palette of possibilities for the pianist. In the duet version, the distribution as well as the passing of musical material between performers sheds light on phrasing, formal structure, and the hierarchy of elements (*e.g.* overlapping gestures leading to *appoggiaturas* in the Waltz introduction, importance of the inner voice amidst a technically challenging upper voice in the Schottische). While Barber's textures never seem too thick, they can become complex due to counterpoint (even resulting in the occasional use of three staves in the solo-version Waltz and Galop); the duet delineates melodic lines that appear as buried fragments in the solo version (the *marcato espressivo* melody in a passage of three-voice counterpoint in the Pas de Deux) and separates voices to make them easier to see (an extended contrapuntal section in the Waltz). Consideration of the timing issues and collaborative aspects involved in duet playing can suggest pacing and stretching the

music (extended rests in the Waltz and endings of phrases and sections in the Schottische). Conversely, the duet reminds us of the necessary steadiness and flow in areas where a soloist might be inclined to take liberties in tempo and rhythm (left-hand downbeats in the Waltz introduction, the descending figurations in the Two-Step, and the ending of the Galop).

The solo pianist may find a greater variety of sounds in the piano by considering elements of the orchestral version. Barber's skill as an orchestrator is quite refined; his choices and combinations of instruments evoke specific characters, colors, and moods in each of the dances (the "arrogant" English horn in the Hesitation-Tango and the regal trumpet calls in the elegant Galop). Barber often uses percussion instruments for color more than for rhythmic purposes (especially in the Hesitation-Tango). Differing articulations, phrase markings, and other musical indications in the orchestral version, although they may be more idiomatic for the instruments than for the piano (violin slides in the Waltz and characteristic articulations by the clarinet in the Schottische, woodwinds in the Two-Step, and the strings in the Galop), present the pianist with helpful musical (and sometimes technical) approaches to those passages in the solo version. Some orchestral parts are left out of the solo arrangement, but awareness of such parts can contribute to the feeling or nuance of a particular section (simmering violin tremolos in the Pas de Deux, harp *glissandos* in the Two-Step). Areas of lightness and transparency in Barber's orchestration encourage the pianist to play with extra subtlety and to observe dynamics contextually. A *forte* marking may not actually be very loud depending on the selection and number of instruments (*pizzicato* strings and clarinet in the Waltz accompaniment). On the other hand, depicting a *forte* that involves orchestra *tutti* will

require much energy and fullness of sound (climax points in the Waltz introduction and the Hesitation-Tango). In addition to dynamics, the pianist can contrast changes in texture more successfully by examining the corresponding instrumentation in the orchestral score (*tutti* vs. solo clarinet in the Waltz, *tutti* vs. solo strings and harp in the Hesitation-Tango, and the overall progression of texture in the Pas de Deux).

Most likely due to Barber's ongoing creative process, the duet and orchestral versions sometimes contradict each other and present different options (articulation of the Waltz accompaniment, connecting or breaking of sustained melodic lines in the Two-Step). However, such divergence gives the solo pianist more information to make a thoughtful, artistic decision.

A secondary procedure for this study involved watching video footage of Todd Bolender's ballet choreography for possible insights into Barber's music. However, since the choreography is in the vein of comedic satire/farce, it often tends to overshadow and sometimes detract from the music. Tempos, overall, are slower than those indicated in Barber's scores. The subtleties of Barber's phrasing, dynamics, orchestration and other effects are not always reflected by the activity on stage.

Nevertheless, Barber's involvement in the design process implies that he approved of Bolender's approach, which, at the least, manifests the light-hearted nature of the music that Barber intended. General musical characteristics of the dances do lend themselves to certain choreography and are reflected accordingly in the *Souvenirs* ballet: flowing movement and sweeping gestures in the Waltz; playful and lively action in the *Schottische*; classical ballet steps in the *Pas de Deux*; back-and-forth movements that correspond with stepwise phrases in the Two-Step; a love scene supported by the exotic

flavor of the Tango; and large ensemble activity for the energetic and grand Galop.

Watching these scenes may give the pianist a further sense of the spirit and character to be conveyed in each of the dances.

The piano duet, orchestral suite, and ballet choreography, through different eyes and ears, can inspire even more ideas for the study and interpretation of the solo version. I therefore encourage pianists to incorporate their personal insights along with those of this document to enhance many future performances of Barber's *Souvenirs*.

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