

Piano Chamber Music of the Second New England School: A Study Guide

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2012 by the
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ARIZONA STATE UNIVERSITY

December 2012

ABSTRACT

American music of late-nineteenth and early twentieth centuries represents some of the first mature achievements in classical music written by American composers. John Knowles Paine (1839–1906), Arthur Foote (1853–1937), George Whitefield Chadwick (1854–1931), Horatio Parker (1868–1919), and Amy Beach (1867–1944) from the Second New England School were among the most prominent musical figures in America during this time period. These composers shared similar compositional characteristics, perhaps due to the profound influences of German Romantic tradition, either through their direct study with musicians in Germany or with professional German-trained musicians in America. They were active in Boston, affiliated with important music organizations, and had publications through A. P. Schmidt, the most important music publisher of that time.

Piano chamber music of the Second New England School is a small but important portion of their diverse repertoire. It is generally considered the first successful body of such repertoire by American composers. Even though most of these works were premiered to great acclaim during the composers' lifetimes, many of them no longer have a place in current recital programs and very few are available to the public in published or recorded form. The purpose of this study is to reintroduce this important and worthwhile literature to today's audience.

For the purpose of this study the repertoire will be limited to music that involves at least three performers, one of whom must be a pianist. The repertoire must be originally composed for a piano chamber group and must have been published or performed at least once during the composer's lifetime. While Edward MacDowell (1860–1908) is generally considered a member of the Second New England School, he surprisingly did not write any piano chamber music, and therefore has no works in this study.

This research project will provide general background information about each composer and their piano chamber music, and a closer examination of one particularly representative work or movement, including performance guidelines from the collaborative pianist's point of view. The author's hope is to awaken greater curiosity about this rich repertoire and to increase its presence on the concert stage.

ACKNOWLEDGEMENTS

First, I would like to thank Dr. Andrew Campbell for helping me become a better musician in my three years study at Arizona State University as well as his endless wisdom and assistance with this paper. I also extend my gratitude to Dr. Amy Holbook, Dr. Albie Micklich, and Professor Russell Ryan for their support in this project.

I would never have been able to accomplish this project without the encouragement and motivation of my friends and family. A sincere and special thank you goes to Dr. Karl Hinterbichler, Dr. Tzufen Liu, Dr. Karen McCann, Micah Hood, and Amy Chou. I also express deep appreciation for my husband, Benjamin Chan, who has supported my life as a collaborative pianist in every possible way. Thank you all for making this happen.

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CHAPTER 1

INTRODUCTION

American Musical Traditions Prior to the Second New England School

Classical music in America prior to the nineteenth century was dominated by regional styles and searching for a national voice. Several distinct styles of music contributed to the musical environment of various regions, such as the First New England School, the Mid-Atlantic Genteel Tradition, the Folk Music of Appalachia and the Mississippi Valley, Creole and Gulf Coast Music, the music of Native American Tribes, the music of African-American slaves in the South, and Balladry and Minstrelsy in the Southwest.¹ These various styles were important regionally but did not possess a unified spirit of Americanism. Among these various styles, the First New England School and the Genteel Tradition had their origins in European methods and traditions, and these compositions showed that influence.

The First New England School was popular until about 1820, and many native composers from this school wrote collections of hymns and songs, some of which are still sung throughout America today. The first influential figure from the First New England School was William Billings

¹ John Warthen Struble, *The History of American Classical Music: MacDowell through Minimalism* (New York: Facts On File, Inc., 1995), 1–21.

(1746–1800), a native of Boston, who was a self-taught amateur musician and a tanner. His most significant contribution to the history of American music was the publication of his two tune-books. The first one, the *New-England Psalm-Singer*, was published in 1770, and the second and more popular collection, the *Singing Master's Assistant*, was published in 1778.² Other composers from this school included Francis Hopkinson (1737–1791), Alexander Reinagle (1756–1809), and especially Lowell Mason (1792–1872).

Mason was born in Medfield, Massachusetts. His family education was rooted in the New England singing school tradition handed down by his grandfather. Mason devoted his life to music, as a composer, publisher and, most significantly, as a music educator. He expertly adapted the melodies of instrumental works from European masters such as Haydn, Beethoven, Mozart, and Schubert into his collections of sacred music and published them. He simplified the musical content and harmonic language of these works into a more basic structure and introduced them to the American public, so these masterpieces became familiar to them. As an educator, he strongly insisted and proposed that singing should not be absent from children's education. Under his efforts, the Boston School Committee agreed to add the introduction of music as part of the primary

² Gilbert Chase, *America's Music: From the Pilgrims to the Present* (Chicago: University of Illinois Press, 1992), 115–116.

and secondary school curriculum in Boston in 1838 and assigned Mason to administer the program.³

The composers of the First New England School concentrated mainly on vocal music, including songs and hymns for various religious services, and paid little attention to instrumental and chamber music. Instrumental music prior to the Second New England School stemmed mostly from the Mid-Atlantic Genteel Tradition, including the six string quintets composed in 1798 by the German-born American composer Johann Friedrich Peter (1746–1813), and the four keyboard sonatas of 1786 by Alexander Reinagle (1756–1809), an English-born American composer. These two European-born composers influenced the musical development of New York and Philadelphia, where they resided.

It was not until later in the nineteenth century that composers started to write large-scale orchestral music. William Henry Fry (1813–1864) was a composer, journalist, and the first American music critic. He composed four symphonies and *Leonora*, the first opera by an American composer.⁴ His contemporary George Friederick Bristow (1825–1898) continued in this grand tradition, composing five symphonies and the second American opera, *Rip Van Winkle*, based on the American classic

³ Ibid., 131–133.

⁴ John Tasker Howard, *Our American Music: Three Hundred Years of It* (New York: Thomas Y. Crowell Company, 1946), 238.

by Washington Irving. Both of these operas were produced in New York and Philadelphia during the composers' lifetimes.⁵

After the Civil War, the United States stepped into the Gilded Age when the economy and population grew at a tremendous rate, and the musical milieu went through enormous changes as well.⁶ Great museums and libraries were established in the major cities of the United States, such as New York, Chicago, and Boston. People were enthusiastic about European culture and desired performances or presentations of classical repertoire in a professional manner. Under these circumstances, the first group of native composers, known as the Second New England School, arose. These composers did not work simultaneously or consciously as a group, but their careers intersected as students, teachers and performers, and they all shared certain commonalities. They came from the region of New England, and their lives and careers were linked in some way with the Boston area. They were profoundly influenced by the German musical tradition, and are generally regarded as the first group of musicians who, as American composers, received international recognition and acclaim. Through their efforts they established several prestigious collegiate music departments in the United States. Music from the Second New England

⁵ Struble, 27–29.

⁶ Joseph Horowitz, *Classical Music in America: A History of its Rise and Fall* (New York: W. W. Norton & Company, Inc., 2005), 96–97.

School is the first progeny with enormous importance for American classical music. Most of their works were published and performed during their lifetimes, and some of their works still remain within the American musical canon.

Although piano chamber music was of less importance than other genres in their compositional output for all the composers in the Second New England School with the notable exception of Arthur Foote, their piano chamber music is the first acknowledged body of work of this genre by American composers. It is essential that collaborative pianists today know this repertoire, especially for its unique standing in the history of music and for the importance of the musical heritage it preserves.

CHAPTER 2

JOHN KNOWLES PAINE AND HIS PIANO CHAMBER MUSIC

His Life

John Knowles Paine (1839–1906) was born in Portland, Maine, on January 9, 1839, and was raised in a musically rich environment. He was named after his grandfather, John K. H. Paine, a farmer with an amateur's interest in various musical activities. He built one of his first organs in 1828 and organized a band in Portland soon after Maine officially became a state in 1820.⁷ Paine's father, Jacob Paine, was also interested in music, and opened a successful music store in Portland. Paine's first official music teacher was Hermann Kotzschmar (1829–1909), a German who started his music training at age three in his native land and came to the United States with his Saxonia Band in 1848. In 1849, he settled in Portland and remained there until he passed away.⁸ Paine started studying piano, organ, theory, and composition with Kotzschmar around age eleven. By age eighteen, both Kotzschmar and Paine felt the need for more advanced study in Europe, and they decided to give a series of

⁷ John C. Schmidt, *The Life and Works of John Knowles Paine* (Ann Arbor, Michigan: UMI Research Press, 1980), 9.

⁸ John Tasker Howard, *Our American Music: A Comprehensive History from 1620 to the Present*, 4th ed. (New York: Thomas Y. Crowell Company), 300.

benefit concerts to help Paine financially for this journey.⁹ The feedback and reviews from the audiences were favorable. With the proceeds from these concerts plus the financial support from his sister Helen, Paine was able to leave for Europe in 1858 to further his studies in music.¹⁰

After he arrived Berlin in 1858, Paine studied organ, composition, and orchestration with Carl August Haupt. He returned to America in 1861 and settled in Boston. Soon after his return, he gave a series of organ concerts and public lectures on classical music. These frequent appearances led to professional positions as an instructor of music, director of music and, organist at Harvard College in 1862.¹¹ This was Paine's initiation into his long-term relationship with Harvard University. Although music study did not play a major role in academic life at Harvard during Paine's early years there, he still devoted himself to the music education at Harvard by giving public lectures on topics related to classical music. He taught three non-credit classes, which included lessons in elementary music and vocalization for freshmen; part-singing, reading at sight, and vocalization for sophomores; and practice in sacred music, with reference to the services in the Chapel for the Chapel Choir.¹² He

⁹ Schmidt, 24.

¹⁰ Ibid., 27.

¹¹ Ibid., 47.

¹² Ibid., 57.

also promoted and performed his own compositions during his solo organ recitals. Under Paine's direction, the Chapel Choir membership increased from only nine people to a sizable group that needed to be divided into a Sunday choir and Morning Choir under his direction.¹³

Paine took his second trip to Europe in 1866. Unlike his first trip, when he went purely as a student, Paine traveled this time as an American composer and a music teacher with developed perspectives on music. He performed his Mass in D before multiple European audiences, and it was well-received. These successful events were a milestone in his career as a composer: Europeans were impressed by an American's original composition. After Paine's successful return to America in 1867, he resumed teaching duties at Harvard and was asked to join the faculty of the New England Conservatory of Music in 1868. After Charles William Eliot was elected as the president of Harvard in 1869, music courses that were considered non-credit began to count as elective credit. This change shows that music started to have importance in the Harvard teaching curriculum. Because of his consistent dedication to and hard work for the Harvard community, Paine was appointed as an associate professor in 1873, and two years later as Professor of Music, when he was thirty-six years old. This was the first time that a professor was appointed to a music-related area in an American university. Paine maintained his career

¹³ Ibid., 58.

as a composer and teacher until his late years. He retired from Harvard in September of 1905, six months prior to his death on April 25, 1906.

During Paine's many years of teaching, several of his pupils became prominent musicians in their own right,¹⁴ such as George Laurie Osgood (1844–1922), an American tenor, conductor, and composer, who studied organ and composition with Paine when he was a student at Harvard.¹⁵ Osgood also accompanied Paine on his second trip to Europe in 1866. Arthur Foote (1853–1937) studied with Paine from 1870 to 1874 and received his Master of Music degree from Harvard. Just like Paine, Foote was recognized as a member of the Second New England School, and was one of the leading composers of his time. Frederick Converse (1871–1940), an American composer and teacher, studied with Paine between 1889 and 1893 at Harvard. After Converse returned from his studies in Munich, he taught at the New England Conservatory from 1900 to 1902 and Harvard from 1903 to 1907.¹⁶ Paine was a pioneer in using professionalism to organize and build the first academic music department

¹⁴ Schmidt, 719–724.

¹⁵ John C. Schmidt, *The Grove Dictionary of American Music*, 2nd ed. (Oxford University Press, 2007–2012), under "Osgood, George Laurie," <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/A2084024> (accessed November 15, 2012).

¹⁶ Robert J. Garofalo, *The Grove Dictionary of Opera (Biography)* (Oxford University Press, 2007–2012), under "Converse, Frederick Shepherd," <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/06384> (accessed November 15, 2012).

in an American university. His music will always have an important place in the history of American music, and his cultivation of music education in collegiate institutions was a germinal step in the evolution of the American musical milieu.

His Music

Through nearly forty years of his creative life, Paine composed in nearly every genre of classical music. His Mass in D brought him international fame as an American composer in Europe, and his orchestral works were regularly performed in the Boston area during his lifetime. As a virtuoso organist, he wrote a great deal of music and several technical manuals for organists, some piano music, and many choral works as well. However, chamber music (piano chamber music in particular) seems to have taken a smaller portion of his entire compositional output. Paine's chamber works consist of a Quartet for Two Violins, Viola, and Cello, op. 5; a Sonata for Piano and Violin in B Minor, op. 24; a Romance and Scherzo for Piano and Violoncello, op. 30; and two works for piano trio: the Trio for in D minor, op. 22, and a Larghetto and Humoreske in B-flat Major, op. 32, for piano, violin, and violoncello. While none of his piano chamber compositions was published during his lifetime,¹⁷ these works—including the two piano trios—were publicly performed at least once. His Trio in D

¹⁷ John C. Schmidt, "John Knowles Paine: Three Chamber Works for Piano and Strings," *Recent Researches in American Music* 17(1991): vii.

minor was composed in early 1874 and premiered privately in an informal parlor concert held by the dedicatee of the trio, Paine's lifelong friend John Fiske. While the informal premiere took place on December 18, 1874, the first public performance did not happen until eight years later.¹⁸ The *Larghetto* and *Humoreske* were composed in 1877 and premiered during a series of chamber concerts held by Ernst Perabo (1845–1920). Ernst Perabo was an active German-American pianist, composer, and music teacher in Boston who would later become Amy Beach's teacher. The *Larghetto* and *Humoreske* received several additional public performances after the premiere, including one in which pianist Arthur Foote teamed with Timothée and John Adamowki at Association Hall in Brooklyn, New York, on December 29, 1898.

From the beginning of his musical training with Kotzschmar until his study with Karl August Haupt and Wilhelm Wieprecht in Berlin, Paine received rigorous training in the German music tradition and formed his own musical concepts within this rigid framework. During his professional engagement at Harvard as an instructor, Paine tended to strictly follow conventional models of musical form in his compositions. His musical ideas, at times, came out of this well-structured foundation more than his spontaneous instincts as a musician. The Piano Trio in D Minor is a good

¹⁸ John C. Schmidt, *The Life and Works of John Knowles Paine* (Ann Arbor, Michigan:UMI Research Press, 1980), 313.

example. In this three-movement work, the outer movements of *Allegro ma non troppo* and *Allegro Giocoso* are in clear sonata form, while the middle *Adagio* movement is in sonata form without development, each movement closing with a coda. The key scheme is also quite typical: a D minor first movement, moving to B-flat major for the *Adagio* and arriving in D major for the finale. Within this very clear and somewhat conservative musical structure, it is no surprise that Paine's musical ideas and content in this earlier trio seem to present themselves in a more conservative way. Rhythmic complexity is avoided, and rhythmic variety is limited. The frequent use of chords and octaves in the piano part give this trio a very percussive quality. Paine's treatment of tonality falls within traditional tonal concepts and chromaticism is rare in this trio, even during development sections where, as is typical of German Romantic music, one would expect shifting and unstable tonality. While this trio surely possesses a certain level of musical craftsmanship, the writing for the piano is unpianistic and, therefore, not satisfying to perform. However, this trio is the first work of piano chamber music by the Second New England School and therefore of acknowledgement.

**Larghetto and Humoreske in B-flat for Piano, Violin, and
Violoncello, op.32**

Larghetto

Paine composed his second and last work of piano chamber music, *Larghetto and Humoreske* op. 32, in 1877, three years after he composed his first piano trio. The cantabile, expressive *Larghetto* greatly contrasts with the rhythmic and energetic *Humoreske*. In the *Larghetto*, we see that Paine still focuses much of his attention on balanced form and conventional key schemes (Table 2.1).

Table 2.1. Structure of Paine, *Larghetto* op. 32

Larghetto—Rondo Form					
Section	A	B	A1	B1	A2
Theme	1	2	1	2	1
Measures	1–33	34–92	93–125	126–183	184–204
Keys	B \flat major	G minor	B \flat major	B \flat minor	B \flat major

He structures this trio in a fairly symmetrical way, at the same time broadening the musical content to give the work more variety and flavor. He intentionally varies the accompanimental figures and provides many short melodies hidden within the piano part along with these figures. He also expands the rhythmic variety and chromaticism, and composes more pianistically for the piano.

The Rondo form of the Larghetto features two contrasting themes, as shown in Table 2.1 above. Theme 1 is the lyrical and legato melody in the first eight measures of the piano (Ex. 2.1).¹⁹

¹⁹ John C. Schmidt, *Recent Researches in American Music*, Volume 17: John Knowles Paine, Three Chamber Works for Piano and Strings (Madison: A-R Editions, 1991). All subsequent musical examples are taken from this edition.

Larghetto

1 **Larghetto**

Violin

Cello

Piano **Larghetto**
cantabile ed espressivo

p

l.h.

5

cantabile ed espress.

10

5

sf

sf

dim.

p

10

11

15

15

Example 2.1. Paine, *Larghetto*, op. 32, mm. 1–15.

Theme 1 is later restated and lengthened to nineteen bars (mm. 9–28) by the strings, along with the cello’s short-lived but decorative countermelody between m. 11 and m. 14 (Ex. 2.1, above). Although the B

section starts with a soft dynamic marking, as does the A section, the fast thirty-second notes reveal a completely different character. The ensemble should keep the softer dynamic under control so that the excitement of the music does not build too rapidly. A continuous ostinato is provided with the piano's thirty-second notes as well as the rhythmic pattern in the left hand. The pianist should be aware of how much pedal is used, making sure the articulations remain clear and the rhythm intact. Throughout both B and B1 sections, Paine arranges for the piano to be in charge of drive and momentum, assigning the more rhythmically active melodic material to the strings.

Paine consistently returns to the same melodic material for all three A sections, but with different accompaniment figures (Table 2.2).

Table 2.2. Theme and accompaniment figures of the A sections in Paine's *Larghetto op. 32*

Section	A	A1	A2
Measures	33	32	20
Theme	Start with pf., followed by strings	Start with cello, followed by vl., pf.	Start with strings, followed by pf.
Accompaniment Figure	Sixteen notes	Sextuplets	Sextuplets with more voice parts

He carefully plans which instruments present the melody for the first time in each A section, and he varies the harmony and rhythmic

patterns so that the accompaniment becomes increasingly more complex in each successive section. He thus infuses great musical variety into the clear Rondo form structure, and the variations in the accompaniment figures add an increased level of musical excitement with each return of the A section.

The symmetry and clarity of Paine's form are aided by two reoccurring devices, a B-flat pedal point and cadenza-like passages. The A and A1 sections are firmly closed by a tonic (B-flat) pedal point with a slowing of tempo before the B and B1 sections begin *Più mosso* with thirty-second notes (Exx. 2.2 and 2.3).

27

The musical score is divided into two systems. The first system (mm. 27-33) features vocal lines and piano accompaniment. The vocal lines begin with a *rit.* marking, followed by *a tempo*, and then *rall. poco*. Dynamic markings include *p*, *pp*, and *pp*. The piano accompaniment also includes *rit.*, *a tempo*, and *rall. poco* markings, with dynamics of *pp* and *pp*. A measure rest of 30 measures is indicated above the piano part. The second system (mm. 34-36) is marked *Più mosso*. The vocal line starts at measure 35 with a dynamic of *mf*. The piano accompaniment begins at measure 35 with a dynamic of *pp* and includes the instructions *cresc.* and *non accel.*

34 *Più mosso*

35

35

mf

pp

cresc. non accel.

Example 2.2. Paine, *Larghetto* op. 32, mm. 27–36.

120

a tempo *rall.* 125

pp *pp*

a tempo *rall.*

pp *pp*

120 125

pp *pp*

126

Più mosso

mf

Più mosso

pp *cresc.*

Example 2.3. Paine, Larghetto op. 32, mm. 120–128.

A cadenza-like passage, another sectional divider, ends each B section and serves as retransition to each A section. At the end of B, the short cadenza-like passage, marked *ad libitum*, is in the cello (Ex. 2.4).

86

dim. *p* *rall. e dim. sempre* *pp* *ad libitum*

90

91

rall. *f* *cantando ed espressivo* *Tempo I*

p *Tempo I* *6* *6*

Example 2.4. Paine, *Larghetto* op. 32, mm. 86–93.

A longer cadenza-like passage in the piano completes the B1 section (Ex. 2.5).

173 Tempo I. Larghetto 175

p

p

Tempo I. Larghetto

p *f* *dim.* *p dolce*

6 6

175 *rit. sempre*

176 *a tempo* *sost.* 180

f

a tempo *arco* *sost.*

f

molto rit. *a tempo* 180

pp 3 *sfz* *pp*

3 3

Example 2.5. Paine, Larghetto op. 32, mm. 173–180.

This metered piano cadenza-like passage is also the climax of the entire movement. It possesses a high level of chromaticism, and slows the tempo continuously through its second half. The pianist should treat the marking of *Tempo I. Larghetto* as a general guide and try to take as much

liberty as needed to enhance the freedom of this passage before the a *tempo* in bar 177.

These examples from *Larghetto* illustrate ways in which Paine creates a clearly delineated formal structure. Perhaps his music is considered somewhat conservative and academically based, lacking the sense of the freedom and imagination that we hear in later composers, but as one of the first American musicians who studied primarily in Germany, received international success, and obtained a professorship at the collegiate level, Paine was unquestionably accomplished, and his clear musical structures are a product of his sure craftsmanship.

CHAPTER 3

ARTHUR FOOTE AND HIS PIANO CHAMBER MUSIC

His Life

Arthur Foote (1853–1937) was the first prominent composer to receive all of his music education in America. He earned his Bachelor of Arts from Harvard College in 1874 and Master of Arts from Harvard—the first master’s degree awarded in a music-related area by an American institution. He also later received honorary doctorates from Dartmouth College and Trinity College. He was a well-trained pianist, organist, composer, and music teacher during the late nineteenth and early twentieth centuries.

Foote was born in Salem, Massachusetts, the sixth and youngest child in his family. Because three of his older siblings did not live beyond childhood, Foote remained close to his brother Henry Wilder Foote (1838–1889) and sister Mary Wilder Foote (1843–1934).²⁰ His father was an editor for the *Salem Gazette*, a publication of the Salem area. When Foote was an adolescent, he had the opportunity to read Dwight’s *Journal of Music* in his father’s office every week because the editor, John Sullivan Dwight (1813–1893), exchanged issues of the *Journal of Music* for the *Salem Gazette* with Foote’s father. Dwight was the first American-born

²⁰ Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham, Maryland: Scarecrow Press, 1997), 15–16.

music critic of American classical music and also a graduate of Harvard.²¹ His journal vividly reflected musical society in the New England area during that time. In 1865, when Foote was twelve years old, he received his first music training studying piano with Fanny Paine, a local piano instructor. Foote was accepted into Harvard College in 1870, studying counterpoint with John Knowles Paine. He graduated in June of 1874, receiving his Bachelor of Arts, and continued studying at Harvard until he received his Master of Arts in 1875. After his studies, Foote began his professional career as a freelance musician, opening his own studio in Boston in December of 1875, where he taught piano, organ, and composition.²² He also began a formal performing career, making his debut recital in 1876. Foote was later appointed as the organist at the Church of the Disciples in Boston, but quickly moved in 1878 to the position of organist and choirmaster of the First Unitarian Church, where he remained until 1910. In March of 1880, Foote organized a series of chamber music concerts to introduce both past and contemporary chamber pieces to audiences. This series lasted for more than ten years and became one

²¹ David Robinson, *the Dictionary of Unitarian & Universalist Biography, an on-line resource of the Unitarian Universalist History & Heritage Society* (Unitarian Universalist Historical Society, 1999–2012), under “John Sullivan Dwight,” <http://www25.uua.org/uuhs/duub/articles/johnsullivandwight.html> (accessed July 27, 2012)

²² Wilma Reid Cipolla, *A Catalog of the Works of Arthur Foote: 1853–1937* (Detroit, Michigan, Information Coordinators, Inc., 1980), xvii.

of most welcomed cultural occasions in Boston. It was also an important opportunity for the people of Boston to learn the masterworks. Foote was occasionally the pianist for these concerts and used the series to promote his own compositions, such as the Piano Trio in C Minor, op. 5 and String Quartet in G Minor, op. 4.²³

In the over forty years of his career, Foote composed for all genres except for opera. His earliest music publications were actually three piano arrangements published under the pseudonym “Carl Erich” by Carl Prüfer in 1880. The first composition published under his own name was *Drei Stücke für Pianoforte und Violoncello*, op. 1, issued by A. P. Schmidt in 1882.²⁴ He composed many solo piano pieces, chamber pieces, and orchestral and choral works, as well as art songs. Foote also wrote several musical treatises, his most popular being “Modern Harmony in Its Theory and Practice.” Foote authored this book in 1905 with Walter R. Spalding,²⁵ another graduate of Harvard who later served on the faculty there. The book was subsequently republished in three editions and had many printings during Foote’s lifetime, proving his success as an author. By 1920, Foote ceased composing new works due to his age and health

²³ Tawa, 108–109.

²⁴ Cipolla, xviii.

²⁵ Wilma Reid Cipolla, *Grove Music Online* (Oxford University Press, 2007–2012), under “Foote Arthur,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/09960> (accessed February 16, 2012)

issues but still remained active in teaching and musical societies. In 1921, Foote finally consented to teach at the New England Conservatory of Music after long and persistent persuasion by George Chadwick, the director of the Conservatory of Music since 1897. At the start of his final year on faculty at the New England Conservatory, Foote developed acute pneumonia and passed away at the General Hospital of Massachusetts on April 8, 1937. He was eighty-four years old.²⁶

Foote was the first American composer to receive complete formal musical training in America, and made his living mostly as a freelance musician, based in New England for most his life. Still, several of his advisors and longtime friends provided him with international and profound perspectives—particularly B. J. Lang, John Knowles Paine, and A. P. Schmidt. Lang went to Europe in 1855 and studied composition in Berlin and piano with Franz Liszt. He was an active, influential, and well-connected American conductor, pianist, organist, composer, and music educator.²⁷ Indeed, Lang might have been one of the primary reasons Foote pursued music in the first place. Lang suggested that Foote take harmony lessons with Stephen Emery (1841–1891), who taught at the New England Conservatory of Music when Foote was fourteen years old

²⁶ Tawa, 362.

²⁷ Steven Ledbetter, *Grove Music Online* (oxford University Press, 2007–2012), under “Lang, B. J.,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/15961> (accessed November 15, 2012)

and initiated his formal training as a composer.²⁸ When Foote took organ lessons with Lang in the summer of 1874, he convinced Foote to focus on music and pursue his Master of Arts at Harvard College rather than going to law school. Lang also accompanied Foote on his first trip to Europe in June of 1876 to attend the first performance of Wagner's *Ring* at Bayreuth in August of the same year to broaden his perspective.²⁹ John Knowles Paine, who had a background of thorough musical training in Germany and later became Foote's principal teacher at Harvard, offered him advanced lessons in counterpoint and fugue. Arthur P. Schmidt (1846–1921), one of the most influential American classical music publishers of the nineteenth and twentieth centuries, published the majority of Foote's compositions in the United States, and Foote was always grateful for Schmidt's support and encouragement.

His Music

Piano chamber music occupies an important place in Foote's music career. From his first published score, *Drei Stücke für Pianoforte und Violoncello*, op. 1, to his last chamber work, *Sarabande and Rigaudon* for oboe or flute, viola or violin, and piano, composed in 1921, the creation of chamber music spanned the duration of his compositional career. During the 1880s, Foote presented a long series of chamber music concerts

²⁸ Cipolla, xvii.

²⁹ Tawa, 76.

in Boston that featured music for strings and piano. This concert series was well received and continued for many years. Many old chamber music masterworks and new compositions by contemporary composers were introduced to the public through the series, including works such as Brahms' Piano Quartet in G minor, Mozart's Piano Quartet in E-flat major, and George Chadwick's String Quartet No. 2.³⁰ This chamber series also provided occasions for Foote to introduce his own compositions to the public and, thereby, promote his career as a composer.

Of all the members of the Second New England School, Foote composed the greatest number of piano chamber works. In addition to pieces for one instrument and piano, Foote composed two piano trios, one piano quartet, one piano quintet, and the Sarabande and Rigaudon for flute/oboe and violin/viola and piano. Foote premiered each of these chamber works and dedicated them (with the exception of the Sarabande and Rigaudon) to different people who influenced his life and career.³¹ His stylistic changes and development are evident in his chamber works, particularly when comparing his two piano trios, the first one composed early in his career in 1882 and the second one completed in 1907–8.

³⁰ Nicholas E. Tawa, *Arthur Foote: A Musician in the Frame of Time and Place* (Lanham: Scarecrow Press, 1997), 106–109.

³¹ Detailed background information on each work of piano chamber music by Foote, such as the date of composition and premiere and the dedicatee, is listed in Appendix A.

Trio No. 1 in C Minor for Piano, Violin, and Cello, op. 5, fourth movement, Allegro comodo

The first public performance of this Trio was on April 8, 1882, with Gustav Dannreuther on violin, Wulf Fries on cello, and Foote on piano. Despite being well-received by the public, Foote was not completely satisfied with this work, and revised the manuscript during his trip to Europe in 1883. He dedicated the score to his lifetime friend, George Henschel.³² After the revision, audiences found the piece much improved, and the trio became a favorite wherever it was performed.

The Trio follows a conventional multi-movement plan. The lyrical first movement, *Allegro con brio*, is in sonata form in the key of C minor. The second movement, *Allegro vivace*, is a lively scherzo-trio in the key of G minor, and in great contrast to the emotionally engaged third movement, *Adagio molto* in A-flat major. The Trio concludes with a passionate fourth movement, *Allegro comodo*, in the key of C minor.

The last movement, *Allegro comodo*, is unusually structured, incorporating elements of both sonata and rondo forms (Table 3.1).

³² Tawa, 135–136.

Table 3.1. Structure of Foote, Piano Trio No. 1, mvmt. IV

Section	A	B	A	A1	B1	Coda
Measures	1–81	81–169	170–242	243–301	301–337	337–351
Melodic Material and Primary Key	1st theme: mm. 1–38 C minor	Grandioso theme E-flat major	1st theme: mm. 169–193 C minor	1st theme in fugato style C minor	Grandioso theme C major	C major
	2nd theme: mm. 39–53 G minor		2nd theme: mm. 193–205 C minor			

The A section begins in C minor with the first theme melody in the cello (Ex. 3.1).³³

1 Allegro comodo. (♩ = 68.)

p

Allegro comodo. (♩ = 68.)

p non legato.

6 Ped. \oplus Ped. \oplus *segue*

mf

mf

cresc.

mf

p

Example 3.1. Foote, Piano Trio No. 1, mvmt. IV, mm. 1–10.

³³ Arthur Foote, "Piano Trio No. 1, op. 5," IMSLP, Petrucci Music Library, [http://imslp.org/wiki/Piano_Trio_No.1,_Op.5_\(Foote,_Arthur\)](http://imslp.org/wiki/Piano_Trio_No.1,_Op.5_(Foote,_Arthur)) (accessed Nov. 19, 2012). All subsequent musical examples are taken from this edition.

The A section moves to G minor with the second theme's melody in the piano at m. 39 (Ex. 3.2).

The musical score for Example 3.2 consists of two systems of staves. The first system starts at measure 37 and includes a section labeled 'A'. It features a vocal line with a melodic line and a piano accompaniment. The second system starts at measure 42 and continues the piano accompaniment with various textures and dynamics, including a 'cresc.' marking and triplet figures.

Example 3.2. Foote, Piano Trio No. 1, mvmt. IV, mm. 37–47.

The A section closes with a combination of these two themes in G minor (Ex. 3.3)

The musical score for Example 3.3 shows a piano accompaniment from measure 53 to 58. The score includes dynamic markings such as 'p ma marcato.', 'poco cresc.', and 'cresc. - poco'. The piano part features a rhythmic accompaniment with various textures and articulations.

Example 3.3. Foote, Piano Trio No. 1, mvmt. IV, mm. 53–58.

The B section begins with the grandioso piano theme in E-flat major at m. 81 (Ex. 3.4).

The image shows a musical score for Example 3.4, measures 78-90. It consists of four systems of staves. The first system (measures 78-83) features a grandioso piano theme in E-flat major, marked *ff*. The melody is in the right hand, and the accompaniment is in the left hand. The second system (measures 84-89) continues the theme, with a piano (Ped.) marking in the left hand. The third system (measures 90-95) shows the conclusion of the theme, with a piano (Ped.) marking in the left hand. The fourth system (measures 96-101) shows the beginning of the retransition, with a piano (Ped.) marking in the left hand. The score includes various musical notations such as notes, rests, dynamics, and pedal markings.

Example 3.4. Foote, Piano Trio No. 1, mvmt. IV, mm. 78–90.

The grandioso theme concludes in measure 135 in E-flat major, followed by a lengthy retransition, integrating both the first theme and the grandioso theme, which leads back to the A section.

In the return to the A section, the first and second themes are both presented in the tonic key of C minor, reminiscent of the recapitulation in a standard sonata movement. After a short piano cadenza on a G^7 chord in measure 241, Foote presents the first theme in fugato style (Ex. 3.5).

240

246

mf *cresc.* **K**

f *cresc.* **K** *scen*

Example 3.5. Foote, Piano Trio No. 1, mvmt. IV, mm. 240–251.

This exciting section, marked *più animato*, culminates in a heroic restatement of the grandiose theme in C major at m. 301. The movement concludes in grand fashion with a short coda in C major marked *Maestoso e sostenuto*.

The general tempo marking of this movement is *Allegro comodo*, but the metronome marking is only $\text{♩} = 68$. It is apparent that Foote is not after a fast tempo; while the consecutive eighth-note passages drive momentum, they should be played in a steady tempo and non-legato articulation. The pianist should observe the specific pedal markings that Foote indicates, along with the rests.

There is often a certain level of ambiguity in Foote's score markings. In this movement, Foote is not completely clear in his intention for some tempo changes. Starting with m. 74, for example, Foote indicates *crescendo e stringendo* before the development, but fails to indicate tempo at which to arrive and where to end the *stringendo*. One option is to stop the *crescendo e stringendo* at m. 80, where the development begins. The ensemble can choose between reverting back to *tempo primo* or staying at the new *tempo poco più mosso* for this new section (Ex. 3.6).

The image displays a musical score for Piano Trio No. 1, movement IV, measures 71-83. The score is presented in three systems. The first system (measures 71-77) features a vocal line with the instruction "cresc. e string." and a piano accompaniment with "stringendo." markings. The second system (measures 78-83) shows a vocal line with "ff" markings and a piano accompaniment with "Ped." markings. The score is in a key signature of two flats and a 3/4 time signature.

Example 3.6. Foote, Piano Trio No. 1, mvmt. IV, mm. 71–83.

Another ambiguous tempo marking is found within the coda

(Ex. 3.7).

336 *Maestoso e sostenuto.*

340

344

Ped. Ped. Ped. Ped.

Ped. Ped.

Example 3.7. Foote, Piano Trio No. 1, mvmt. IV, mm. 336–351.

Foote adds *Maestoso e sostenuto* in the final section. Given these terms, one would normally consider a minor tempo adjustment, especially in music by German Romantic composers such as Brahms. Although Foote never studied abroad, his primary teacher John Knowles Paine was thoroughly trained in Germany. However, new material is found in the piano while both string parts continue patterns from the B1 section; therefore, it does not make musical sense to change tempo here. The ensemble should instead try to fulfill Foote’s intention by sustaining their tone in full-length, tenuto style and maintain a stable tempo without rushing. Foote also specifically places a pedal marking under the piano’s rests to contribute to a sustained effect.

There are also a few possible printing errors or editorial ambiguities in the piano. One is at m. 68 in the descending scale (Ex. 3.8).

Example 3.8. Foote, Piano Trio No. 1, mvmt. IV, mm. 65–70.

There appears to be an extra eighth-note in the descending scale at m. 68. In the measures surrounding m. 68, the ensemble should feel the pulse in two instead of four. In accordance with this pulse, the second half of m. 68 should begin with the first B-flat triplet, where the eighth-note beam begins. In order for the first half of the measure to fit in the time of half note, the quarter note on the downbeat of m. 68 should become a part of a triplet instead of a full-value quarter note. The quarter note and D-flat octave in the left hand complete the first triplet in this measure.

Another ambiguity in the articulation of the piano part appears between m. 233 and m. 238 (Ex. 3.9).

The image displays a musical score for Example 3.9, spanning measures 228 to 239. It features three systems of music. The first system (measures 228-233) includes a vocal line in the upper staff and piano accompaniment in the lower two staves. Dynamics range from *pp* to *mf*. The piano part includes markings for *pizz.* (pizzicato), *p*, *pp*, *dimin.* (diminuendo), and *mf*. The second system (measures 234-239) includes a vocal line with lyrics "ri - tar - dand.o." and piano accompaniment. Dynamics include *p*, *ritardando.*, *Tempo.*, *dimin.*, and *p*. The piano part also includes markings for *ritar.* and *ando.*.

Example 3.9. Foote, Piano Trio No. 1, mvmt. IV, mm. 228–239.

In an earlier passage (mm. 25–36), Foote writes consecutive eighth notes with consistently non-legato articulation accompanying the main melody of part A (Ex. 3.10).

25

31

Example 3.10. Foote, Piano Trio No. 1, mvmt. IV, mm. 25–36.

Here, however (Ex. 3.9 above, mm. 233–238), a legato slur connects the eighth notes while the violin continues the main melody. One may argue that since the same motive and accompaniment figure are used, the pianist should keep the same articulation shown in example 3.10. On the other hand, while both passages are paired with the same melodic material, they do not have the same dynamic level, and the subsequent passage after each melody is extremely different. This uncertainty leaves room for interpretation by the performers.

Unlike the lengthy transitions Foote uses earlier in this movement, there is no transition between the return of A and A1, but rather a simple

moment of silence after a brief piano cadenza (Ex. 3.5). The A1 section is a fugato-style development of the first theme from the A section; thus it is essential for the ensemble to articulate a clear entrance each time the subject enters. The B1 section is a restatement of the theme from the B section in the tonic key of C major, another allusion to sonata form. The Grandioso theme begins immediately after the fugue with a rich and lyrical sound, greatly contrasting the two sections. The pianist should observe Foote's legato markings corresponding to the harmony and should change the pedal according to these markings. This movement finishes with a long passage over a C pedal point. The most sustained sound should be applied here, and the final C-major chord should be held with intensity and for as long as possible.

Trio No. 2 in B-flat Major for Piano, Violin, and Cello, op. 65, first movement, Allegro Giocoso

This trio is one of Foote's final piano chamber works. Composed between 1907 and 1908, it was premiered on December 8, 1908, at the home of Mrs. John L. Gardner—now the Isabella Stewart Gardner museum—with members of the Kneisel Quartet and Foote on the piano.³⁴ Foote dedicated this trio to one of his lifelong friends, A. P. Schmidt, who was the sole publisher of his music in the United States.

³⁴ Cipolla, xx.

The second trio is significantly shorter than his first, with only three highly contrasting movements: a merry first movement followed by a very emotional second movement and technically challenging finale. While Trio No. 1 is suffused with echoes of traditional German Romantic style, the second piano trio, composed when Foote had reached maturity as a composer, shows more personal and interesting ideas.

In particular, the first movement, *Allegro giocoso*, shows a creative use of sonata form with a very short coda at the end (Table 3.2).

Table 3.2. Structure of Foote, Piano Trio No. 2, mvmt. I

Section	Exposition	Development	Recapitulation	Coda
Measures	1–124	126–159	159–242	242–248
Key Scheme	B-flat major D minor F major	F major A major D major B-flat major	B-flat major G minor	B-flat Major
Melodic Material	1st theme: mm. 1–33 Transition: mm. 33–62 2nd theme: mm. 63–110 Closing theme: mm. 111–124		1st theme: mm. 159–186 2nd theme: mm. 186–211 Transition: mm. 212–232 Closing theme: mm. 233–242	

Foote uses a great deal of variation in the return of the various themes, which somewhat obscures the form. In addition, Foote chooses to use a lively opening melody in the violin at several key structural points as a way to bind the movement together (Ex. 3.11).³⁵

³⁵ Arthur Foote, "Piano Trio No. 2, op. 65," IMSLP, Petrucci Music Library, [http://imslp.org/wiki/Piano_Trio_No.2,_Op.65_\(Foote,_Arthur\)](http://imslp.org/wiki/Piano_Trio_No.2,_Op.65_(Foote,_Arthur)) (accessed Nov. 19, 2012). All subsequent musical examples are taken from this edition.

1 **Allegro giocoso.** (♩ = 108)

Violin.

Violoncello.

Piano.

5

9

The musical score consists of three systems. The first system (measures 1-4) shows the Violin and Violoncello parts with a forte (*f*) dynamic. The Piano part begins with a forte (*f*) dynamic and includes a triplet in the right hand. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic for the Violin and piano (*p*) dynamics for the Piano, with a crescendo (*cresc.*) marking. The third system (measures 9-12) includes fortissimo (*ff*) dynamics for the Violin and Violoncello, and a mezzo-forte (*mf*) dynamic for the Piano. The score includes various musical notations such as slurs, accents, and articulation marks.

Example 3.11. Foote, Piano Trio No. 2, mvmt. I, mm. 1–12.

Foote begins the development section with this first theme and also uses it to bring the work to a close in a reflective coda. The secondary theme is calm, very legato, and rhythmically simple, opposing the lively first melody (Ex. 3.12).

64

70

Example 3.12. Foote, Piano Trio No. 2, mvmt. I, mm. 64–75.

Finally, Foote uses a closing theme to complete the exposition in a reflective mood (ex. 3.13).

111

115

Example 3.13. Foote, Piano Trio No. 2, mvmt. I, mm. 111–122.

This theme is so distinctive both in melodic shape and accompaniment that one is tempted to consider it the C section of a rondo form. But as the movement progresses, it is clear that this theme functions as the close to the exposition and smooth transition to the development and, later, the coda.

The first theme has a swing to it, so a slight stress should be added to the first note of each triplet to enhance the ragtime quality that gives the theme a decidedly American feeling. Foote pairs this theme with different accompanimental gestures to create various atmospheres

through the movement. When the melody presents itself for the first time, Foote supports it with a jaunty chordal figure and lively rhythms and sharp articulations in the piano (Ex. 3.11, above). At the beginning of the development section, Foote uses the same theme, this time accompanied by tranquillo triplet *Alberti* bass patterns in unison in the piano, painting the melody with a completely different, more poetic atmosphere (Ex. 3.14).

The musical score for Example 3.14 is presented in two systems. The first system begins at measure 123. The top staff (treble clef) contains a melody with a fermata over the final note. The bottom staff (bass clef) features a triplet *Alberti* bass pattern. The tempo is marked **Tranquillo.** and the dynamics include *p dolce* and *pp legato*. The second system begins at measure 127 and continues the *Alberti* bass pattern. The tempo remains **Tranquillo.** and the dynamics include *p dolce*.

Example 3.14. Foote, Piano Trio No. 2, mvmt. I, mm. 123–130.

A final example occurs in the middle of the development, where the melody is accompanied by flowing, harp-like arpeggios in the piano, offering yet another mood for this malleable theme (Ex. 3.15).

The image displays a musical score for Example 3.15, consisting of two systems of staves. The first system begins at measure 148, marked *a tempo* and *pp*. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano accompaniment is characterized by flowing, harp-like arpeggios. The second system begins at measure 151, marked *mf*, and includes a fermata over the first measure of the system. The piano accompaniment continues with the same arpeggiated pattern. The score is in G major and 3/4 time.

Example 3.15. Foote, Piano Trio No. 2, mvmt. I, mm. 148–153.

These creative accompaniment patterns demonstrate a major difference in quality between Foote's first and second trios, the first employing simpler and more generic figures, such as the arpeggio accompanimental figure in the piano opening of the first movement (Ex. 3.16).

1 Allegro con brio. (♩. = 72.)

VIOLINE. *pp*

VIOLONCELL.

PIANOFORTE. *legato e pp* *cresc.*

6 Ped. (una Corda) *pp* *dimin.* *pp*

Example 3.16. Foote, Piano Trio No. 1, mvmt. I, mm. 1–12.

In contrast, the energetic piano passage that begins the first movement of Trio No. 2 not only provides an accompaniment to the melody, but also leads the momentum of this movement with its appealing character.

Perhaps because of the tremendous variety of accompanimental textures, this movement appears to be very spontaneous and somewhat improvisational. Another way that Foote encourages the ensemble to perform with spontaneity is in the score markings, as he tends to use expressive terms to imply subtle changes in tempo. The first instance

occurs in m. 31 (Ex. 3.17), where Foote indicates *dim. espr.* at the end of the phrase before asking the pianist to resume the tempo at m. 33 with more momentum (*a tempo poco animato*).

30

dim. espr.

dim. espr.

p *dim. espr.*

33

a tempo

a tempo

mf *pizz.*

a tempo (poco animato)

p

p

Example 3.17. Foote, Piano Trio No. 2, mvmt. I, mm. 30–35.

A similar passage occurs in mm. 80–81 (Ex. 3.18), with additional examples in mm. 146–148 and mm. 194–196.

Example 3.18. Foote, Piano Trio No. 2, mvmt. I, mm. 76–85.

The ensemble must remember that these changes are very subtle and should be performed as musical interpretations from the composer. Each marking is more like an extreme rubato within a given tempo rather than a tempo change, as Foote employs terms such as *stringendo* and *ritardando* when a real tempo change is called for.

These improvisational elements in Foote's second trio demonstrate a significant change in his style from the first trio. A wider variety of piano figurations and accompanimental devices, melodies of irregular lengths, continued explorations in form, sudden changes of emotion through musical materials, and interpretational freedom offered to performers

through seemingly ambiguous terms all contribute to this improvisational quality. His personal insertions seem to indicate that Foote progressed from the German music tradition demonstrated in his first trio to his own mature style, and in the process freed both audiences and performers from certain stereotypes associated with emerging American piano chamber music. His crowning achievement in this regard was the prominent and repeated use of his distinctive first theme in the second trio, clearly derived from the uniquely American musical style of ragtime.

CHAPTER 4

GEORGE WHITEFIELD CHADWICK AND HIS PIANO CHAMBER MUSIC

His Life

George Whitefield Chadwick (1854–1931) was born in Lowell, Massachusetts, on November 13, 1854. After his mother died from puerperal fever a few days after his birth, his father soon remarried, acquiring a twenty-nine-year-old bride, and placed young Chadwick under the care of his relatives until he was three years old.³⁶ Throughout Chadwick's life, he respected his father, but they were never close. Instead, Chadwick cherished and admired his older brother, Fitts Henry, who not only taught him to play the organ but also initiated his musical training. Later, even though it was against his father's will, Chadwick continued his focus on music, dropped out of high school in 1871 just two years shy of graduation, and worked as a clerk in his father's insurance firm so that he could devote time to studying music.³⁷ From 1872 to 1876, Chadwick studied at the New England Conservatory as a special student, one who could enjoy the benefit of studying with the faculty, but was exempted from the requirements of the entrance qualifications

³⁶ Victor Fell Yellin, *Chadwick: Yankee Composer* (Washington: Smithsonian Institution Press, 1990), 12—14.

³⁷ *Ibid.*, 17.

and would not officially receive a Bachelor's degree.³⁸ When Chadwick was twenty-two years old, he obtained a temporary position as a music instructor at Olivet College in Michigan through the recommendation of his longtime friend, Theodore Presser (1825–1925).³⁹ Presser, an American music teacher and publisher, established the Theodore Presser Company in 1884, which published magazines until 1957 and was one of the oldest music publishers in America. During Chadwick's post at the Olivet College, he had substantial teaching duties, which were considered a heavy load for a young twenty-two-year-old musician. Perhaps because of this, Chadwick chose to study abroad instead of continuing his teaching at Olivet College.

Chadwick left for Germany in 1877. At first he sought Karl August Haupt in Berlin as his mentor, but found that Haupt could not sustain his compositional needs, so he decided to study with Salomon Jadassohn (1831–1902) in Leipzig, from 1877 to 1879. Two of Chadwick's works were successful during this time and had assured his talent as a composer: the concert overture *Rip Van Winkle* and the String Quartet No. 2 in C major. In the summer of 1879, Chadwick associated with a group of American painters who called themselves the “Duveneck Boys” and were led by a

³⁸ Bill F. Faucett, *George Whitefield Chadwick: A Bio–Bibliography* (Westport, Connecticut: Greenwood Press, 1998), 2.

³⁹ Yellin, 22.

spiritual mentor, Frank Duveneck (1848–1919).⁴⁰ Chadwick accompanied them on a trip to Giverny, France, the home of Claude Monet. Chadwick must have been impressed with the cultural environment of France because he thought of staying in Paris to study with César Franck, the great Belgian composer and organist. In the end he followed his original plan and went to Munich, Germany, to continue his study with Joseph Rheinberger (1839–1901), before returning to Boston.⁴¹

The first two years after his return from Germany, Chadwick attempted to make a living as a freelance musician and started building his career and reputation. He opened a teaching studio and played organ in several churches. He promoted his own compositions from his studies in Germany, including the successful concert overture *Rip Van Winkle*, which was given the highest composition prize at the Leipzig Conservatory annual concert in 1879. He also began to present himself as a conductor. At first, Chadwick led several community music associations in the 1880s, accepted an invitation from John Knowles Paine to conduct Paine's composition *Oedipus Tyrannus* in 1881,⁴² and later conducted the Boston Orchestral Club from 1887 to 1892.

⁴⁰ Faucett, 4.

⁴¹ Yellin, 41.

⁴² Faucett, 5.

His appointment to the New England Conservatory was, undoubtedly, the most important milestone of his career. He joined the Conservatory in 1882 and was unanimously elected the director of the School of Music in 1897. Under his guidance, the Conservatory became one of the most prestigious music schools in America. After his inauguration, he raised funds to improve and build new facilities to meet increasing demands for instruction and performances. He also established a student repertory orchestra and began an opera workshop in which singers could learn from and study the experiences of members of the Boston Opera Company.⁴³ By the early 1890s, Chadwick was considered one of the most dominant figures in the American music society. He received a commission from the World's Columbian Exposition in 1892 to compose an Ode;⁴⁴ the only other composer to receive such a commission from the Exposition was John Knowles Paine. Aside from his heavy teaching duties at the New England Conservatory, he also took the position of music director for several of the most prestigious festivals in the nation, including the Springfield Festival (1890–1899) and the Worcester

⁴³ RG 1.2: *George Whitefield Chadwick Collection, New England Conservatory Archives* (Boston, MA) <http://necmusic.edu/archives/george-w-chadwick> (accessed April 23, 2012)

⁴⁴ Steven Ledbetter and Victor Fell Yellin, *Grove Music Online* (Oxford University Press, 2007—2012), under “Chadwick, George Whitefield,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/05356> (accessed February 9, 2012)

Festival (1897–1901). His outstanding achievements as an educator, composer, and director led him to accept two honorary degrees from Yale (1897) and Tufts University (1905).

Chadwick declined in his musical creativity during his later years. He suffered from constant physical pain and died of arteriosclerosis on April 4, 1931, at seventy-six years old. Chadwick was the first musician who made a significant impact on the academic system of music education at the collegiate level after J. K. Paine. Without a doubt, his contribution to the New England Conservatory was immeasurable, and his music carried his influence well into the twentieth century.

His Music

Chadwick composed for nearly every genre of music, favoring in particular large orchestral works. Chamber music occupied a relatively small portion of his entire musical output, consisting of five string quartets and one piano quintet, *Easter Morn* for violin and piano (or cello and organ), *Romanze* for cello and piano, and Trio in C minor for strings (the holograph score and parts are now lost). The Quintet for Piano and Strings in E-flat Major is his major piano chamber work and was performed many times during his life.

Within the small number of chamber pieces that Chadwick composed, his string quartets seems to hold a special position. Of his ten chamber pieces—one being a Fanfare for three trumpets, three

trombones, and timpani, measuring only seven bars in length—his string quartets comprise a major share and, therefore, have a certain level of importance. He composed the first two quartets during his studies in Leipzig from 1877 to 1880, and they were later performed in that city and received favorably.⁴⁵ His last string quartet was first composed in 1898 and later revised in 1903.⁴⁶ He clearly spent years composing for this favored instrumentation. In fact, even within his piano quintet, Chadwick seemed to have the intention of composing for a string octet rather than a piano quintet. This quality is particularly evident in the second movement, *Andante cantabile*.

Quintet for Piano and Strings in E-flat Major, op. 67

This quintet was completed on October 28, 1887, published by A. P. Schmidt in 1890, and dedicated to Mr. and Mrs. Gustave Dannreuther. Gustave Dannreuther (1853—1923) was an accomplished violinist, pupil of Joseph Joachim and founding member of the Dannreuther String Quartet.⁴⁷ A story has been told about this work: Chadwick agreed to send a complimentary copy of the score to Mr. Dannreuther after he

⁴⁵ Victor Fell Yellin, *Chadwick: Yankee Composer* (Washington: Smithsonian Institution Press, 1990), 31–33.

⁴⁶ Bill E. Faucett, *George Whitefield Chadwick: A Bio-Bibliography* (Westport: Greenwood Press, 1998), 89–100.

⁴⁷ John C. Schmidt, *Grove Music Online* (Oxford University Press, 2007–2012), under “Dannreuther, Gustav,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/A2085025> (accessed July 27, 2012)

made a request. A. P. Schmidt, however, objected to the idea and insisted that Mr. Dannreuther purchase a copy like anyone else. This resulted in the dedicatee not participating in the premiere of Chadwick's quintet. Instead, the premiere was given by another leading performing group in the Boston area, the Kneisel String Quartet, with Chadwick himself on the piano. Interestingly, there is still no evidence that the dedicatee ever performed this composition.⁴⁸ Later, this quintet was presented in a concert at the World's Columbian Exposition with the Kneisel String Quartet performing alongside pianist Arthur Whiting (1861—1936). Mr. Whiting was an American composer, pianist, and a pupil of Chadwick's at the New England Conservatory of Music, who also went to Munich and studied with Josef Gabriel Rheinberger. Some scholars consider Whiting to be a fellow member of the Second New England School.

The outline of Chadwick's piano quintet follows a traditional scheme for four movements: *Allegro sostenuto—Andante Cantabile—Intermezzo: Allegretto un poco risoluto—Allegro energico*. Each movement has a contrasting and distinctive style. The first movement is in sonata form and full of energy with a slightly percussive quality throughout. It is followed by an extremely smooth and soothing second movement. The third movement, *Intermezzo*, is played with a lighter feeling and flavor, and the

⁴⁸ Bill F. Faucett, *George Whitefield Chadwick: the Life and Music of the Pride of New England* (Lebanon: Northeastern University Press, 2012), 121–122.

fourth movement concludes the work with constant eighth-note passages that function as a *perpetuum mobile*. The lyrical second movement contains many of Chadwick’s compositional techniques and shows the special relationship that he had with the string quartet.

Second movement, Andante cantabile

Chadwick begins this movement with the string quartet presenting the first theme. This passage shows his interest and expertise in writing for this particular ensemble, as the string quartet is the central genre of his chamber output. This movement is in sonata form without a development and with a short coda at the end (Table 4.1).

Table 4.1. Structure of Chadwick, Piano Quintet, op. 67, mvmt. II

Section	A	B	A1	B1	Coda
Measures	1—21	21—65	65—83	83—104	104—120
Key Scheme	A-flat major	E major E-flat major	A-flat major	A-flat major	A-flat major

In piano chamber music it is not unusual for the strings to begin a movement without the piano. For example, the beginning of the second movement of Amy Beach's Piano Quintet, op. 67, uses a similar tactic. However, it is not so often that a composer assigns one group—in this case the quartet—to play the first theme completely without any repetition or counterstatements from an outside voice. The piano is all together

absent from the first theme and initiates the transitional passage to the B section when it comes in at m. 21 (Ex. 4.1).⁴⁹

⁴⁹ George Whitefield Chadwick, *Piano Quintet in E-flat Major*, 1887 (Riverwoods: Edition Silvertrust, 2012). All subsequent musical examples are taken from this edition.

1 *Andante cantabile.*

Andante cantabile. (♩ = 66.)

8

f espress.

f

15

pp *f* *dim.* *pp*

pp *f* *dim.* *pp*

pp *f* *dim.* *pp*

pp *f* *dim.* *pp*

p sostenuto

Example 4.1. Beach, Piano Quintet, op. 67, mvmt. II, mm. 1–21.

Chadwick uses syncopated rhythms to accompany the main melodic material in the first, second, and fourth movements. In the first

movement, the syncopated duple rhythm in the interior strings, combined with the triplet melody and accompaniment in the piano part and punctuated by a dramatic dotted rhythm in the outer strings, initiates this quintet with a sophisticated layering of various rhythms (Ex. 4.2).

1 Allegro sostenuto.

Violin I.

Violin II.

Viola

Violoncello

Pianoforte

Allegro sostenuto. (♩ = 112.)

Example 4.2. Chadwick, Piano Quintet, mvmt. I, mm. 1–2.

In the *Andante cantabile*, the lyrical and soothing melody in the first violin is accompanied by a syncopated pattern in the lower strings. Chadwick enhances the rhythmic variety by again using a combination of triplets and dotted rhythms, featured prominently on the final beat of the first bar in the first violin and viola (Ex. 4.3).

1 *Andante cantabile.*

Andante cantabile. (♩ = 66.)

Example 4.3. Chadwick, Piano Quintet, mvmt. II, mm. 1–7.

In the beginning of the fourth movement, syncopation is used by the interior strings as a melodic motive instead of an accompanimental gesture (Ex. 4.4).

1 *Allegro energico.*

Allegro energico. (♩ = 112.)

Example 4.4. Chadwick, Piano Quintet, mvmt. IV, mm. 1–6.

In fact, a layer of syncopated rhythm is included in the fabric of the first, second, and fourth movements. This figure adds to the lushness of

the accompanimental texture and helps to tie the movements together.

The precision with which these syncopations must be performed, however, keep the tempo and flowing rhythms from becoming too variable.

At the end of the A section, a slight *ritardando* works well at m. 20 in order to make a proper end to the first theme (Ex. 4.5). Extending the *ritardando* a beat or two into m. 21 makes the sixteenth notes less abrupt and allow for a smoother transition into the B section.

The image displays a musical score for Example 4.5, Chadwick, Piano Quintet, mvmt. II, mm. 15-21. The score is written for five staves: four for the ensemble (Violin I, Violin II, Viola, Cello/Double Bass) and one for the Piano. The key signature is three flats (B-flat major/C minor). The score starts at measure 15. Dynamics include *pp*, *f*, *dim.*, and *pp*. A section marker 'A' is placed above the first staff at measure 20. The piano part begins at measure 21 with the instruction *p sostenuto*.

Example 4.5. Chadwick, Piano Quintet, mvmt. II, mm. 15–21.

In the B section, Chadwick creates a livelier feel with shorter phrase lengths and more active rhythms until the transition back to the A section.

For greater contrast with the A section, the ensemble should maintain drive and momentum during this section. At the same time Chadwick introduces new rhythms whose patterns change frequently and provide tremendous rhythmic variety throughout. Chadwick also uses these

complex rhythmic patterns to ease a change in the time signature from $\frac{4}{4}$ to $\frac{12}{8}$ (Ex. 4.6).

26

The musical score consists of five staves. The top four staves represent the flute, oboe, clarinet, and bassoon parts, while the bottom staff is the grand piano. The music begins in 4/4 time and changes to 12/8 time at measure 29. Dynamic markings include *p*, *pp*, and *espress.*. The piano part features complex rhythmic patterns and triplets.

Example 4.6. Chadwick, Piano Quintet, mvmt. II, mm. 26–29.

With the new time and key signatures at m. 29, the intensity increases steadily and reaches a climax at the *ff appassionato* in m. 41 (Ex. 4.7).

22

Musical score for measures 22-25. The score is in 3/4 time and features a key signature of two flats. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with a rest in measure 22, followed by a melodic line in measure 23. The piano accompaniment starts in measure 22 with a bass line and chords in the right hand. Dynamics include *p* (piano) and *pp* (pianissimo). There are trills and triplets in the vocal lines.

26

Musical score for measures 26-29. The score continues in 3/4 time with the same key signature. Measures 26-28 are in the original key, while measure 29 modulates to a key with three sharps. The vocal parts have rests in measures 26 and 27, then enter in measure 28. The piano accompaniment continues with a steady bass line and chords. Dynamics include *p*, *pp*, and *espress.* (espressivo). There are triplets and slurs in the piano part.

30

Musical score for measures 30-33. The score continues in 3/4 time, now in the key of three sharps. The vocal parts have rests in measures 30 and 31, then enter in measure 32. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* and *pp*. There are slurs and accents in the piano part.

33

cresc.

36

f sempre

39

B

ff appassionato

ff

pizz.

ff

Example 4.7. Chadwick, Piano Quintet, mvmt. II, mm. 22–41.

Chadwick uses modulation as one of the tools to reach this climax. The keys change often in the B section, beginning in A-flat major during the transitional passage between mm. 21—28, before moving to E major when the time signature changes to $\frac{12}{8}$ to signal the start of the B section (m. 29), and finally to the tonic key of the quintet—E-flat major—before a return to A-flat major at the A1 section. As shown in Example 4.7, changes in the key signature mark the stages of his tonal plan, and Chadwick heightens the intensity as he leads toward the climax in m. 41 through frequent use of chromaticism and rhythmic complexities such as those found in m. 34–37.

An ongoing dialogue exists between the two groups in the quintet during the retransitional passage shown in Example 4.7 above. Chadwick writes many voice lines into the piano throughout this section. Amidst this thick texture Chadwick does not simply combine melodies, countermelodies, and accompaniments within the ensemble, but rather divides the music material for a second string quartet group between the pianist's two hands. It is as if Chadwick is composing for string octet, but assigns the second string quartet part to the piano. Thus, it is important to clearly voice each melodic line in the piano when it is sounded prominently: the top line (the first violin), the bass line (the cello), or the

middle voices (the second violin and the viola).⁵⁰ In this way, the listener can appreciate the subtle combination of eight distinct parts in this rich texture.

Close to the end of the B section, Chadwick introduces a sudden change of character to begin another retransition back to the A section (Ex. 4.8).

⁵⁰ Examples can be found in Example 4.7 above, between m. 25 and m. 27.

52

58

62

quasi Corni

arco

pp

cresc.

dim.

ad lib.

cresc.

Tempo I.

espress.

pp sempre

pp sempre

p espress.

cantabile espress.

pizz.

pp

Tempo I.

cantando

p

Example 4.8. Chadwick, Piano Quintet, mvmt. II, mm. 52–66.

At m. 57, a subito *fp* and the deceptive resolution of the dominant prolonged through the previous measures, along with the orchestral sounding *quasi Corni* for the pianist, are placed after an extremely quiet passage featuring the string quartet gently accompanied by an ominous B-flat pedal tone in the cello and the piano. Chadwick also makes m. 60 *ad libitum*, a pause on the \flat VI chord that momentarily releases the musical tension building from m. 57, and proceeds to the opening melodic material starting at m. 65.

Unlike the beginning where Chadwick simply uses the string quartet to present the melody, here at the return he includes the piano and restates the melody with the full quintet. This, perhaps, is the first time in this movement that Chadwick seamlessly integrates the strings and the piano as a single unit. He still keeps the syncopated rhythm in the two violin parts, assigns the melody to the viola and the piano, and provides another interesting accompanimental pattern with the cello's pizzicato sound. Because the piano and the viola play the melody at the same time, the pianist should not over-stress the melody in the top voice and thereby avoids overshadowing the viola's sound. The pianist should strive to play the descending sixteenth notes of the first two beats in this section with a sense of decrescendo and keep them very light in dynamic and articulation, so that the cello's pizzicatos can be heard (Ex. 4.9).

62

67

Example 4.9. Chadwick, Piano Quintet, mvmt. II, mm. 62–70.

In the coda, the figures of sudden change at m. 57 (Example 4.8 above) are recalled in m. 122 (Ex. 4.10).

119

p sempre più tranquillo

124

pp

Example 4.10. Chadwick, Piano Quintet, mvmt. II, mm. 119–130.

Chadwick here gives the *quasi Corni* motive to the strings instead of the piano in a simplified rhythm, and with a less-jarring chord change. Afterward, there is no *ad libitum* measure, and the passage is marked *sempre più tranquillo* until the end. These indications suggest to the ensemble that, although the previous ideas are returning, the movement is coming to a close. A *ritardando* can be implied with the term *più tranquillo*, but the change should be subtle and not too exaggerated. For the purpose

of ensemble uniformity, the *ritardando* should start only in the last three measures, when the piano begins the eighth-note ascending arpeggio figure that is completed in the next bar in the first violin. Before that, the ensemble—especially the string quartet—should seek a suitable tone quality and dynamic level and not simply focus on the tempo to end this movement.

This Quintet for Piano and Strings in E-flat Major is Chadwick's only major work of piano chamber music. It is evident that he successfully applied his expertise in the string quartet genre and extended the ensemble's characteristics by seamlessly integrating the strings with the piano.

CHAPTER 5

HORATIO PARKER AND HIS PIANO CHAMBER MUSIC

His Life

Horatio Parker (1863–1919) was born in Audurndale, Massachusetts on September 15, 1863. His interest in music did not germinate until 1877 when, at the age of fourteen, he began taking piano lessons from his mother Isabella Parker. His mother also taught him the fundamentals of music theory, and in 1878 soon after his instruction began, he wrote his first composition, a setting of fifty poems by Kate Greenaway.⁵¹ From 1880–1882, he worked as the organist at St. Paul's Episcopal Church in Dedham, Massachusetts, his first job associated with the church. Parker's music career was shaped by his church affiliations. For more than half of his lifetime, from approximately from 1880 to 1910, he was employed by a church. In 1894 he was appointed to Yale as the Battell Professor of the Theory of Music. Even with his numerous duties as an administrator and educator, and active composer, he kept his position as organist and choirmaster, first at the Trinity Church in Boston, and finally at the Collegiate Church of Saint Nicholas in New York City, where he remained until 1910.⁵²

⁵¹ William K. Kearns, *Horatio Parker, 1863–1919: His Life, Music, and Ideas* (Metuchen: The Scarecrow press, Inc., 1990), 5

⁵² John Tasker Howard, *Our American Music: Three Hundred Years of It*, 3rd ed. (New York: Thomas Y. Crowell Company, 1946), 316.

It was also his employment with the church that helped him to realize that he was in need of a more advanced musical training. He took private composition lessons with George W. Chadwick and maintained a close relationship with him thereafter. He had piano lessons with John Orth (1832–1950), and, like Arthur Foote and his young composition teacher Chadwick (who is only nine years older than him), also took theory with Stephen Emery (1841–1891) during the time that he served as the organist at Saint Paul's.⁵³ From July of 1882 to the summer of 1885, Parker travelled to Munich, Germany, and studied with Joseph Rheinberger (1839–1901), a notable composer, organist, conductor, and teacher. Parker returned to the United States in the summer of 1885 and settled in New York City before his next major engagement at Yale in 1894. At first he taught at Saint Paul's Cathedral School and the Cathedral School of Saint Mary in Garden City, Long Island, all the while holding the position of organist and choirmaster at Saint Luke's in Brooklyn. In 1887, he took a similar position at Saint Andrew's Church in Harlem and soon moved into a larger parish, the Church of the Holy Trinity, in 1888, where he remained until his move to New Haven. The last few years of Parker's life in New York saw the first milestones of his career. He was invited to teach at the National Conservatory of Music in America during the 1892–1893 academic year, where Antonín Dvořák (1841–1904) was the director

⁵³ Kearns, 6.

from 1892–1895. Also during this time, Jeannette Thurber (1850–1946), prominent American patron of music, founder of the National Conservatory of Music in America, and the one responsible for bringing Dvořák to the United States, announced a composition competition for several genres of music.⁵⁴ Parker presented two cantatas for the competition: *Dream-King and His Love*, op. 31 and *Hora Novissima*, op. 30. The premieres of the two cantatas were both huge successes. The competition also introduced Parker to the public as a great composer rather than a church musician and educator. Moreover, *Hora Novissima* brought Parker international fame, particularly in England. After the premiere of *Hora Novissima* by the Church Choral Society of New York in the Church of Zion and St. Timothy in 1893, the work was performed frequently for a few years. In 1894 it was performed by the Handel and Haydn Society in Boston, and later at the Cincinnati May Festival.⁵⁵ In 1899, Sir Ivor Atkins (1869–1953, English organist and choirmaster at Worcester Cathedral in England) invited Parker to participate in the Three Choirs Festivals and to conduct his *Hora Novissima*. The performance was well-received, and as a result of his success, Parker received two commissions from music festivals in

⁵⁴ Emile H. Serpos and Anya Laurence, *Grove Music Online: The Grove Dictionary of American Music*, 2nd ed, (Oxford University Press, 2007–2012), under “Thurber, Jeannette,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/A2087673> (Accessed November 19, 2012).

⁵⁵ Howard, 317–319.

England. He composed *A Wanderer's Psalm* for the Three Choirs Festival in Hereford in 1900 and the *Star Song* for the Norwich Music Festival in 1902.⁵⁶

Without a doubt, Parker's twenty years of devotion to Yale and the surrounding community from 1894 until his death in 1919 had significant influence on the development of American Music, similar to J. K. Paine's relationship with Harvard and G. Chadwick's with the New England Conservatory. Under Parker's guidance, Yale flourished and is now considered one of top schools of music in America. Parker was appointed the Battell Professor of the Theory of Music in 1894 and Dean of the School of Music in 1904. During his service to Yale and its community, he expanded music courses from three (Harmony; Counterpoint; Canon, Fugue, and Forms) to six (Harmony, Counterpoint, The History of Music, Strict Composition, Instrumentation, and Free Composition).⁵⁷ He also took over the directorship of New Haven Symphony Orchestra as their conductor from 1895–1918. Parker efficiently and successfully combined the activities of the symphony orchestra with those of the school of music and formed a much larger music society within the New Haven area. A feature of the concert program of the newly reformed university-community

⁵⁶ William Kearns, *Grove Music Online* (Oxford University Press 2007–2012), under "Parker, Horatio," <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/20924> (accessed February 22, 2012)

⁵⁷ Kearns, 24–25.

orchestra was the introduction of student compositions to the public. This innovative approach to community involvement in music soon became an inspirational way to train student-composers at Yale.

Besides his work in the New Haven Symphony Orchestra, Parker organized the women's choir "Enterpe Society" in 1895 and conducted the New Haven Oratorio Society from 1903–1914. He also appeared as a guest conductor in various choral societies and became the director of the Orpheus Club, the most prominent and wealthiest all-male singing group in Philadelphia, from 1907–1914.

Despite his responsibilities as administrator, educator, conductor, and church musician, Parker never stopped composing. He wrote hundreds of anthems and hymns throughout his years of service to the church. He also composed numerous choral works, art songs for solo voice, and a substantial amount of instrumental music. Parker transitioned to large-scale works during his later years, and his best-known compositions during this time were the operas *Mona* and *Fairyland*. At the end of 1908, the Metropolitan Opera Company announced a composition competition for an opera in English written by a native composer, for which the winning composer would receive a \$10,000 cash prize award. Parker began writing *Mona* in 1909, and asked his colleague Brian Hooker (1880–1946, American lyricist, educator, and librettist for *Fairyland*) for a libretto. Parker's opera was unanimously voted in first place by the

competition judges on May 3, 1911,⁵⁸ and received a premiere production by the MET on March 14, 1912. Another competition was announced in May 1913 by the National Federation of Music Clubs, which offered a \$10,000 winning prize and additional \$40,000 to \$50,000 to support its production of the winning work. Parker's second opera *Fairyland* also won this competition in October 1914, and was premiered on July 1, 1915.

Parker subsequently suffered failing health and was forced to reduce his musical activities and participation in cultural events. At this time in 1917, the United States joined World War I, causing Parker to further reduce his activities under the mental stress of his two sons-in-law's service in the Allied army. Parker also worried about his wife's relatives who were still in Germany.⁵⁹ Sometime in May 1919, Parker received *A.D. 1919* from his librettist Brian Hooker, who wrote the poem to honor students and alumni from Yale who had sacrificed their lives in World War I. Hooker kindly asked Parker to write music for it. The first performance of this composition took place at Yale's commencement on June 15, 1919 and marked the final music event of Parker's life. Later in October, Parker found he was too ill to resume his teaching duties at Yale, and died of pneumonia on December 18, 1919 at the age of fifty-six.

⁵⁸ Kearns, 61.

⁵⁹ Kearns, 72.

Through he enjoyed a somewhat short life, Parker contributed to the development of classical music in America. During his years at Yale, one of his many students, Charles Ives, became the leading representative of the next generation of American music.⁶⁰ Parker's deep involvement with the Three Choirs Festival in England was the first instance of an American composer's being invited to the event. Although his music is not currently studied and performed regularly, Parker's place in the history of American music is assured.

His Music

Horatio Parker spent much of his life as a church musician and, as a result, composed a significant collection of vocal and religious music. Vocal, choral, and incidental music comprises a major share of his entire output, both in quality and quantity. In contrast, his instrumental compositions occupy a rather small section of his repertoire, most of them stemming from his early years, before studies in Munich. Parker wrote only four pieces of chamber music after his return from Germany: a string quartet in F major, a string quintet in D minor, a suite for violin and piano, and his only piano trio, the Suite for Piano, Violin, and Violoncello, op. 35.

⁶⁰ John Warthen Struble, *The History of American Classical Music: MacDowell through Minimalism* (New York: Facts On File, 1995), 37.

Suite for Piano, Violin, and Violoncello, op. 35

This Suite for piano trio is one of Parker's few mature chamber pieces, and was his only chamber music work to be both published and performed publicly in his lifetime. The trio was composed in 1893, the year before he accepted the Battell Professorship at Yale. It was dedicated to the Adamowski Trio, a group formed by Polish violinist Timothée Adamowski (1858–1943), a concert soloist and chamber musician. Adamowski was an active performer in the Boston area and served on the violin faculty at the New England Conservatory until 1933. The first performance of the Suite took place in New York City on March 3, 1893. On May 17 of that same year, the work was performed again with Timothée Adamowski, his brother Joseph Adamowski on cello, and Parker, himself, on piano.

The Suite is full of rich melodies and carries a strongly songlike quality in each movement, no doubt a reflection of Parker's background as a church musician and his masterful skills composing choral and vocal music. Parker arranged the musical development of the Suite in four movements: an introductory Prelude, lighter and dance-like Minuetto, more emotionally engaged Romance, and brilliant Finale.

First movement, Prelude

The Prelude begins with harp-like piano arpeggios that continue throughout the movement, serving as a gentle accompaniment to the

sweet melodies in the strings and also providing the entire work with a feeling of relaxation. The violin introduces the melody, which is restated by the cello in m. 10. The two strings share a dialogue in mm. 14–24, and from m. 26 onward both instruments reintroduce the opening melody simultaneously (Ex. 5.1).⁶¹

25

27

Example 5.1. Parker, Suite op. 35, Prelude, mm. 25–28.

⁶¹ Horatio Parker, “Suite for Piano Trio, op. 35,” IMSLP, Petrucci Music Library, [http://imslp.org/wiki/Suite_for_Piano_Trio,_Op.35_\(Parker,_Horatio\)](http://imslp.org/wiki/Suite_for_Piano_Trio,_Op.35_(Parker,_Horatio)) (accessed Nov. 20, 2012). All subsequent musical examples are taken from this edition.

The Coda begins in m. 34. A gentle prolongation of the tonic chord in mm. 37–45 closes this brief movement (Ex. 5.2).

The musical score is presented in three systems, each containing three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 33, 35, 37, and 39 are indicated at the beginning of their respective systems. The score begins with a rest in the vocal line for the first two measures, followed by a long note in measure 34. The piano accompaniment features a melodic line with slurs and a bass line with chords. Dynamic markings include *p* (piano) and *dim.* (diminuendo). The score concludes with a treble clef at the end of the final system.

The image shows a musical score for Parker's Suite op. 35, Prelude, measures 33-45. The score is in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent sextuplet accompaniment in the right hand, marked with a '6' and a dotted line. Dynamics include *pp* and *ppp*. A fermata is present over the first two notes of the vocal line at measure 41.

Example 5.2. Parker, Suite op. 35, Prelude, mm. 33–45.

Before moving to m. 26, the performers should try to maintain the same tempo as much as possible. It is an understandable inclination to expand with a *ritardando* before m.26 in order to bring out the return of the first melody, but the performers should also work toward keeping the sextuplet accompaniment smooth. Instead of a *ritardando*, the ensemble might try to bringing out the *crescendo* and moving to the next measure

in a seamless manner, effectively eliminating the bar line to make a longer phrase (Example 5.1, above).

The piano takes a completely supportive role in the first movement; the running sextuplets must be played extremely smoothly and serve as the background framework to support the strings. The pianist should also be aware of unintended accents that may occur while alternating between two hands. Finally, the pianist should change the sustain pedal only when the harmony changes, and be ready to flutter the pedal quickly to reduce the volume of sound when necessary.

Second Movement, Tempo di minuetto

The second movement, Tempo di Minuetto, is in a *minuet—trio—minuet da capo* arrangement, with the *trio* in the parallel major key. The *minuet* and *trio* are both ternary A B A forms featuring two distinct themes, and Parker combines the first theme of each section in the Coda (Table 5.1).

Table 5.1. Structure of Parker, Suite op. 35, mvmt. II

Section	Minuetto	Trio	Return of Minuetto	Coda
Measures	1–73	72–121	122–186	187–214
Melodic Material and Primary Key	1st theme: mm. 1–23 D minor 2nd theme: mm. 29–37 F major 1st theme: mm. 46–68 D minor	1st theme: mm. 74–89 D major 2nd theme: mm. 90–97 F major 1st theme: mm. 106–115 D major	1st theme: mm. 122–144 D minor 2nd theme: mm. 146–154 F major 1st theme: mm. 163–185 D minor	Mixture of two first themes D major– D minor

A light, dance-like feeling dominates the movement. Because of the minuet character, the ensemble should naturally stress the downbeat and lighten the second and third beats. However, the ensemble also needs to avoid unnecessary accenting, such as in the short-long rhythm of the accompaniment in mm. 74–81 (Ex. 5.3).

74

Poco animato.
arco

Poco animato.
p arco

Example 5.3. Parker, Suite op. 35, Tempo di Minuetto, mm. 74–81.

Parker uses the articulation and rests to create a delicate and light dance character, and the rests, in particular, enhance the softer passages (Ex. 5.4).

21

arco

pizz.
p

arco

Example 5.4. Parker, Suite op. 35, Tempo di Minuetto, mm. 21–24.

Parker composes a distinct set of articulations for the piano to match those of the strings. For example, the staccato eighths in the piano in m. 22 echo the cello's pizzicato in m. 21, and in m. 24 the piano's broader, non-staccato eighths match the cello's arco eighths.

In Example 5.5, composite sixteenth notes from the piano in m. 44 are the genesis of the strings' running sixteenth notes that start in the next measure. Acknowledging this relationship between the sixteenth note passages in the piano and strings, the performers should execute them with a similar articulation.

The image shows a musical score for measures 44-48 of Parker's Suite op. 35, Tempo di Minuetto. It consists of three systems of staves. The top system contains the first and second staves of a string quartet. The middle system contains the third and fourth staves of a string quartet. The bottom system contains the piano part, with a grand staff (treble and bass clefs). Measure 44 is marked with a piano dynamic (p) and a forte dynamic (ff). The piano part features a sixteenth-note figure that is then taken up by the strings in measure 45. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 5.5. Parker, Suite op. 35, Tempo di Minuetto, mm. 44–48.

Third movement, Romance

The third movement, Romance: *Andante con moto*, is the emotional climax of the Suite. This movement is structured in A B A form with an extended coda based on the B section's structure and A section's melodic figures (Table 5.2).

Table 5.2. Structure of Parker, Suite op. 35, mvmt. III

Section	A	B	A	Coda
Measures	1–21	22–54	55–74	75–102
Primary Key	B-Flat major	F major	B-flat major	B-flat major

The A sections feature lyrical and rather legato passages, as shown by the opening violin melody (Ex. 5.6). Even in the beginning of movement, the melody's range travels extensively, from F_4 to F_6 .



Example 5.6. Violin Part for Parker, Suite op. 35, Romance, mm. 1–5.

The start of B section is marked by the introduction of a *leggiero* sixteenth-note figure in m. 22 (Ex. 5.7).

Example 5.7. Parker, Suite op. 35, Romance, mm. 19–26.

The B section has more rhythmic activity and relatively less legato compared to the A section, and the canon shown in mm. 22–26 of example 5.7 runs through its entirety.

When the A section returns at m. 55, Parker seamlessly incorporates elements of the B section. For example, the *leggiero* staccato sixteenth-note figure from the B section appears in legato articulation to fit the lyrical quality of the A section (Ex. 5.8).

Example 5.8. Cello Part for Parker, Suite op. 35, Romance, mm. 57–58.

The coda beginning in m. 75 is the most intense part of this movement. Parker transforms the sixteenth-note figure from the B section and the melodic figures from the A section into ascending gestures. He also changes the harmony frequently to build the tension of the musical line. Four measures of a *crescendo* (mm. 83–86) lead to the climactic arrival of the highest note B \flat_6 in the loudest dynamic *ff* at m. 87. The tremolo figures in the piano during this climax suggest an orchestral texture. The low F octave supporting a full B-flat tremolo chord is reminiscent of many orchestral reductions and gives the impression of a full *tutti* sound from an orchestra. This rich sound also helps the strings to sustain their melody at full volume.

After this climax, there is a *molto cresc. e rit.* at m. 93, but the *tempo* or next tempo indication seems to be missing from the score (Ex. 5.9).

91 *dimin.* *molto cresc. e rit.*

95 *poco marcato* *pp*

99 *marc.* *pp*

Example 5.9. Parker, Suite op. 35, Romance, mm. 91–102.

One possible place for this indication could be in m. 95, where Parker adds *poco marcato* in the cello when it brings back the first melody as a final statement. The *poco marcato* should inspire the cellist to express the melody clearly, especially because it is in the cello's lower register, and could potentially be covered by the pianist's chords or the

violinist's arpeggios. In the final eight bars of the Romance, *meno mosso* instead of *a tempo* is a reasonable and logical interpretation. This slower tempo will allow the ensemble to complete the movement effectively, especially when coupled with the *decrescendo* to *pp* in these delicate and poetic final moments.

Fourth movement, Finale

The Finale contains elements of the previous movements as a way to unify the entire work, as Parker brings back several distinctive characteristics or motives. For example, the quasi-scherzo part starting in m. 29 of the Finale is a variant of the sixteenth notes from the second movement (Exx. 5.10a and 5.10b).

The image shows a musical score for measures 44 through 48. It consists of three staves: a violin staff (top), a bass staff (middle), and a piano accompaniment staff (bottom). The key signature has one flat (B-flat), and the time signature is 3/4. The violin part begins with a *ff* dynamic and features a series of sixteenth-note patterns. The piano accompaniment also features sixteenth-note figures in the right hand and chords in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 5.10a. Leggero Sixteenths in Parker, Suite op. 35, Tempo di Minuetto, mm. 44–48.

28

leggiero

p

31

Example 5.10b. *Leggiero Sixteenths* from *Tempo di Minuetto* in Parker, Suite op. 35, Finale, mm. 28–33.

The opening motive of the melody from m. 63 of the Finale is an inversion of the opening motive of the *Tempo di Minuetto*, and the accompanying arpeggios in the piano are a reflection of the Prelude (Exx. 5.11a and 5.11b).

1

mf

Violin.

Example 5.11a. Violin Part from Parker, Suite op. 35, *Tempo di Minuetto*, mm. 1–6.

63 *Con anima.*

Con anima.

Example 5.11b. Variant of the Melody from Tempo di Minuetto in Parker, Suite op. 35, Finale, mm. 63–66.

There is also a strong canonic character in the Romance that returns in the Finale, as shown in the dialogue between the strings in Example 5.11b, above.

This Finale starts with a short, fantasy-like introduction of ten measures before the main motive enters at m. 11. The general texture is surprisingly light and different from what might be expected of a culminating movement. In place of a heavy, dramatic ending, Parker liberally uses pizzicato and unison passagework that contains lighter articulations and rests. Even in this energetic and rhythmically active movement, Parker includes a contrasting trio section at m. 63, which features a songlike quality reminiscent of the Tempo di Minuetto. One can imagine that the violin (soprano—high voice) and the cello (baritone—low voice) are singing to each other with piano accompaniment. In fact, this description applies to the Prelude, many parts within the second

movement (with the notable exception of the sixteenth-note passages), and much of the third movement.

This songlike quality is the dominant feature of this Suite and unites the four movements. The Suite is not virtuosic or even very technically challenging, but its combination of expressive lyricism with dance and scherzo-like characters makes it musically rich, and the vocal qualities reflect Parker's expertise in writing for the voice.

CHAPTER 6

AMY BEACH AND HER PIANO MUSIC

Her Life

Amy Beach (Mrs. H. H. A. Beach, 1867–1944) was born in Henniker, New Hampshire, on September 5, 1867. Her name is widely recognized in the history of American classical music as the first American female musician to gain fame as a pianist and composer domestically and internationally, as well as the first female solo pianist to collaborate with the Boston Symphony Orchestra. She is also generally regarded as one of the first women composers to write large-scale compositions, such as her *Mass in E-flat Major*.

Beach showed a great talent for music from a very young age. She could sing many tunes precisely in key as a one-year-old, and could compose a piece for piano in her mind and later play it out exactly from memory. Her mother agreed to teach her piano when she was six and she gave her first public performance—playing works by Handel, Beethoven, and Chopin—after a year of lessons.⁶² Beach and her family moved to Boston in 1875, and her parents received a suggestion from several German-trained musicians for her to study abroad. These musicians were

⁶² Adrienne Fried Block, *Grove Music Online* (Oxford University Press, 2007–2012), under “Beach, Amy Marcy,” <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/02409> (accessed February 9, 2012).

amazed by the young Beach's talent, and encouraged her parents to send Beach to Europe for a formal music education. Her parents, however, took a more conservative approach and rejected the proposal. Instead, they arranged for her to study with some of the leading German-trained pianists and teachers in America. She studied piano with Ernst Perabo (1845–1920) and Carl Baermann (1810–1885) for a few years and received her music theory training from Junius W. Hill (1840–1916).⁶³ Ernst Perabo was a leading German-American pianist of his time. He also performed several piano chamber works by John Knowles Paine, including the *Larghetto* and *Humoreske in D minor*, op. 32.⁶⁴ At a concert organized by Alfred P. Peck to celebrate his twentieth year of managing the Music Hall in Boston, Beach had her debut performance as a pianist, playing Moscheles's *Concerto No. 2 in G minor* and Chopin's *Rondo in E-flat*, op. 16.⁶⁵ Her performance at this recital successfully introduced Beach to the Boston classical music society and initiated opportunities for her to perform with some of the leading American symphony orchestras. She received many invitations as a soloist, but her first public recital was given on January 9,

⁶³ David Ewen, *American Composers: A Biographical Dictionary* (New York: G.P. Putnam's sons, 1982), 44–45.

⁶⁴ John C. Schmidt, *The Life and Works of John Knowles Paine* (Ann Arbor: UNI Research Press, 1980), 123.

⁶⁵ Adrienne Fried Block, *Amy Beach Passionate Victorian: the Life and Work of an American Composer 1867–1944* (New York: Oxford University Press, 1998), 29.

1884, in Chickering Hall, Boston, to a full house. Beach was also invited back to Peck's Annual Concerts in April of same year.⁶⁶ In 1885, she played the Mendelssohn Piano Concerto No. 2 in D Minor with one of the most important conductors in America, Theodore Thomas (1835–1905), and his own orchestra. This opportunity initiated a collaboration and friendship between Beach and Thomas that lasted many years.⁶⁷

When Beach turned eighteen, she married Dr. Henry Beach (1843–1910), a physician and amateur singer, and settled in Boston. Much as Beach's parents guided her musical training conservatively, Beach and her husband made agreements about her performing career for the sake of their marriage. He asked her to give only one public piano recital per year, and to offer all profits from the concert directly to charity. He also expressed hope that she would concentrate her focus on composition rather than performance.⁶⁸ These agreements were mixed blessings for Beach and also for American classical music. Because she focused her energy on composition, we enjoy the great heritage of her compositions, such as her Mass in E-flat, the *Gaelic Symphony*, the Piano Concerto, piano chamber music, her choral compositions, and more than 150 art songs. At the same time, American music lost years of her piano

⁶⁶ Ibid., 31–32.

⁶⁷ Ibid., 82, 163.

⁶⁸ Ibid., 47–48.

mastery on the stage. Aside from one short year of music theory study with J. W. Hill, who studied at the Leipzig conservatory with Moscheles and Reinecke, Beach was mostly an autodidact composer. She taught herself harmony, music theory, counterpoint, fugue, and also orchestration by learning great works. Before she began her first large-scale work, the Mass in E-flat, op. 5, in 1886, she wrote several sets of art songs and piano music that A. P. Schmidt published. At this early stage of her musical life, to compose such a large work as the Mass proved to be a challenge, especially for a young American female composer. The only extant example of a piece of similar scope we know prior to Beach is J. K. Paine's Mass in D. After a few years of progress, the Mass in E-flat was completed around 1890. The premiere took place in February of 1892 by the Handel and Haydn Society in the Music Hall.⁶⁹ The production drew a large audience and received great reviews. After the success of this event, Beach was considered the foremost representative of female composers among her contemporaries. She received a commission to compose a festive piece (*Festival Jubilate*, op. 17) for the dedication of the Woman's Building at the World's Columbian Exposition in Chicago in 1893.⁷⁰ This

⁶⁹ Ibid., 70.

⁷⁰ Ibid., 77.

was the same event from which J. K. Paine and G. W. Chadwick received commissions.⁷¹

Beach's success encouraged her to continue composing. She promoted her own compositions at her annual piano recital, including several piano works, such as the *Romance* for violin and piano (1893), Sonata in A Minor for Piano and Violin (1896), and Quintet for Piano and Strings in F-sharp Minor (1907). Beach spent two years (1894–1896) working on her *Gaelic Symphony*, which was premiered by the Boston Symphony Orchestra under the direction of Emil Paur (1855–1932) on October 31, 1896. This event was yet another successful milestone for Beach, since this was the first time one of the leading orchestras in America gave the premiere of a symphony by a female composer. The Boston Symphony Orchestra also premiered another one of her important large-scale compositions, her only concerto, the Piano Concerto in C-sharp minor in 1900, with Wilhelm Gericke (1845–1925) conducting and Beach herself on piano.⁷²

Beach's husband Dr. Henry Beach passed away in 1910, and her mother passed away in 1911. For the first time in her life, Beach was free to choose what she wanted to do with her musical career. She decided

⁷¹ Schmidt, John Charles, *The Life and Works of John Knowles Paine* (Ann Arbor, Michigan: UMI Research Press, 1980), 182–183.

⁷² Gilbert Chase, *America's Music: From the Pilgrims to the Present*, 3rd ed. (Chicago: Illini Books Edition, 1992), 384.

to return to the stage and to introduce her musical compositions to the Europeans. In the same year as her mother's death, when Beach turned forty-four years old, she made her first trip to Europe. During her four-year stay, she gave recitals in many major cities, including Dresden, Leipzig, Munich, Berlin, and Hamburg. She also introduced some of her art songs, the Violin Sonata, the *Gaelic Symphony*, and the Piano Concerto. Most of these works received positive reviews. But because of the outbreak of World War I in 1914, Beach came back to America, and in 1915 she decided to settle in New York City, which became the base of her frequent performances and travel.

Beach made her first appearance on the West Coast in 1915. She also completed a major chamber composition during her stay in San Francisco, the *Theme and Variations for Flute and String Quartet*, for the San Francisco Chamber Music Society in 1916.⁷³ In 1921, despite her travel away from her base in New York City, Beach's life was settled into a new pattern: she spent winters in Hillsborough, New Hampshire, summers in Centerville on Cape Cod—on five acres of property Beach bought with the profit from the sale of one of her successful songs, "Ecstasy" op. 19, No. 2 (1892)⁷⁴—and either or both June and September at the MacDowell Colony, a working retreat for musicians and artists of all kinds. The

⁷³ Block, 208.

⁷⁴ *Ibid.*, 98.

MacDowell Colony was built in 1907 around the summer home of Edward MacDowell (1860–1908). Pianist Marian Nevins (1857–1956) married Edward MacDowell in 1884, and she continued running and expanding this organization after her husband's death until she retired in 1946.⁷⁵ The MacDowell Colony remains one of the oldest patron organizations for the arts in America. It took on an important role in Beach's later years: offering her many opportunities to meet artists and musicians, and providing her with an inspiring environment in which to compose. Several fine works from her later years were all composed or sketched during her stay at the MacDowell Colony, including the choral work *The Canticle of the Sun*, op. 123 (1928), the *Quartet for Strings in One Movement*, op. 89 (1929), a one-act chamber opera, *Cabildo*, op. 149 (1932), and her last work of piano chamber music, the Trio for Piano, Violin, and Cello, op. 150 (1939). As for her career as a concert pianist, she had her last concert tour in 1934, after which all of Beach's remaining performances were home-based, whether in New York, Boston, Hillsborough, the MacDowell Colony, or Centerville.⁷⁶

⁷⁵ Arnold T. Schwab and David Macy, *Grove Music Online* (Oxford University Press, 2007–2012), under "MacDowell Colony" [http:// www.oxfordmusiconline.com:80/subscriber/article/grove/music/17318](http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/17318) (accessed November 21, 2012).

⁷⁶ Block, 263

In 1941, Beach declared that because of her declining health and her age, she was no longer strong enough for public performances. In 1944 she spent her final summer at Centerville and returned to her residence in New York City in September of that year. On December 27, 1944, Beach died of heart disease at the age of seventy-seven. Given the societal tensions rising from gender inequality in America at this time, Amy Beach's reputation and success during her lifetime are astonishing and of fundamental importance in the history of American music.

Her Music

Primarily a musical autodidact, Amy Beach enhanced the few organized composition lessons she had by studying music scores of past masters, including Bach and Brahms. She composed in almost every genre of music, and most of her piano chamber works received premieres during her lifetime. Her Quintet for Piano and Strings in F-sharp minor, Op. 67, proved to be one of her most popular works. This quintet was composed in 1907 and published in 1909 by A. P. Schmidt.⁷⁷ The premiere performance took place on February 27, 1908, in Boston's Potter Hall with the Hoffman Quartet and Beach herself on the piano. The Quintet has three large movements: *Adagio/Allegro moderato*, *Adagio espressivo*, and *Allegro agitato*. A few years before she started composing this quintet, Beach had performed Brahms' Quintet for Piano and Strings, Op. 34, with

⁷⁷ Block, 127–129.

the Kneisel Quartet in the Harvard University Chamber Concerts series on February 13, 1900.⁷⁸ This event must have had a significant influence on Beach, as her quintet clearly has a Brahmsian sound and style, in both the form and the harmonic language, and her work seems to be modeled on that of Brahms. Although Beach's quintet demands a high level of technical and musical proficiency from each instrument, the piano is actually the central part, dominating much of the texture as in the Brahms and, at times, the work sounds like a miniature piano concerto.

Beach's *Two Pieces for Flute, Cello, and Piano, op. 90*, was composed in 1921, and remained unpublished and unperformed during her lifetime. The two pieces of op. 90 are *Pastorale* and *Caprice*, and Beach later arranged two additional versions of the *Pastorale*, one for cello and organ and the other for woodwind quintet. These three versions are slightly different in length and tonality, as the original and cello/organ versions are in D major, while the woodwind quintet version is in G major. The quintet version was her last completed chamber work and was the only version published in her lifetime when it was issued by Composers Press in 1942, two years prior to her death.

In sharp contrast to her piano quintet, which shows the influence of the Brahms quintet, her final piano chamber work, the Trio for Piano, Violin, and Cello, op. 150, is more original in style and composition than

⁷⁸ Ibid., 344.

an imitation of existing models. Each member of the trio has an equal part and shares the same level of musical importance. Most importantly, this trio shows Beach's evolution as a composer and represents the peak of the polished creativity in her late years.

Trio for Piano, Violin, and Violoncello, op. 150

Beach started composing this piano trio in 1938 and completed it in fifteen days during her stay at the MacDowell Colony. It was premiered at the MacDowell Club in New York on January 15, 1939 with Beach on the piano, and was published by the Composers Press the same year. This piano trio was her last original composition of piano chamber music; the only other chamber music she wrote after this trio was *Pastorale* op. 151 for woodwind quintet, which is a rearrangement of op. 90, no. 1, *Pastorale*. This piano trio is also one of her two major piano chamber works—the piano quintet being the other. The trio is quite different from her earlier compositions in several important ways. Overall, it is shorter in length and does not strictly follow specific German forms. Beach also uses a significantly different harmonic language than that of her previous works.

First movement, Allegro

Unlike the strong German or Brahmsian tradition evident in her piano quintet, the trio tends to have more Debussyian color, and there is initially no clear indication of tonality. The piano's abundant arpeggios are filled with chromatic harmonies, yielding sophisticated sounds and images.

The influence of French music is also evident in the extreme dynamics, such as *ppp*, and the liberal use of pedal usage. Each time the arpeggios return, they must be as soft as *murmurando* (murmur) and as *legatissimo* (very connected) as possible. Beach also indicates that the pianist should use both the soft and sustain pedals (*con due pedale*) so that the strings can soar with their melodies quietly and smoothly over these arpeggios. In the earlier quintet, the piano is the central part, but in this trio, Beach transfers the importance of the piano to the strings. Therefore, the ensemble is more collaborative and the piano is less soloistic than in the piano quintet.

In the passage after the cello finishes its first phrase in m. 21, the pianist should observe the hidden countermelody found in the left hand between m. 24 and m. 29; Beach specifically brings this melody to the forefront with its quarter-note notation to distinguish it from the arpeggiated accompaniment figure (Ex. 6.1).⁷⁹

⁷⁹ Amy Beach, *Trio for Piano, Violin, Cello, op. 150* (Bryn Mawr: Hildegard Publishing Company, 1997). All subsequent musical examples are taken from this edition.

23

25

sempre pedale

27

p dolce

29

cresc.

p

cresc.

poco cresc.

Example 6.1. Beach, Piano Trio, op. 150, mvmt. I, mm. 23–30.

The countermelody in the left hand starts from the third beat of m. 24 and keeps descending to m. 29, which complements the sweet and soft melody of the violin that moves upwards in m. 27 and m. 28.

Several indications in the middle section of the first movement (mm. 82–108) seem ambiguous. Do the terms *Più agitato* at m. 82 and *Maestoso* at m. 91 (Ex. 6.2) refer only to a change of emotion and character, or do they also indicate a change in tempo? These types of questions leave the performers a great deal of space and freedom to interpret the music.

82 *Più agitato*

cresc. poco a poco

cresc. poco a poco

Più agitato

p *mf* *sfz*

87

rall *en* *f* *tan* *do*

rall *en* *f* *tan* *do*

f *rall* *en* *tan* *do* *ff*

91 *Maestoso*

ff

Maestoso

95 *sempre con tutta forza*

sempre con tutta forza

sempre con tutta forza

sfz

sfz

Example 6.2. Beach, Piano Trio, op. 150, mvmt. I, mm. 131–142.

A similar passage is found in mm. 131–142 (Ex. 6.3).

The image displays three systems of musical notation for Example 6.3. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves).
- The first system, starting at measure 131, features a vocal line with a circled '7' above the first measure. Dynamics range from *f* to *ff*. The piano accompaniment includes complex chordal textures and arpeggiated figures.
- The second system, starting at measure 136, has a vocal line with a circled '7' above the first measure. Dynamics include *dim.*. The piano accompaniment features a prominent arpeggiated pattern in the right hand and a more static bass line.
- The third system, starting at measure 141, has a vocal line with a circled '8' above the first measure. Dynamics include *p*. The piano accompaniment features a circled '8' above the first measure and a complex arpeggiated figure in the right hand.
- Asterisks (*) are placed below the piano accompaniment staves in measures 136, 141, and 142, likely indicating specific harmonic or rhythmic features.

Example 6.3. Beach, Piano Trio, op. 150, mvmt. I, mm. 131–143.

This section presents similar musical ideas to in mm. 91–108, especially in the piano, but there are no expressive markings to imply a change of tempo. The implication is that the ensemble should keep the tempo steady until the end of the movement, where the *rit. molto* is written.

Second movement, Lento espressivo

This movement is clearly in ternary form (Table 6.1). The outer sections are marked *Lento espressivo* and the middle section is *Presto*. The high degree of contrast between these sections is reconciled somewhat by a short coda at end of the movement, which is based on the motive from the B section.

Table 6.1. Structure of Beach, Piano Trio, op. 150, mvmt. II

Section	A	B	A	Coda
Measures	1–32	33–151	152–172	172–187

The tempo of the outer *espressivo* sections in $\frac{6}{8}$ should keep a steady two-beat pulse and never feel rushed. At the musical climax of the slow section—which starts building up from m. 19 and reaches the climax at m. 24—it becomes even more crucial for the ensemble to maintain steadiness in the tempo. That way the ensemble can really focus on increasing the intensity by bringing out the descending bass line and the ascending melodic line in the violin. The slower pace also helps the audience process the tension and expansiveness of the passage.

Beach separates the initial slow *espressivo* and the scherzo-like *presto* with only silence, in the form of a long fermata; there is no actual transition to prepare for this dramatic change (Ex. 6.4).

Example 6.4. Beach, Piano Trio, op. 150, mvmt. II, mm. 30–34.

The changes in tempo and character between the two sections need to be sharp and immediate. Once the violin begins the first measure of the *Presto*, the tempo should be precise, clear articulation should be used, and all voices should be absolutely *pp* in dynamic. Because the motive of the *Presto* section keeps appearing in the canon, the presentation of the melody from each performer should be identical.

As shown in Example 6.5, the first *ff* of the *Presto* section is reached at m. 71, followed by a sudden dynamic change between m. 78 and m. 79, from *ff* to *p*. The *ff^z* in the piano part of m. 79 seems to be in the wrong place in the score. It makes more sense in m. 78 to

correspond with the strings so that the listener can hear the quiet motive from the violin at m. 79.

The image displays a musical score for Example 6.5, consisting of three systems of music. The first system, measures 66-73, includes a violin part (top staff), a viola part (middle staff), and a piano part (bottom two staves). The piano part begins with a 'cresc.' marking and dynamic markings of 'f' and 'ff'. The second system, measures 74-81, includes a violin part (top staff), a viola part (middle staff), and a piano part (bottom two staves). The violin part has dynamic markings of 'ff' and 'p'. The piano part has dynamic markings of 'ff' and 'pp'. A circled '5' is present above the piano part in measure 81.

Example 6.5. Beach, Piano Trio, op. 150, mvmt. II, mm. 66–81.

Third movement, Allegro con brio

This movement begins with an ostinato motive in the piano (Ex. 6.6).

This motive, a combination of octaves moving up and down stepwise in the left hand with tremolo-like sixteenth notes in the right hand, provides the momentum of this movement. It needs to be played *leggierissimo*, as the composer indicates in the score, so that it will not overwhelm the string melody.

There is no pedal marking until m. 13, where the melody moves to the piano. Here the pianist should use the pedal to sustain the sound of the low A octave on the downbeat. Whenever the ostinato figure appears, the pianist should take care to play it with a light staccato and to avoid using the pedal. As one of the great pianists of her time, Beach recognized that if the sustain pedal were used with these octaves, the low, rich tessitura of the piano would blur the clarity of the articulation and cover the other voices. The strings need to continue the momentum and highlight the accents when they have the ostinato motive in tenths (m. 13). This ostinato figure not only appears at the *Allegro con brio* section, but parts of it are also used frequently during the *cantabile* and *espressivo meno mosso* section. This ostinato motive represents the spirit and foundation of this movement, so the ensemble should keep the accuracy of its rhythm and articulation and not allow the lyricism of the surrounding material to inspire *rubato*.

In much of German piano chamber music, including the Brahms quintet that Beach seemed to use as a model for her early quintet, the

last movement is often very substantial in length and musical character. Beach's trio features a final movement in ternary form with a coda at the end, but it is quite compact in length at only 147 measures long and very scherzo-like, a further indication of Beach's transition away from the German models of her earlier writing.

The themes of this movement have sharply contrasting characters: the melody of the first theme, which starts in m. 5, is syncopated and reminiscent of the active rhythms of American ragtime, moving in skips and leaps while often doubled in sixths or tenths (Ex. 6.6, above). The second theme, starting at m. 44, is more *cantabile* and *espressivo*, with more stepwise-motion, and a more relaxed tempo marking of *meno mosso* (Ex. 6.7).

43 *Meno mosso*

pp

Meno mosso

cantabile espressivo

cresc.

Example 6.7. Beach, Piano Trio, op. 150, mvmt. III, mm. 43–52.

The melody of the second theme starting at the *Meno mosso* is interestingly placed in the piano's middle voice instead of the top voice: it begins in m. 44 on an F_4 half note and continues by moving to an $E\flat_4$ — $D\flat_4$ — G_4 in quarter notes (Ex. 6.7 above). The strings state this melody again at m. 62. Beach also uses middle-voice technique, a favorite device of Brahms, in the first movement of her piano quintet (Ex. 6.8).

Example 6.9. Beach, Piano Trio, op. 150, mvmt. III, mm. 119–123.

While the *Maestoso* mood of this passage harkens back to the first movement, the thematic material is from the third movement, as Beach skillfully combines motives from the first theme in the strings with a dramatic restatement of the second theme in the piano, yielding a passage that effectively combines elements of the outer movements in anticipation of the final coda.

The third movement finishes with a short coda, from m. 134 to the end, with material that is based on the first theme (Ex. 6.10).

Example 6.10. Beach, Piano Trio, op. 150, mvmt. III, mm. 140–147.

Beach indicates a *crescendo molto* at m. 141 and an *accelerando* at m. 142, allowing the ensemble to end the work with a tremendous amount of excitement and energy. The pianist should be careful about how much pedal to use during this closing section, as the octaves in the ostinato can overwhelm the sound of the strings when they should instead enhance the intensity of this coda.

In comparing this trio, which was composed in her late years, with her earlier piano quintet, one can see Beach's evolution as a composer. Within these two major piano chamber works, she moved away from large German Romantic models, such as the Brahms piano quintet, to a more compact style with elements of French impressionism and decidedly American themes in her own unique voice. The diverse styles of her compositions amazed the public as well as her contemporaries, and this trio demonstrates the mastery of a new style in her later years.

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APPENDIX A

A LIST OF PIANO CHAMBER WORKS

John Knowles Paine,

Paine, John K. *Trio for Violin, Cello, and Piano in D minor, op. 22.* 1874, (unpublished). Privately brought out on December 18, 1874 during Fiske's "parlour concert", Premiered publicly on February 16, 1882. *Allegro ma non troppo–Adagio–Allegro Giocoso.* Dedicatee: John Fiske. This trio only exists in manuscript form by Margun Music and is out of print now.

———. *Larghetto and Humoreske for Violin, Cello, and Piano in D minor, op. 32.* 1877 (A-R Editions, Inc., 1991). 17 min. Premiered on February 9, 1877. *Larghetto: rondo – Humoreske: scherzo-trio.*

Arthur Foote

Foote, Arthur. *Trio no. 1 for Violin, Cello, and Piano in C minor, op. 5.* 1882, revised 1883 (IMSLP, public domain), 34 min. Premiered on April 8, 1882. This trio is one of Foote's early piano chamber works. *Allegro con brio–Allegro vivace: scherzo-trio;–Adagio molto–Allegro comodo.* Dedicatee: George Henschel.

———. *Quartet in C major for Violin, Viola, Cello, and Piano in C major, op. 23.* 1890 (IMSLP, public domain), 33 min. Premiered on February 16, 1891. *Allegro comodo–Allegro vivace: scherzo-trio;–*

Adagio ma con moto–Allegro non troppo. Dedicatée: John Knowles Paine.

———. *Quintet in A minor for two Violins, Viola, Cello, and Piano in A minor, op. 38*. 1897 (IMSLP, public domain), 24 min. Premiered on January 31, 1898. *Allegro giusto–Intermezzo–Scherzo–Allegro giusto*. Dedicatée: Kneisel Quartett.

———. *Trio no. 2 for Violin, Cello, and Piano in B flat major, op. 65*. 1907–8 (IMSLP, public domain), 22 min. Premiered on December 8, 1908. *Allegro giocoso–Tranquillo–Allegro molto*. Dedicatée: A. P. Schmidt.

———. *Sarabande and Rigaudon for Oboe/Flute, Viola/Violin, and Piano*, 1921 (Masters Publication, 1991), 8 min. Premiered in 1922. Sarabande–Rigaudon. The only piano chamber music that did not premiere by Foote nor published during his lifetime. Foote had adapted dance forms from Baroque era and arranged them with simpler musical ideas and lighter qualities.

George Whitefield Chadwick

Chadwick, George W. *Quintet for two Violins, Viola, Cello, and Piano in E flat major*, 1877 (Edition Silvertrust, 2012), 35 min. Premiered on January 23, 1888. *Allegro sostenuto–Andante cantabile–*

Intermezzo: Allegretto un poco risoluto–Finale: molto energico.

Dedicatee: Mrs. and Mr. Gustav Dannreuther.

Horatio Parker

Parker, Horatio. *Suite for Violin, Cello, and Piano, op. 35*. 1893 (IMSLP, public domain), 21 min. Premiered on March 3, 1893. *Prelude: Moderato–Tempo di Minuetto–Romance: Andante con moto–Finale: Allegro*. Dedicatee: Adamoski Trio.

Amy Beach

Beach, Amy. *Quintet for two Violins, Viola, Cello, and Piano in F sharp minor, op. 67*. 1907 (IMSLP, public domain; Masters music publication), 28 min. Premiered on February 27, 1908. *Adagio, Allegro moderato–Adagio espressivo–Allegro agitato*.

———. *Two Pieces for Flute, Cello, and Piano, op. 90*, 1921 (Prairie Dawg Press, 2009), 7 min. *Pastorale–Caprice*. This is a set of light and less-known piano chamber music by Beach. Beach also arranged two other versions of *Pastorale* for cello and piano, as well as for a woodwind quintet.

———. *Trio for Violin, Cello, and Piano in A minor, op. 150*. 1938 (Hildegard, 1997), 16 min. Premiered on January 15, 1939. *Allegro–Lento espressivo, Presto–Allegro con brio*.

APPENDIX B

A LIST OF SELECTED COMMERCIAL RECORDINGS

John Knowles Paine

Paine, John K. *Trio for Violin, Cello, and Piano in D minor, op. 22:*

Recordings are not available.

———. *Larghetto and Humoreske for Violin, Cello, and Piano in D minor, op. 32:* Chamber Music/John. K. Paine. Joseph Silverstein- Violin, Jules Eskin- Cello, Virginia Eskin- Piano. Northeastern (1986), NR 219 – CD.

Arthur Foote

Foote, Arthur. *Trio no.1 for Violin, Cello, and Piano in C minor, op. 5:* (1)

Foote piano trio1&2 /Melody / Ballade, Arden Trio, Naxos American, ASIN: B00004UATK (2000). (2) Footeprints: Chamber music of Arthur Foote, Atlantic Chamber Players, ACA Digital (2001), ASIN: B00005JA02.

———. *Quartet for Violin, Viola, Cello, and Piano in C major, op. 23:* (1)

Da Vinci Quartet, James Barbagallo- Piano, Naxos American, ASIN: B00000GV50 (1998). (2) Footeprints: Chamber music of Arthur Foote, Atlantic Chamber Players, ACA Digital (2001), ASIN: B00005JA02.

———. *Quintet for two Violins, Viola, Cello, and Piano in A minor, op.*

38: (1) Arthur Foote: Chamber Music Vol. 1: Piano Quintet, op. 38

/ String Quartets op. 32 and 70, Da Vince String Quartet, James Barbagallo- Piano, Naxos American (1997), 8.559009. ASIN: B00000DHTD. (2) Foote: Quintet; Orrego-Salas: Sextet; Diamond: Quintet, Mary Louise Boehm- Piano, Albany Record (1996), ASIN: B0000049P7.

———. *Trio no. 2 for Violin, Cello, and Piano in B flat major, op. 65*: (1) Foote piano trio1&2 /Melody / Ballade, Arden Trio, Naxos American (2000), ASIN: B00004UATK. (2) Arthur Foote Chamber Music, Joseph Silverstein- Violin, Jules Eskin- Cello, Virginia Eskin- Piano, Northeastern (1995), ASIN: B000001YLA.

———. *Sarabande and Rigaudon for Oboe/Flute, Viola/Violin, and Piano*: Aaron Copland, Arthur Foote- Chamber Music with Flute, Boston Chamber music Society, Randall Hodgkinson- Piano, Koch International Classics (2000), ASIN: B00004T91G.

George Whitefield Chadwick

Chadwick, George W. *Quintet for two Violins, Viola, Cello, and Piano in E flat major*: Chadwick String Quartet no. 3 / Quintet for Piano and Strings, Portland String Quartet, Virginia Eskin- Piano, Northeastern (1995), ASIN: B000001YLI.

Horatio Parker

Parker, Horatio. *Suite for Violin, Cello, and Piano, op. 35*: Three American Trios by William Clifford Heilman, Horatio Parker, Samuel Adler, Rawlings Piano Trio, Albany Record (1995), ASIN:B0000049ND.

Amy Beach

Beach, Amy. *Quintet for two Violins, Viola, Cello, and Piano in F# minor, op. 67*: (1) Amy Beach/ Piano Quintet, Piano Trio, Theme and Variations for Flute and String Quartet, Ambache Chamber Ensemble, Chandos (1999), ASIN: B00001T6KP. (2) Amy Beach Piano Quintet / Rebecca Clarke Piano Trio, Viola Sonata, Endellon Quartet, Martin Roscoe- Piano, ASV Digital (1995), ASIN:B0000030VR.

———. *Two Pieces for Oboe/Flute, Viola/Vioin, and Piano, op. 90*: Beach, A.: Vocal and Chamber Music, Meininger Trio, Phoenix Edition 188 (2009).

———. *Trio for Violin, Cello, and Piano in A minor, op. 150*: (1) Amy Beach/ Piano Quintet, Piano Trio, Theme and Variations for Flute and String Quartet, Ambache Chamber Ensemble, Chandos (1999), ASIN: B00001T6KP. (2) Chamber Works by women composers, Macalester Trio, VOX BOX, CDX: 5029.