

ABSTRACT

Title of Dissertation: SELECTED SOLO AND PIANO AND
 CHAMBER WORKS BY DAVID LOEB: A
 RECORDING PROJECT DISSERTATION

Hiroshi Taguchi, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Bradford Gowen
 School of Music

I am submitting two recorded devices (compact discs) accompanied by a written document as my final dissertation project. All works included in this recording project were written by American composer, David Loeb.

David Loeb started teaching at the Mannes College of Music in 1964 and became a member of the composition faculty in 1973, as well as co-chair of Techniques of Music. He also held a part-time position at the Curtis Institute of Music from 1973 to 2000. He has composed more than 1500 pieces, many of which demonstrate a profound Eastern

influence. The composer makes frequent trips to Eastern countries to research, perform and better understand each country's instruments and musical background. In this project, 42 selected pieces (or movements) have been recorded, including three chamber music works. The scores of the selected pieces were provided by the composer and none of the materials had been previously recorded.

The selected works feature the influence of Eastern music or instruments with which I am more familiar as a native Japanese musician. Chamber music works involved intense collaboration with partners. The composer himself provided direct guidance and invaluable feedback through all phases of this project, including several meetings in person to discuss interpretation, performance, and recording issues.

The written document includes the composer's biography, descriptions of his scholarly publications, a brief interview, and detailed program notes with respect to the recorded pieces. Additionally, biographies of chamber music partners and recording engineer are provided, along with a statement from the composer himself in regard to this project as a whole.

SELECTED SOLO PIANO WORKS AND CHAMBER WORKS WITH
PIANO BY DAVID LOEB
A RECORDING PROJECT DISSERTATION

by

Hiroshi Taguchi

Dissertation submitted to the Faculty of the Graduate School of
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Acknowledgements

I wish to express deep gratitude to my chamber music partners, Cyrus Beroukhim (Violinist), James Herstatt (Violist), and Ririko Okada (Flutist), for their help in completing this project. Their talents and collaboration have been an integral part of this endeavor.

I also would like to thank the recording engineer, Joseph Patrych, for his extraordinary professional skills in recording, editing, and mastering on this project. My gratitude also extends to my friend, Mark Salfi, who has advised and edited the written part of this project, which probably has been the biggest challenge for me. His help, support, and constant encouragement are invaluable.

Since Fall 1998, my doctoral career has been under the guidance of Mr. Bradford Gowen. His profound patience and support will not be forgotten.

Most of all, I cannot express enough thanks to the composer, Mr. David Loeb. It has been such a privilege for me to interpret, perform, and record his works with the benefit of his direct advice.

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List of Music Examples

The number refers to the track number on the compact disc.

Disk 1

Fantasia on East Asian Modes for piano solo

1. Lento

Three Fantasias on East Asian Modes for piano solo, Book II

2. No. 4: Lento
3. No. 5: Agitato – calmo
4. No. 6: Allegro festivo

Three Ceremonial Dances for violin and piano

5. Allegro giocoso
6. Lento
7. Allegro, molto giocoso

Asian Madrigals, Book VII

8. Autumn Winds: Lento assai
9. Three Plum Blossoms: Allegro giocoso
10. Kaja/Kelod: Con forza
11. P'ansori: Grazioso
12. Dawn Melody: Languido
13. Midnight Chant: Con molto energia

Reveries on Ancient Time and Places for piano solo

14. Adagio

Edo Revisited for piano solo

15. Shika no Tōne for shakuhachi duet (Deer Calling to One Another from a Distance)
Lento

16. Chidori no Kyoku for voice and koto (Music for the Plovers)

Allegro spritoso

17. Godanginuta for koto duo (Five Variations on the Sounds the Kinuta)

With inner strength

18. Nebiki no Matsu for voice and sangen (Plucking a Pine Tree)

Allegro risoluto

雪景 **Sekkei (Snowscape) for flute and piano**

19. *Allegro assai ma sempre lirico*

Disc 2

Five Vignettes for piano

1. *Largo*

2. *Presto*

3. *Allegro scherzando*

4. *Allegro deciso*

5. *Adagio, sempre dolce e languido*

中華樂器的印象 **Impressions of Chinese Instruments**

6. Ku cheng (Zither)

Lento

7. Ti (Flute)

Allegro

8. Pi Pa (Lute)

Lento

9. San Hsien (Banjo)

Vivo

新風じつ **Shin Kaze-jitsu**

10. *Allegro non troppo*

Remembrances for piano solo

11. At The Stone Bell

Lento ma non troppo calmo

12. Shore Pines

Allegretto

13. Rozenhoedkaai

Allegro vivo

14. Leidsegracht

Adagio

Fantasies and Carillons

15. Allegro tranquillo

16. Allegro agitato

17. Lento e sostenuto

18. Allegro scorrevole

Aria and Fantasy for piano

19. Lento assai e mesto

20. Andante

終雪 **The Last Snow**

21. Lento

The Lake of Alertness for viola and piano

22. Moderato

Fantasia on a Ladino Melody for pianoforte solo

23. Allegretto e tranquillo

1. Introduction

This recording dissertation surveys selected solo piano and chamber works by David Loeb. From 1993 to 1995, I attended The Mannes College of Music to earn my Master's degree. There I met Mr. Loeb and came to know that his unique and wide interests in composition extended beyond conventional Western instruments to Asian instruments.

I have included Mr. Loeb's biography which details his academic background, his compositional works in general, his former teachers, and so on.

The next section features several interviews I conducted in person with Mr. Loeb. In these interviews, I asked Mr. Loeb about his attraction to composing pieces with reflections of Asian musical aspects as well as his compositional style in general.

I then examine two of Mr. Loeb's publications and offer program notes for all of the music recorded for this project. Rather than following a strictly chronological order, I have arranged the pieces in a way that showcases the variety of these selections.

I have also provided extended biographies of my chamber music partners and recording engineer. Finally, I have included a statement from Mr. Loeb which attests to his approval of the quality of this project as a whole.

2. Biography of David Loeb

David Loeb was born in 1939 in New York, studied composition with Peter Pindar Stearns, received an undergraduate degree at the Mannes College of Music in 1962, and earned an M.M. Degree from the Yale University School of Music in 1964. He also studied at Columbia University and Tanglewood. Other teachers include Aaron Copland, Witold Lutoslawski, Francis Judd Cooke, Yehudi Wyner, Otto Luening, and Shinichi Yuize.

David Loeb started teaching at the Mannes College of Music in 1964, becoming a composition faculty member in 1971. He has been co-chair of Techniques of Music since 1973. He also held a part-time position at the Curtis Institute of Music from 1973 to 2000.

He has earned prizes in various competitions, including Bohuslav Martinu (1961), National Flute Association (1983, 1993), Viola da Gamba Society UK (1966), Viola da Gamba Society Japan (1986), Viola da Gamba Society USA (1994, 1997), Anton Heiller Memorial (1986), and Andres Segovia Centennial (1993).

His scholarly publications span a wide range of subjects in *The Music Forum (Vol.II & IV)*, *Schenker Studies*, *Current Musicology*, *Journal of the American Recorder Society*, and *Journal of the Viola da Gamba Society USA*. In addition, his articles have appeared in Japanese publications,

such as *Gaku-Do* and *Ongaku no Sekai*.

David Loeb has composed more than 1,500 pieces, including large orchestral works, vocal works, and solo instrumental works. His unique and wide interests in composition extend not only to conventional Western instruments, but also to early instruments and Asian instruments, especially Japanese. He has also written for unique combinations of Western and Japanese instruments, for example, a quartet for flute, *shakuhachi* (Japanese instrument), and guitar or *pipa* (Chinese instrument). David Loeb himself has given several performances on the *shinobue*, including as a soloist with the Bratislava Orchestra (Czechoslovakia).

Works by David Loeb

Works by David Loeb are roughly divided into two categories:

- 1) Early and conventional classical Western instrumental and vocal works.
- 2) Works with Asian instruments or with both Asian and Western instruments.

1) Early and Conventional Classical Western instrumental and vocal works

ORCHESTRAL WORKS

David Loeb has composed six symphonies, plus many symphonic poems and shorter pieces. He has written concerti or similar works for piccolo, oboe, English horn, clarinet, bass clarinet, trombone, guitar, piano, violin, viola, and cello. He has also written many other *concertante* works and concerti *grossi*.

CHAMBER WORKS

He has composed more than 50 chamber works, including 14 string quartets, brass quintets, percussion quartets, piano trios, piano quartets, piano quintets with strings and with winds, and pieces for other combinations.

SOLO WORKS

David Loeb has written for many instruments, including piano, organ, flute, piccolo, guitar, violin, etc.

VOCAL WORKS

His vocal works are written mostly for soprano, not only with piano, but also with other instruments as well, such as flute, bass clarinet, guitar, and violin. He has also composed vocal chamber works, several of which are for soprano with three to five instruments.

WORKS FOR AND WITH “EARLY” INSTRUMENTS

David Loeb has also utilized various early instruments for his compositions, such as harpsichord, viol, or lute. He has written many works for viola da gamba, mostly for bass and some for treble and tenor. Other solo works are for recorder, cornetto, viola d'amore, harpsichord, and clavichord. His compositions for duo works include recorder and viol, lute and viol, *traverso* and viol, two viols, two lutes, and various pieces for solo instrument with harpsichord. Many consorts were written for 4 viols, as well as for other instruments. In terms of orchestral works, David Loeb has made *concertante* works with string orchestra featuring solo instruments such as viola da gamba (2), recorder, oboe d'amore, harpsichord, and two viols.

2) Works with Asian instruments or with both Asian and Western instruments

Japanese Instruments:

David Loeb has written for most Japanese traditional instruments: many solo pieces for *shinobue*, *shakuhachi* (both recorder-like instruments) and *koto* (string); some for *shamisen*, *biwa*, and *kokyū*; and one each for *sho*, *u*, *ryūteki*, *nōhkan*, *kagurabue*, and *komabue*¹. He has composed for various combinations of Japanese instruments, but also for Japanese instruments in combination with early and current Western instruments, for instance, duos for *shinobue* and violin, guitar, cello, flute, clarinet, viola da gamba, etc. Other chamber works include a quartet for flute, *shakuhachi*, *koto*, and guitar and a quintet for violin and four *koto*. Furthermore, he has produced several orchestral-sized works, including three works for various combinations of Japanese instruments, as well as *concertante* for *shinobue* and orchestra of Japanese instruments, for *shinobue* and string orchestra, for *shinobue* and full-sized orchestra, for *shakuhachi* and string orchestra, for *shakuhachi* and full-sized orchestra, and for *koto* and string orchestra. Additionally, he has explored the possibility of combining voice with a variety of

¹ Most Japanese instruments mentioned here (as well as Chinese instruments in the next section) appear in the chart located in the publications section of Chapter 3.

Japanese instruments.

Chinese and Korean Instruments:

David Loeb has created many solo works, chamber works, and orchestral works by using Chinese instruments (*pipa, qin, di, erhu, tseng, zheng, xun, xiao*) and Korean instruments (*kayageum, hegum, komungo, tanso, chotte*²). In this project, 中華樂器的印象-Impressions of Chinese Instruments (Disc 2, track No.6 – 9) displays and expresses the sound of Chinese instruments through the piano. He has also combined these instruments with Western instruments.

² Kayageum: string instrument like Japanese koto; Hegum: fiddle; Komungo: fretted board zither; Tanso: flute: horizontal bamboo flute; Chotte: flute.

3. Interview with David Loeb

It is quite an experience to meet a composer who is already accomplished and yet still working hard on what he/she is doing. Having opportunities to interview Mr. David Loeb is one of the biggest advantages of this project.

On December 17th, 2004, after several exchanged messages, I had the chance to meet Mr. Loeb at The Mannes College of Music, where he still teaches on the composition/theory faculty.

David Loeb is married to a Japanese woman, Emiko, and speaks fluent Japanese. All of our conversations were in Japanese. I said, "These may be boring questions today, though since you are alive, I can't lie about your response." He smiled and replied jokingly, "Nobody will know." Since he speaks Japanese so fluently, sometimes I forget that I am doing this project as a doctoral dissertation for an American institute.

My first question was why and how he started cultivating Eastern music. In the late 1950s, studying and experiencing Asian culture was booming in the U.S. He studied Chinese Literature while pursuing his bachelor's degree in Mathematics at Cornell University. He said this was probably his first formal experience studying Asian culture.

Subsequently, he began to study at The Mannes College of Music for his undergraduate degree in composition, and graduated in 1962. He

continued to study composition and earned his master's degree at Yale University.

While working on his Ph.D. at Columbia University, he met a Japanese composer, Shinichi Yuize. Mr. Yuize was already a well-known composer for traditional Japanese instruments, having secured a scholarship to study at Columbia University in 1955. There, Mr. Yuize became an artist-in-residence specializing in *koto* and *shamisen*, two classical Japanese string instruments.

David Loeb was profoundly impressed by Mr. Yuize's compositions and performances and started studying intensively with him, both playing traditional Japanese instruments and composing in the Japanese manner. Mr. Loeb also started regular visits to Japan in 1967, and in 1972, he was invited by several music institutes in Japan to lecture and hold concerts there. His first two pieces were for solo *koto*, and received extensive performances from Mr. Yuize and his students. Subsequently he wrote solo pieces for other Japanese instruments, and then began to write ensemble pieces, some combining Japanese and Western instruments. Later he began composing for some Chinese instruments, and more recently for Korean and Laotian instruments. Seventeen of those works have been recorded and several more are in production. He continues to study, and currently is investigating Chinese influences in nineteenth-century Japanese music.

The second question was that why all the compositions I had received from him were relatively short. Mr. Loeb says, "I don't like listening to long pieces unless they are really good. With very few exceptions, I find that I can do what I feel, I need to do within short time span, and in editing, my pieces usually look for ways to make them shorter rather than longer. I have a few longer pieces, but no single movement more than about twelve minutes and no overall piece beyond about twenty-five (except for collections which I would not expect anyone to perform all at one time). Sometimes I hear pieces that seem to have a good ending at some point, and am dismayed when they continue needlessly, often only to end in a less effective manner."

4. Publications of David Loeb

Musicians who play Western instruments in the Western manner usually have limited knowledge beyond general studies of Western instruments or conventional Western theory. I have to admit that this generalization applies to me as well. There are so many compositions which reflect “Eastern influence,” yet many musicians perform them without any appreciation of all that this term entails. For example, many people associate an “Oriental mood” only with the pentatonic scale, perhaps because Debussy was fond of using it.

In order to expand my own knowledge, I read two of Mr. Loeb’s publications prior to the recording sessions. These books revealed new ideas to me, which in turn influenced my performance of his works. I would like to discuss these books briefly.

Chinese & Japanese Musical Instruments And Their Notation
Eastern Technique For Western Music

These two books were published in 1972 and 1974, respectively, by Harold Branch Publishing, Inc., in Plainview, New York.

In the preface to ***Chinese & Japanese Musical Instruments And Their Notation***, it says, “David Loeb is one of a very small number of Western composers to have composed works for Chinese and Japanese instruments, and perhaps the only one to have done so in the traditional systems of notation used for these instruments.¹”

Eastern Technique For Western Music is a reference or guide for composers who may wish to consider instrumental compositions which combine Eastern ideas and techniques with Western musical notation. Mr. Loeb begins with a historical background of Eastern influences on Western composers and compositions. He mentions here that it is difficult to determine precisely when and where composers in the late nineteenth century started using East Asian scales because of the usage of English folk melodies in the seventeenth and eighteenth centuries². The scale most frequently used in East Asian music could also be found

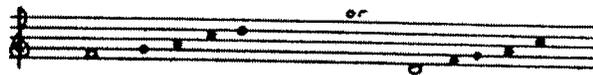
¹ Loeb, David, preface to *Chinese & Japanese Musical Instruments And Their Notation* (New York: Harold Branch Publishing, Inc., 1972)

² ---, *Eastern Technique For Western Music* (New York: Harold Branch Publishing, Inc., 1974), 4.

in English folk melodies. Debussy's *Voiles* from his Preludes and Dvorak's *American Quartet* are offered as examples.

Mr. Loeb illustrates the slightly different usage of pentatonic scales in Eastern countries such as China (example a), Japan (example b), Indonesia and Okinawa (example c)³. (Okinawa is a Japanese prefecture which consists of several islands, located far south of Kyu-shu. However, in earlier times, Okinawa was known as the Ryukyu Islands and maintained a more independent culture and politics, a relationship similar to that between Hawaii and the U.S. mainland.)

Example a



Example b



Example c

³ Loeb, 5.

compositions of that period, used in the manner suggestive of the spirit.”

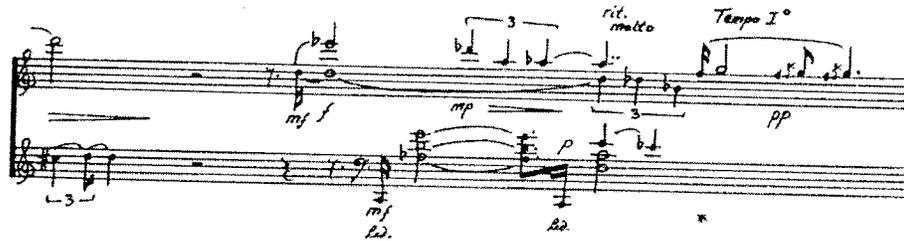
1. *Shika no Tone* (Deer Calling to One Another From a Distance) for *shakuhachi* duet

Shakuhachi is one of the most remarkable Japanese wind instruments, made from bamboo with five finger holes. The original *Shika no Tone* is a famous classic for *shakuhachi*. This piece expresses the two deer in an autumnal forest calling for each other. In the mid-*Edo* period, the well-known *shakuhachi* player, Kinko Kurosawa (1710-1771), compiled this work. It is based on two distinctive motifs, F-long G-D (example 1-15) and F-G then two Gs with F# grace notes (example 1-16). Those two motifs appear repeatedly, ornamented and paraphrased.

Example 1-15



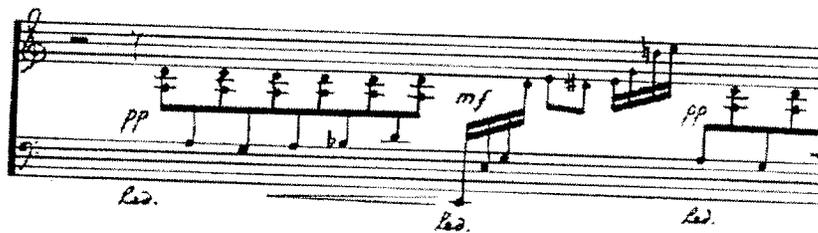
Example 1-16



2. *Chidori no Kyoku* (Music for the Plovers) for voice and *koto*

The original *Chidori no Kyoku* was composed by Kengyuu Yoshizawa (1808 – 1872) for voice and *koto*. It is the first of his ‘Five pieces’, followed by ‘Spring’, ‘Summer’, ‘Autumn’, and ‘Winter.’ The text was based on two old Japanese *waka*, a longer version of *Haiku*. Like No.5 of *Fantasias on East Asian Modes*, *Chidori no Kyoku* has two distinctive recurring short passages. However, there are no tempo changes throughout the piece. A chordal section based on percussive eighth notes alternates with a fast running linear section (example 1-17).

Example 1-17



3. *Godanginuta* (Five Variations on the Sounds of the *Kinuta*) for *koto* duo

According to Mr. Loeb, "The *kinuta* were blocks used to soften silk in its final stage of preparation; the rhythm made by these blocks appealed to several composers. This composition also quotes *Rokudan*, one of the oldest and most famous solo *koto* works, and I have also made use of it." The original piece was composed by Kengyo Mitsuzaki in the mid-nineteenth century. Both *Chidori no Kyoku* and this piece were written for *koto*, one of the most popular Japanese traditional instruments, which has thirteen strings on a large body that measures approximately six feet long. Strings are usually played by the first three fingers of the right hand with plectra. The main motif, G-sharp proceeding to D-sharp (example 1-18), appears repeatedly with different improvisatory passages. To express the plucking sound like a *koto*, I have used 'fast depress (touch)' rather than playing too softly, even in 'p' or 'ppp' passages.

Example 1-18

With inner strength ($d=58$)

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a main motif of G-sharp followed by D-sharp. The notation includes dynamic markings 'p' and 'ppp', and a 'Sort.' marking at the end of the bottom staff. A small diagram of a koto is shown above the top staff.

4. *Nebiki no Matsu* (Plucking a Pine Tree) for voice and *sangen*

Mr. Loeb writes, “At New Year’s time, people would go into the forest and uproot a young pine tree and bring it into their home, not unlike our Christmas trees, although naturally without ornaments and gifts. Transformations of one of the main ideas of this movement suggest a highly sophisticated sense of variation, a most unusual and attractive characteristic, one well-suited for further expansion.” *Sangen* means ‘three-string’ in Japanese, also called *shamisen*, and is one of the most popular Japanese instruments. It is played with a plectrum shaped like a large spatula with a sharp edge. The stroking technique can be as with bowed instruments. A downward stroke can produce a richer and bigger sound than an upward stroke. The repertoire of this instrument can be very virtuosic, and this particular piece provides a fine example of virtuosity in a scherzo-like mood. Even in this unmeasured piece, the player must handle carefully all the syncopated notes and the odd rests in order to express a fast and driving rhythmic sense.

雪景 **Sekkei (Snowscape) for flute and piano (2003)**

19. Allegro assai ma sempre lirico

The word “*Sekkei*” stands for a snowscape. Most Japanese people, when they hear a flute-like sound in winter, would naturally imagine the scenery of a snow-covered mountain and a temple or shrine. Mr. Loeb wrote this piece after he had seen the famous Mt. Fuji in winter. This music is a perfect example for that description. At the beginning of the flute part, the immediate use of the descending tritone, C#, B, and G, creates the mysterious mood. (example 1-19) One can hear the gong-like sound or chords in the piano part, especially in measures 161-167. The work is about 8 minutes long and is written in A-B-A' form, followed by a *Coda*. The dynamics range from ‘*pp*’ to ‘*ff*’. The flute part spans from the lowest register to the highest register, including low B, which requires B-foot joint flute, and high E-flat, which requires special fingering and extreme air speed. The use of harmonics produces a different timbre in measures 15 (example 1-20) and 35. Ornaments which proceed to long notes and trills which exceed over whole tones (tremolos) are characteristically used in the piece. These devices manifest the evidence of Asian influence. In the piano part, typical of this composer, one can find pedal markings meticulously placed. The texture varies between contrapuntal and chordal. Each section

switches frequently between them. Chordal sections often sound like 'gongs' or 'oriental bells.'

Example 1-19

Allegro assai ma sempre lirico (♩ = 126)

The musical score for Example 1-19 consists of three staves. The top staff is in treble clef with a 3/4 time signature. It begins with a sharp sign (#) and a dynamic marking 'p'. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A fermata is placed over the final note, C7. The middle and bottom staves are empty.

Example 1-20

14

The musical score for Example 1-20 consists of three staves. The top staff is in treble clef with a 3/4 time signature. It begins with a box containing the number '14'. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A fermata is placed over the final note, C7. The middle and bottom staves are empty.

Disc 2

Five Vignettes for piano (1978)

1. Largo
2. Presto
3. Allegro scherzando
4. Allegro deciso
5. Adagio, sempre dolce e languido

These are five very short movements. “Vignette” refers to a sketch or drawing which seems to lack borders or a natural frame.

The first movement manifests a neutral character by using the lower register and an unsettled feeling by starting on a weak beat. In measures 5-8 in the left hand, a trill starts as a minor second and then changes into a tremolo; the interval gradually expands until the short but intense climax is reached on a syncopated long chord (example 2-1). Mr. Loeb’s use of pedaling is also noteworthy; in this same passage, a crescendo from pianissimo to forte occurs with *una corda*. Mr. Loeb shows that the *una corda* can serve for sound-color, not simply for volume control.

Example 2-1

The second movement is an unmeasured, improvisatory, toccata-like piece. I asked Mr. Loeb, “You have quite a number of unmeasured works, don’t you?” He answered, “When you see too many meter changes in one piece, it is much easier to read the score without barlines. In such music I want the player to feel a ‘quasi-downbeat’ when the pedal changes or groups of eighth notes begin.”

In the third movement, a juxtaposition of eighth-note triplets and regular sixteenth notes in the higher register creates a whimsical scherzo mood.

The fourth movement is the shortest of all, containing only seven measures. However, this is the most intense and virtuosic movement of all, with the fullest texture.

Mr. Loeb mentioned that the last movement is a variation of the first. Both are in an A-B-A’ form, but now the A theme occurs in arpeggiation crossing several registers. In the B section, the tremolo now occurs in

the right hand in a high register (example 2-2, CD 0:43-0:54).

Example 2-2

The image displays two systems of musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The bass staff has a few notes, including a triplet. The second system also has two staves. The treble staff features a long, flowing melodic line with many notes, including triplets and slurs. The bass staff has a more rhythmic accompaniment with some triplets. There are various musical markings throughout, including dynamics like *pp* and *rit.*, and performance instructions like *Acc. più mosso (di 72)*.

中華樂器的印象 **Impressions of Chinese Instruments (1971)**

6. Ku cheng (Zither)

Lento

7. Ti (Flute)

Allegro

8. Pi Pa (Lute)

Lento

9. San Hsien (Banjo)

Vivo

These are the earliest pieces studied in this project, completed in 1971. Each movement takes the name of a Chinese instrument for its title, followed by the nearest Western equivalent as a translation in parentheses. I have used Mr. Loeb's publication "*Chinese and Japanese Musical Instruments and Their Notation*" and other sources to ascertain the historical background for each instrument.

古箏 *Ku cheng* (Zither)

A large-bodied string instrument which became popular between 475 and 211 B.C. Its size and the number of strings vary according to the region and its history. Currently, most players used a 21-string instrument. It is played by plucking with plectra (artificial nails) and the

left hand depresses strings to obtain ornaments and other pitches. The instrument apparently is an ancestor of the Japanese *koto*, which has a larger, heavier body and a richer sound.

笛 *Ti* (Flute)

A transverse bamboo instrument possibly brought to China along the famous Silk Road around 100 B.C. It has a mouthpiece and six finger holes, and another hole between the mouthpiece and the first finger hole which is usually covered with a thin membrane of rice paper, producing a reedy sound. The Chinese flute usually has a higher sound than its Japanese counterpart, and often is used in music of a festive character.

琵琶 *Pipa* (Lute)

Almost certainly brought to China via the Silk Road around 300 B.C., often used for narrative music. Currently, the instrument is made with paulownia on the surface and ebony inside; it has four strings and thirty-one frets. It is held vertically and is played with fingernails or plectra on five fingers, whereas the Japanese version (called *biwa*) is sometimes held like a guitar and is played with a single large plectrum.

三絃 *San Hsien* (Banjo)

The name of the instrument literally means 'Three strings'. The body is covered with snake skin. As with the *pipa* and *biwas*, the Chinese instrument is plucked with plectra, whereas the Japanese instrument is played with one large plectrum. The Okinawan instrument (Okinawa is much closer to China than to Japan), known as the *san-hsin*, is very similar to the Chinese one, while the Japanese version, known as the *sangen* or *shamisen*, uses cat skin, giving it a more percussive sound.

新風じつ **Shin Kaze-jitsu (1982)**

10. Allegro non troppo

I asked Mr. Loeb what would be the best title in English for this piece. He replied, "Try 'New Aolian Koto.'" It is based on the idea of the ancient Greek Aolian Harp, but using instead the ancient Chinese form of the *koto* (*shitsu*, in this case, pronounced as *ji-tsu*). This instrument had twenty-five strings and was supposedly tuned in a chromatic scale over two octaves, though Mr. Loeb mentioned that this is hard to prove. No written music for the instrument exists. Even if music for this instrument was indeed written down at some point, none exists today.

This is an improvisatory unmeasured piece; however, one hears the sense of frequent meter changes according to the groups of sixteenth notes. Unlike Western harp music, each note must be pronounced and articulated precisely, instead of using glissandos. There are two places marked '*accelerando - molto*' in the middle of the piece (CD 0:28-0:30 and 0:49-0:52), which shows not only the characteristic harp virtuosity, but also the effective meaning of '*Kaze*,' which literally means 'wind' in English.

Remembrances for piano solo (1990)

11. At The Stone Bell

Lento ma non troppo calmo

12. Shore Pines

Allegretto

13. *Rozenhoedkaai*

Allegro vivo

14. *Leidsegracht*

Adagio

In this suite of four movements, the title of each movement refers to the actual name of places or impressions of particular regional scenery. All the movements are unmeasured pieces.

“At The Stone Bell” was influenced by a Medieval stone house in Prague. The linear treble part is built on solemn, dissonant chords, often at intervals of ninth.

“Shore Pines” refers to pine trees growing by the side of Lake *Hamana*, located on the border of the Shizuoka and Nagoya prefectures in central Japan. Its rhythm is based on moderately fast three-eighth notes, giving a music a driving and dance-like character.

“*Rozenhoedkaai*” and “*Leidsegracht*” are both Dutch words. *Rozenhoedkaai* refers to a port area in Bruges, Belgium, while

Leidsegracht is one of the canals (*gracht* means canal) in Amsterdam, Netherlands. In “*Rozenhoedkaai*,” music is written in A-B-A form. The A section is based on rapid, running eighth notes written mostly in higher register which create a shimmering effect like that of a shooting star. In the B section (CD 0:46-1:28), Mr. Loeb mixes chordal and contrapuntal textures. Mr. Loeb mentions in his comment that *Leidsegracht* is the place where he has always wanted to live. According to this piece, it must be quiet and peaceful, unlike New York City, where he is based. A chord of C, D-flat and E-flat with longer value appears repeatedly, building the outer voices in the higher register in the beginning, in the lower register in the ending. Inner voices are written in smaller note values with a mostly descending motion.

Example 2-3

Adagio ($\text{♩} = 48-50$)

p sempre

Fantasies and Carillons (1990)

15. Allegro tranquillo

16. Allegro agitato

17. Lento e sostenuto

18. Allegro scorrevole

This is a set of four contrasting movements, two fantasies and two carillons. The first fantasy has a flowing mood with chromatic scales but without significant tempo changes, only *rubatos* and an occasional stop. On the other hand, the second fantasy is fragmented, with frequent tempo changes and stops. So one hears the first fantasy in large sections and the second in smaller groups.

The next two movements are carillons. Originally, a carillon referred to a set of large tuned bells capable of playing melodies. It evolved in Holland, Belgium, and northern France during the twelfth century. The first tuned carillon was cast by the Hemony brothers in Holland in 1652². Carillons are usually found in a church tower, and are played by pushing a connected keyboard with one's fist and by using a pedal board similar to the organ pedals. The minimum range of the carillon goes from one octave below middle C to one octave above (though most carillons are

² The Guild of Carillonneurs in North America, *GCNA: The History of the Carillon*, <http://www.gcna.org/history.html> (11 December 2005).

larger). Its music is written in treble and bass clefs on two staves, very much like piano music. Mr. Loeb wrote two contrasting pieces in the set, one slow and one fast. The first one has two sections, an *ostinato*-like progression and an improvisatory recitative. At the end of the piece, one hears the same motif from the beginning of the first movement of 'Five Vignettes' (CD 1:39-end). The second carillon (the fourth movement of the set) is fast; one notices the almost saturated overtones, as when many bells ringing simultaneously produce sustained overtones. To express the bell sounds, the player must follow the explicit pedaling indications. Mr. Loeb indicated no particular background information of Fantasies and Carillons, other than to say he rather likes the sound of carillons and has written several short carillon pieces. One of them (*Yugure*) was performed several times many years ago on the carillon of the Riverside Church in New York City, which is the world's largest, having 72 bells covering five octaves.

Aria and Fantasy for piano (1998)

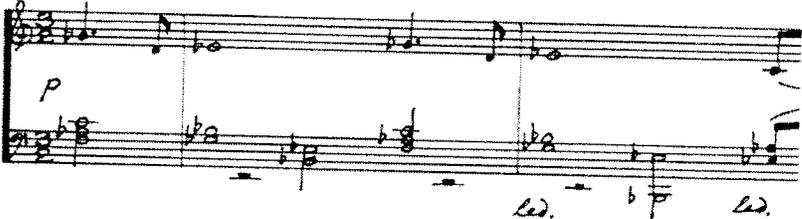
19. Lento assai e mesto

20. Andante

The aria has the character of a funerary lament. Throughout the piece, the opening motif G-flat, D, E-flat (example 2-4) is repeated, paraphrased, and elaborated, with two contrasting, vigorous connecting episodes (CD 1:49-2:25 and 3:20-3:31).

Example 2-4

Lento assai e mesto ($\text{♩} = 50$)



The musical notation for Example 2-4 is presented on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is indicated as *Lento assai e mesto* with a quarter note equal to 50 beats per minute. The dynamic marking *p* is placed at the beginning of the first staff. The melody in the upper staff begins with a half note G-flat, followed by a quarter note D, and a quarter note E-flat. The accompaniment in the lower staff consists of chords and a steady rhythmic pattern. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

The second movement is based on canonic imitation (example 2-5), but the static rhythm throughout maintains the requiem-like sense of the first movement.

The image displays three systems of handwritten musical notation, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system features a prominent melodic line in the upper staff with several slurs and a dynamic marking of *p*. The second system continues the melodic development with similar slurs and articulation. The third system shows a more rhythmic and harmonic progression, also marked with *p*. The handwriting is clear and professional, typical of a composer's manuscript.

Andante (d. 69)

Example 2-5

終雪 **The Last Snow (1997)**

21.Lento

Written for Mr. Loeb's wife, Emiko, shortly after their marriage. She had taught piano for some years before coming to America. Like the other unmeasured pieces, the mood is very unsettled. One can imagine that "The Last Snow" refers to snow just before spring, or even in early spring. Japanese has the word '*Botan Yuki*', which refers to the idea of peony-like snow, very saturated with water, unlike the powdery mid-winter snow. One hears raindrop-like sounds in many places in this piece.

The Lake of Alertness for viola and piano (2001)

22. Moderato

This composition was written for one of Mr. Loeb's favorite students, Chi-chi Lin, from Taiwan, and the name refers to a lake there. The piece is written in a free fantasy style and its main body is characterized by a motif at the outset, two ascending sixteenth notes proceeding to a long held note, then usually moving to a lower tone (example 2-6). Each time the motif is repeated, the viola part begins with a chord of fifth interval on the first tone of the two sixteenth notes, except the one in measure 72, which is played by natural harmonics. In contrast, the piano part begins the motif with chords based on varying intervals (second, fourth, fifth, sixth), which produce noteworthy contrasts in timbre. After measure 46, the frequency of the main motif increases, suggesting a *stretto*-like gesture towards the first apparent climax in measure 67 (CD 1:45-2:26). Another characteristic feature of the piece is the subtle use of trills, mostly the minor second interval. These trills all appear in the quiet sections, creating a mood of alertness, especially, in the '*poco piu tranquillo*' section from measures 109 to 123 (CD 4:10-4:46). These minor second trills almost sound like a wide-range vibrato. In addition, as mentioned below in Mr. Loeb's comment, the viola part includes extremely high pitches in this section. Overall, the piece maintains a

subtle and quiet mood, so the three *f* sections, which do not last longer than four measures each, stand out profoundly.

According to Mr. Loeb, "To compose idiomatically for the viola one must avoid trying to duplicate either the flashy technique of the violin or the overt lyricism of the cello. Certainly this piece uses audible techniques: left-hand *pizzicati*, extreme high range (sustained), and many natural harmonic (singly, in double-stops, and in arpeggiation) which suggest the gentle sounds of the vertical flute (*xiao*) mentioned in the ancient Chinese poem which inspired the work. Lyricism of a subtle sort comes from using accented pairs of open strings which then resonate through several succeeding notes. The violist needs to play with flexibility, but not so freely as to disrupt a precise ensemble with the piano."

Example 2-6

Moderato (♩=66)

The musical score for Example 2-6 is written on a single staff with a treble clef and a 3/4 time signature. The tempo is marked "Moderato (♩=66)". The key signature is one flat (B-flat). The music begins with a dynamic marking of *mf* (mezzo-forte) and a crescendo line leading to a *p* (piano) dynamic. The notation includes a series of notes, some with accents, and a final measure with a B-flat note.

Fantasia on a Ladino Melody for pianoforte solo (1982)

23. Allegretto e tranquillo

'Ladino' designates the language spoken by many of the descendants of the Jewish community expelled from Spain in 1492, a combination of Spanish and Hebrew with some Arabic words as well. The music created in ancient times, and preserved in oral tradition by these descendants, has a mix of Jewish, Islamic, and Spanish elements.

Mr. Loeb used a Ladino melody, "*Ya viene el cativo*," for the main theme of this piece (two seven-measure phrases) after six measures of introduction (CD 0:23-0:47). At the beginning of the introduction, one hears a long held note, D, which proceeds to minor second C sharp that is ornamented with two chromatic descending sixteenth notes, E-flat and D (example 2-7). Notably, he used the same figure in his first Fantasia on East Asian Modes, C – D-flat – C and B in that case. I assume that this figure shows Mr. Loeb's characteristic representation of a sense of exotic mood. The main theme of "*Ya viene el cativo*" returns with a thicker texture built on solemn chords, and based on D in the climax section towards the ending (CD 5:42-6:08). Despite the solemn static melody at the beginning and the ending, the middle section is quite improvisatory.

This piece was modified and orchestrated four years later, becoming the last movement of the "Cantata" for oboe and string orchestra.

Example 2-7

Allegretto e tranquillo (♩ = 76)

The musical score consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It begins with a piano (*pp*) dynamic marking. The melody starts with a half note G4, followed by a quarter note F#4, a quarter note E4, and a quarter note D4. A slur covers the first two measures. The third measure contains a half note C4, and the fourth measure contains a half note B3. The lower staff is in bass clef with a 4/4 time signature and contains a whole rest in the first measure, followed by a quarter note G3, a quarter note F#3, and a quarter note E3 in the second measure. The piece concludes with a double bar line.

7. Biographies of Chamber Music Partners and a Recording Engineer

Cyrus Beroukhim (Violin)

Praised as “Crème de la Crème”(NPR “Performance Today”), violinist Cyrus Beroukhim has earned broad recognition as a leading performer of his generation. Top prizewinner in the 2005 National Federation of Music Clubs Biennial Young Artist Auditions, he has also received awards in the WAMSO Competition, Hudson Valley Philharmonic Competition, and the Juilliard Violin Competition.

Mr. Beroukhim made his debut with the Milwaukee Symphony Orchestra at the age of fifteen, and has recently performed with such illustrious orchestras as the Academy of St. Martin in the Fields. He has appeared in solo and chamber recitals in New York at Weil Recital Hall at Carnegie Hall, Alice Tully Hall, Symphony Space, Bargenmusic, and The Metropolitan Museum of Art. Other venues around the country have included Symphony Hall in Chicago and the Lobero Theater in Santa Barbara as a laureate of The Music Academy of the West. A 2001 recipient of the Mitzi Foundation Scholarship, he has presented numerous recitals in Taiwan.

As an active chamber musician on both the violin and viola, Mr. Beroukhim has performed at the Ravinia Festival in Chicago, the Verbier Festival and Academy in Switzerland, the Norfolk Chamber Music Festival, the Saratosa Music Festival, the Museum of Modern Art’s Summergarden concert series in New York, and the Keshert Eilon Festival in Isreal. He has performed around the country as a member of the Lenape Chamber Ensemble. America’s Dream Chamber Artists, and Nova Chamber Artists. He has also been on the faculty of Point Counterpoint Chamber Music Festival.

Mr. Beroukhim has served as concertmaster of various orchestras including a 2005 tour of Korea with the New York Sinfonietta and a 1998 tour of Germany and Luxembourg with the Jeunesses Musicals World

Orchestra. An active performer of new music, Mr. Beroukhim recently recorded music by Steven Gerber with Cho-Liang Lin and Kurt Nikkancen for KOCH International. He has also recorded on the Aeon and Artemis/Vanguard labels. He regularly performs with Columbia Sinfonietta, a new music group founded by Jeffrey Milarsky.

A native of Milwaukee, Mr. Beroukhim began his early musical training with Mimi Zweig. He attended the Oberlin Conservatory under Roland and Almita Vamos and is currently a Doctoral Fellow at the Juilliard School where he studies with Cho-Liang Lin.

James Herstatt (Viola)

Mr. Herstatt is currently a member of the Hyogo Performing Arts Center Orchestra in Hyogo, Japan. He received his early musical training in his native Connecticut, USA and has earned a B.M. from the Purchase College Conservatory of Music S.U.N.Y., M.M. at The Juilliard School and also studied at the Mannes College of Music. Principal teachers include Hsin-Yun Huang, Misha Amory and Maria Lambros. Festival appearances include consecutive summers at the Festival Duo Monde of Spoleto Italy as assistant principal viola of the Spoleto Festival Orchestra and as a member of the resident chamber music ensemble. Other festival appearances include the Norfolk Chamber Music festival hosted by Yale University, Music Master's Course Kazusa in Chiba, Japan, Domaine Forget and the Cape May Music Festival. As a member of the Camerata Strings Ensemble, James performs frequently with members of the Manhattan String Quartet. He also performs with many ensembles in the New York area including the Jupiter Symphony Chamber Players, EOS Orchestra, Greenwich Symphony and the Orchestra of St. Ignatius Loyola.

Ririko Okada (Flute)

Native of Japan, began her study of piano at the age of 4 and her study of flute at the age of 12. She earned her Bachelor of Music degree from State University of New York at Purchase and her Master of Music degree from Manhattan School of Music where she studied with Michael Parloff. She was awarded the Binkowski Fellowship Award for an outstanding flutist at the Long Island University C.W. Post Chamber Music Festival on the year of 2003. Her performance activities in the United States include premiers of Composers Concordance, One World Symphony, Ureuk Chamber Symphony and she is also an associate member of Civic Orchestra of Chicago and New World Symphony in Miami.

Joseph Patrych (Recording Engineer)

Mr. Patrych is a recording producer and the owner of Patrych Sound Studios in New York City. He has produced and/or engineered over 200 CD's for many labels including Arbiter, BIS, BMG, Bridge, Centaur, Classico, Diva Productions, Koch, Music & Arts, Nonesuch, New York Philharmonic Special Editions, Pearl, Pierian, and Warner Classics. Two of his CD's have been nominated for Grammy Awards: Alkan Concerto with Marc-Andre Hamelin, Pianist on Music & Arts Records in 1994 & Glazunov Piano Music, Vol. 1 with Duane Hulbert, Pianist on Bridge Records in 2002.

Mr. Patrych was educated at the Aaron Copland School of Music where he studied music theory, history, analysis and performance. He has performed as a pianist, conductor and choral singer, and has adjudicated several music competitions, most recently the Degrado Memorial Competition for the past 5 years. From 1980 to 1993 he was Classical Music Director at WFUV-FM, and also the co-producer and co-host of Concert Grande, a radio program devoted to the piano that aired from 1977 to 1993.

Mr. Patrych has been involved in the design and construction of studios for Harvard University, The University of Missouri at Kansas City, The

Edison National Historical Site and The International Piano Archives at Maryland, as well as many private studios. He is a member of The Association of Recorded Sound Collections, where he is on the Technical Committee.

8. Words from David Loeb

To the Doctoral Review Committee

I have known Hiroshi Taguchi since the Fall of 1993, when he entered the graduate program at Mannes and studied theory and analysis with me. I feel he has done an excellent job on this dissertation. The recordings are all fine. He brought them to me in progress, and at my suggestion reedited and rerecorded places which needed revision. His comments on the pieces [are] apt, and his translations of our conversations also seem accurate. He did well in researching Asian instruments to obtain a better understanding of the sources of those pieces of mine which derive from them.

Thank you for your interest and consideration. Please feel free to contact me should you wish further information.

David Loeb

Co-chair, Techniques of Music and Composition

The Mannes College Music

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Almost all the references I have used for this project are Mr. Loeb's own publications and recordings.

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