

THE AMALGAMATION OF WESTERN AND EASTERN INFLUENCES IN JULIUS
SCHLOSS'S *FIRST CHINESE RHAPSODY*

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The dissertation seeks to rediscover Julius Schloss, a German Jewish composer victimized by the Nazis. Except for the promising start of his career in his early years, Schloss suffered a hard life as an exiled refugee. However, his unusual experiences inspired him to compose two *Chinese Rhapsodies* during his last years of exile in Shanghai, in which he synthesized Western composition techniques and Chinese folk materials, amalgamating influences from both Western and Eastern music cultures. Focusing on Schloss's *First Chinese Rhapsody*, the dissertation explores how Schloss links the new to the old, the West to the East, through an analysis of the way he employs Chinese folk song material and serial polyphonic voice-leading in his post-tonal musical language. Since the Rhapsody has both serial and polyphonic voice-leading aspects, both are analyzed, showing how they are integrated in the form.

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CHAPTER 1

INTRODUCTION

Historical Background

In the first half of the twentieth century, the lives of Jewish people in Austria and Germany became increasingly difficult through the rise of the Nazi Party, and the takeover of Austria in 1938. War, displacement, persecution, and prejudice during this horrible time destroyed the careers of a significant number of Jewish musicians. The German Jewish composer Julius Schloss (1902–1973) was one of the victims, whose name should be listed among the most neglected of twentieth-century composers, and whose works are awaiting rediscovery.

Probably only in academic circles people may recall that Schloss was a student, colleague, and friend of Alban Berg (1885-1935). Indeed, Berg highly appreciated Schloss, relied on him to assist with editing the scores of *Wozzeck*, *Der Wein*, and the *Lulu Suite*, and had him oversee the editorial work of the *Lyric Suite* for string quartet.¹

The early years of Schloss's career were promising. Before moving to Vienna, Schloss studied at Dr. Hoch's Konservatorium in Frankfurt am Main with Bernhard Sekles (1872–1934).² During the time Schloss studied with Berg, from 1925 to 1928, he also enrolled at the Wiener Universität in musicology and attended the conducting course with Rudolf Nilius (1883-1962) at the Neues Wiener Konservatorium. Some of his significant works composed during his Vienna period displayed great ability, including the first five

¹ Karl Steiner, "Julius Schloss," *Österreichische Musik Zeitschrift* 12 (1988): 677.

² Bernhard Sekles was also a teacher of Paul Hindemith.

pieces in the *Impressions for Piano* (1926), *Four Songs for Soprano and Piano* (1927), first String Quartet (1927), a Sonata for Piano (1928–29), and a Requiem for chorus and percussion (1932), for which he won the Emil-Hertzka Gedächtnis prize in 1933. A series of performances of his works was initiated around 1930, mostly as part of the IGNM Festival: the first String Quartet in 1929 in Geneva and Duisburg; the *Four Songs for Soprano and Piano* in 1931 in The Netherlands; his Piano Sonata, in 1932 in Vienna and 1933 in Strasbourg.³

But not for long.... Schloss's Jewish identity put him into danger after Hitler came to power. When he returned to Germany in 1933, he had no other choice than to leave his country. By the time he fled Hitler's Germany, all other countries had closed their doors to Jewish refugees and Shanghai was the last "free city" in the world that would accept Jews without a visa.⁴ After being detained for five weeks in the Dachau concentration camp, Schloss finally emigrated through Genoa to Shanghai in April 1939. He lived there until 1948, struggling for many years as a bar musician before he succeeded Wolfgang Fraenkel (1897-1983) as professor of composition at the National Conservatory of Music in 1947.⁵ During his teaching, he could engage himself with composition again after a twelve-year break.⁶ His main output at this time was the two *Chinese Rhapsodies* for violin and orchestra.⁷

³ Harmut Krones, "Julius Schloß," in *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, hrsg. von Claudia Maurer Zenck, Peter Petersen, & Sophie Fetthauer (Hamburg: Universität Hamburg, 2014), https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00003503; accessed March 1, 2021.

⁴ Aileen Jacobson, "The Secret History of the Jews From Shanghai," *New York Times*, April 25, 2019, <https://www.nytimes.com/2019/04/25/nyregion/jewish-refugees-shanghai.html>; accessed March 1, 2021.

⁵ The National Conservatory of Music was renamed the Shanghai Conservatory of Music in 1956.

⁶ After Schloss finished the second String Quartet, he stopped composing from 1935 to 1947.

⁷ Steiner, "Julius Schloss," 677.

Schloss had to leave Shanghai in 1948, once more because of a political situation. He moved to the US, became a citizen in 1954, and died in 1972 in Belleville, NJ. Although he was unable to secure another professional position as a musician in the US, he continued composing after another ten-year break (1948–58). These works were, however, mostly exercises for children, a little recognized genre at that time.⁸

While Schloss lived in Shanghai, the situation in the city was complex. In the early 1930s, Shanghai was a metropolis once called the Paris of the East, and the foreign concessions facilitated the fast development of the economy and modern industry. After Japanese invaders captured the city in 1937, it became increasingly under threat. At first, the area of foreign concessions became a “Solitary Island” that remained unaffected, providing shelter for about 17,000 European refugees from the second half of 1938 to 1941.⁹ However, the Jews were removed and restricted to the Shanghai Ghetto in late 1941 after the Japanese occupation of the foreign concessions. The living conditions in the Ghetto were bad: within an area of one square mile in the Hongkew district, Jews and about 100,000 Chinese lived side by side.¹⁰ Aileen Jacobson, the daughter of Shanghai Jewish refugees, described how her parents were parts of a community of “some 18,000 European Jews who learned to live in barracks or crowded rooms, used chamber pots, sometimes ate only one hot meal a day from a communal kitchen and walked teeming streets filled with hawkers by day and, in the early

⁸ Kroner. “Julius Schloß.”

⁹ Buceng Xu, “Jewish Musicians in Shanghai,” *Art of Music (Journal of the Shanghai Conservatory of Music)* 3 (1991), 40–41.

¹⁰ Freya (Qingyang) Zhou, “The Influences of the Central European Jewish Refugees on the Chinese Community in Shanghai During World War II,” *Kedma: Penn’s Journal on Jewish Thought, Jewish Culture, and Israel* 2, no. 2 (2018): 6–19.

hours, trucks picking up corpses.”¹¹ Despite the cruel living conditions, the Jews’ social life remained vital: “they also had schools, cultural institutions and a thriving social life, complete with Viennese cafes...”¹² Art and music played an important role in the refugees’ cultural life to help their spirits flourish. The Artist Club, renamed the European Jewish Artist Society (EJAS) in 1940, hosted a large number of theater and music performances.¹³ Jewish musicians never ceased to make music in exile, and made substantial contributions to the musical scene in Shanghai. Among them, Schloss and two other émigré musicians, Karl Steiner (1912-2001) and Wolfgang Fraenkel, were prominent representatives of Western musical Modernism. Their teaching and performances cultivated the early Chinese musical modernism in 1940s.¹⁴ At the same time, these Western musicians were also influenced by Chinese culture and art. Although not favored by fate, Schloss’s émigré period provided diverse elements for his compositions: the ten-year Shanghai experience was condensed in his two *Chinese Rhapsodies*.

Purpose of the Study

Schloss belongs to the so-called “Second Generation” of the Second Viennese School, and was an ardent advocate of the twelve-tone system. On the one hand, he was greatly influenced by Arnold Schoenberg (1874-1951) and Berg; on the other hand, however, his experiences in China inspired him to incorporate different, Chinese elements into his music.

¹¹ Jacobson, “Secret History.”

¹² Ibid.

¹³ Steve Hochstadt and Irene Eber, ed., “Jewish Refugees in Shanghai 1933–1947: A Selection of Documents,” *Archive of Jewish History and Culture* 3 (2018): 551.

¹⁴ Christian Utz, “Cultural Accommodation and Exchange in the Refugee Experience: A German-Jewish Musician in Shanghai,” *Ethnomusicology Forum* 13 (2004): 120.

In the *Chinese Rhapsodies*, he synthesized Western compositional techniques with Chinese folk materials.

The aim of this study is to rediscover this neglected composer and analyze his music. Focusing on his *First Chinese Rhapsody*, it explores how Schloss links the new to the old, and the West to the East, through an analysis of the way he employs Chinese folk song material and serial polyphonic voice-leading in his post-tonal musical language. Chapter 2 analyzes the serial structure as well as the voice-leading of the music, integrating these two dimensions into a discussion of the form.

Significance and State of Research

The study of Schloss's compositions necessarily encompasses both their historical and their theoretical significance. Schloss's experiences are representative of that of many émigré Jewish musicians in China during World War II, and their interaction with Asian culture. The *Chinese Rhapsodies* epitomize Schloss's synthesis of Western and Eastern cultures in Shanghai. In the *First Chinese Rhapsody*, he not only employs serialism, through which he integrates motivic details of selected Chinese folk songs into his language, but also employs the Western polyphonic voice-leading of his post-tonal musical language. Schloss was trying to bridge traditional Chinese folk melody with serial post-tonal voice-leading. His way of bringing together the different elements and creating a modern synthesis is an important and interesting development of considerable significance for music history. Even now people are trying to achieve a cross-cultural synthesis of Western polyphonic concepts with Eastern traditional music in new ways. The *Rhapsody* not only allows us to explore his unique musical language, but also provides an important historical example of the cross-cultural

concept in music, which may inspire musicians today to further amalgamate diverse and often colliding influences.

Little research has been done on Schloss's music. Timothy L. Jackson analyzes Schloss's early song, "Am Himmel steht der erste Stern" (1924), to illustrate how Schloss used a set of motivic ideas as musical building blocks to project the linear-contrapuntal structure.¹⁵ He believes Schloss's song reveals certain features of Berg's post-tonal musical language on a smaller scale. Jackson points out the emphasis placed on traditional tonal harmony and counterpoint in the pedagogy of Schoenberg's School. The evidence for this can be found in the extensive counterpoint exercises Schloss undertook during his studies with Berg.¹⁶ Jackson further states that in a post-tonal language, these elements are still operative because the music "maintain[s] an emphasis on voice-leading, or goal-directed linear motion, as a means of creating structure, continuity and unity."

Schloss's name is mentioned in some articles about Berg, and other articles offer biographical information. The only article written in Chinese about Schloss is by Tong Sang (1923-2011), a president of the Shanghai Conservatory of Music. He was a student in Schloss's composition class when Schloss was teaching at the conservatory. Sang recalls that Schloss introduced him to Berg's opera *Wozzeck* and analyzed its orchestration, which greatly impressed him. The first generation of Chinese musical modernist composers like Sang were obviously profoundly influenced by German- and Austrian-trained teachers such as Julius Schloss and Paul Hindemith. On the other hand, the Chinese students also inspired

¹⁵ Timothy L. Jackson, "'A True and Genuine Music': Berg's Linear Counterpoint" (2004), unpublished manuscript, courtesy of the author.

¹⁶ See Julius Schloss Collection, Marvin Duchow Music Library, Schulich School of Music, McGill University, Montréal, Québec, Finding Aid, 2.

their foreign teachers: Sang mentions that Schloss was very interested in a piano piece that he composed in his class, based on a theme from the Chinese folk song “In a Place Far Away” set with atonal harmonies. Schloss then composed a piece for solo violin and orchestra using another Chinese folk song, “The Little Path,” as the theme, and he gave a copy of the solo part of a piece for violin and orchestra to Sang¹⁷—the *First Chinese Rhapsody*.¹⁸

Two people connected with Schloss are his student Givane Tchen (1928-), and one of his colleagues at the conservatory Shiao-Ling Tam (1912-1948), who was the head of the composition department at that time. Tchen is mentioned in Sang’s article, as Sang’s composition “Night Scene” and “In a Place Far Away” were premiered by Schloss in a concert sponsored by the United States Information Service in Shanghai, in which Tchen also performed her own compositions. Sang briefly mentioned that “Givane Tchen is now in France, believing in Taolism, she had once run for president of France.”¹⁹ According to the biography on Tchen’s own website, she left for Hong-kong in 1949 (around the same time that Schloss left Shanghai), and moved to France in 1951. Some of her later compositions in Paris are available on the website, but I am interested in finding her earlier music, written under Schloss’s supervision and performed in Shanghai, which might reveal some further clues concerning Schloss’s Chinese Rhapsodies, as Tchen was a fervent promoter of Chinese traditional culture.²⁰

¹⁷ Tong Sang, “In Memory of Fraenkel and Schloss,” *Art of Music* (Journal of the Shanghai Conservatory of Music), no. 1 (1990): 10–15.

¹⁸ It is reasonable to assume that Sang knew little of this piece and had no idea of Schloss’s second *Chinese Rhapsody*, since he left Shanghai in 1948, when Schloss was still working on the *Rhapsodies*, and after he came back, Schloss had already left for the US.

¹⁹ Sang, “In Memory of Fraenkel and Schloss.”

²⁰ See Givane Tchen’s website at <http://www.tchen-gi-vane.com/index.html>.

Schloss preserved the newspaper article with the news of Tam's death in 1948, documenting his distress at the loss of this colleague.²¹ Tam was a student of Paul Hindemith (1895-1963), and he made an arrangement of the Chinese folk song "Little Path," which is one of the folk song themes Schloss's *First Rhapsody* is based on.²²

Schloss's long-time friend Karl Steiner probably knew his compositions best. They met in Shanghai, where Steiner sought to promote works by composers of the Second Viennese School. Most of Schloss's piano works were premiered by Steiner. Steiner wrote a memorial article in which he presents an account of Schloss's life, and mentions that the two *Chinese Rhapsodies* were composed during Schloss's last year of residence in Shanghai.²³

McGill University in Montreal, Canada purchased the Julius Schloss Nachlass (Bequest) in 1972 in an arrangement with Steiner, and it is now archived in the Marvin Duchow Music Library of the University. The collection provides a complete overview of Schloss's output, including his published and unpublished compositions, sketches, newspapers, concert programs, and media reviews. These historical documents cover all three periods of Schloss's life experience: the early period in Vienna, his ten-year exile in Shanghai, and finally his late years in United States. The scores, manuscripts, and miscellaneous documents in the collection provide the primary sources for the present study.

There can be no doubt that Schloss was a capable composer, although his compositional output was small. A study of his music sheds new on light on the later

²¹ The newspaper is archived in Julius Schloss Collection in Marvin Duchow Music Library at McGill University. (S5.1_F10_SC344.6)

²² Zhibai Shen, "Biographical Sketch of Mr. Shiao-Ling Tam," *Art of Music* (Journal of the Shanghai Conservatory of Music), no. 3 (1980): 6-7.

²³ Steiner, "Julius Schloss."

development of the Second Viennese School, and of particular interest are his *Chinese Rhapsodies*, which, as noted above, provide an early example of West-East cross-culture synthesis. Nothing has been written about his *Chinese Rhapsodies* until now. The present study seeks to fill this lacuna.

Method of Analysis

Since Schloss's *First Chinese Rhapsody* features both serial and polyphonic voice-leading, the methodology employs in the present study combines serial analysis with voice-leading analysis. Chapter 2 first presents the folk songs upon which the work is based, and their relationship with the tone row that Schloss constructed. Then it analyzes the way Schloss organizes the pitches derived from the row forms, especially his way of manipulating the row forms to produce certain linear progressions. From the voice-leading perspective, it employs a linear analytical approach, to demonstrate how the linear progressions function in the work as a whole. As Jackson has observed, music logic as realized through voice-leading, i.e., linear progressions, is never abandoned but modified in post-tonal compositions.²⁴ Based on Schenkerian analytical concepts, Jackson and his teacher Edward Laufer have developed linear approaches to elucidate the complex multi-linear textures in post-tonal works.²⁵

²⁴ Timothy Jackson, "Elucidations of Post-Tonal Free Composition," *Journal of Schenkerian Studies* 10 (2017): 23.

²⁵ See Jackson, "A True and Genuine Music."

CHAPTER 2

ANALYSIS OF *FIRST CHINESE RHAPSODY*

Chinese Folk Song Themes

The “Folk Songs and Original Songs” Concert in Shanghai in 1947 might have provided an important impetus for Schloss’s idea of writing something on Chinese folk songs. The reason for my hypothesis is the concert program archived in the Julius Schloss Collection. The reason for my hypothesis is the concert program archived in the Julius Schloss Collection. The two-part concert was performed by all the teachers and students in the Theory Department in the National Conservatory of Music. The first half of the concert included eight of their original songs; the second half presented ten Chinese folk songs with arrangements (Fig. 1). Schloss obviously took great interest in the concert, as he took careful notes on his personal copy of the program.

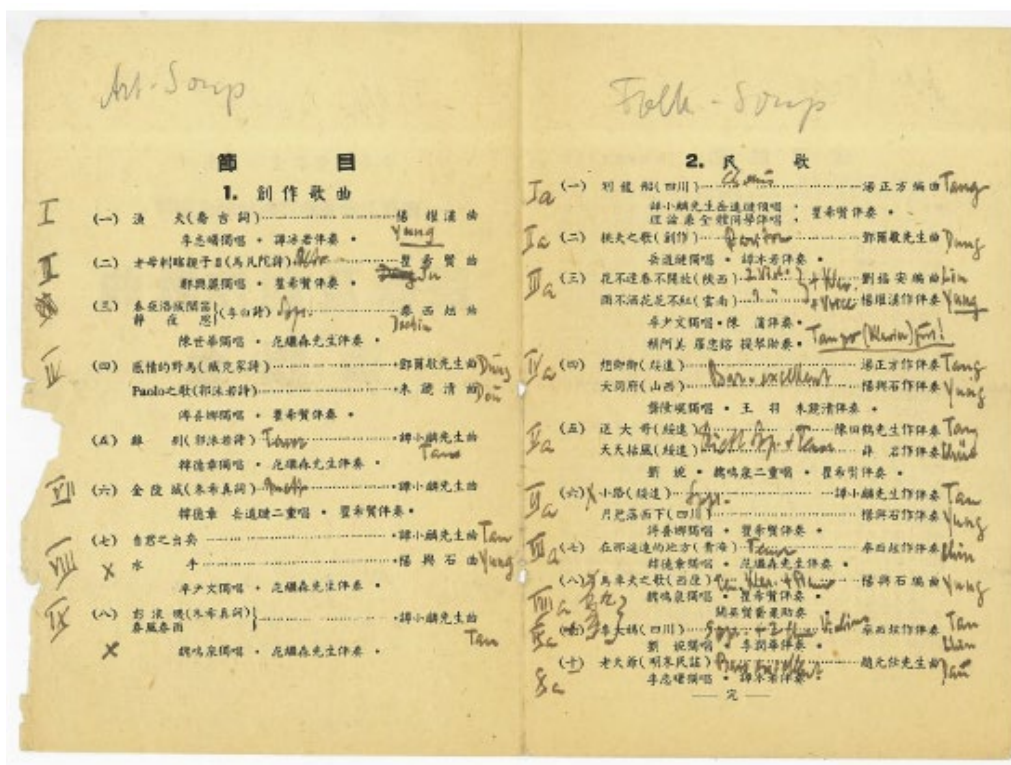


Figure 1: The Program of the 1947 Concert archived in the Julius Schloss Collection (S6.1_F52_SC350.3_2 of 2) (reproduced with the permission of the Marvin Duchow Music Library at McGill University)

The purpose of the concert is stated on the page headed “Our Words” (see Fig. 2; all translations from the Chinese are my own):

When we learned from the practice of composing that the Western traditional compositional techniques that we have learned over the past few years can no longer represent the current life in China, we felt hesitant and depressed.... In addition to adopting good traditions, we also want to learn from modern theoretical systems such as Schoenberg and Hindemith; we will surely assimilate good things from our folk songs, local drama, and Kunqu opera as well. However, our job is arduous: there are inevitably many mistakes in our approach. But anyway, we eventually took a step away from Western traditional harmony (I IV V)....

... Folk songs embody a vivid musical language. We tried different approaches—contemporary, contrapuntal, and pentatonic styles—to arrange an accompaniment to the folk songs.... [I] believe that this kind of attempt is directly helpful to the establishment of a national form of music. [I] remember that a famous British composer once said: “If a country passively accepts music and is satisfied, then it cannot have a real artistic life.” So the composer must love the tunes of his own country and make them an indispensable part of himself.... Only folk songs sincerely and honestly reflect the people’s lives, thoughts, loves and hates, and only based on them [could we use] the language of music to reveal the mystery of our national spirit....

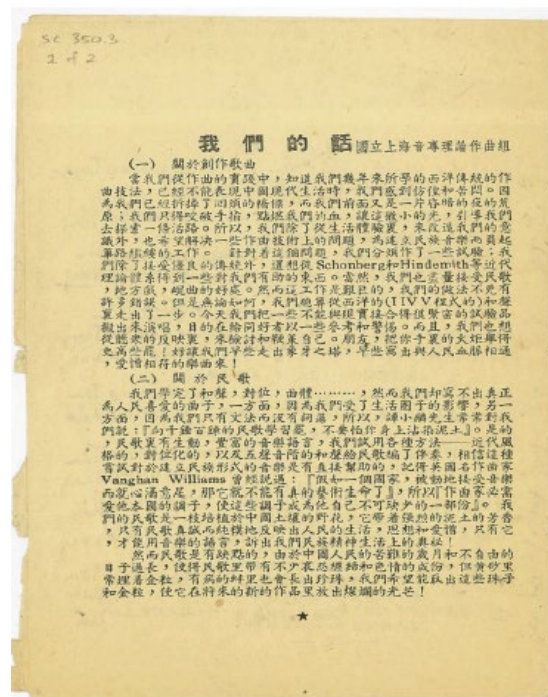


Figure 2: The page of “Our Words” in the program (S6.1_F52_SC350.3_2 of 2) (reproduced with the permission of the Marvin Duchow Music Library at McGill University).

It was Schloss, and other Western musical modernists, who inspired Chinese musicians to break through the limitations of the traditional Western music system and think about how to establish a Chinese modern music. In turn, Schloss apparently identified with a path of cross-cultural synthesis in the composition, which enabled him to amalgamate different influences both from his early training in Europe and later experience in exile.

The two folk songs Schloss chose for the *First Chinese Rhapsody* were sung in the concert.²⁶ It might be that after the concert Schloss went to find the scores of the songs in the Chinese folksong anthology *The Flowers Will Not Bloom without the Rain* (see Fig. 3) The anthology includes 45 folk songs collected from different regions in China. The two songs Schloss selected are from Suiyuan province: “[We] Meet Every Day but [I] Cannot Marry You” and “Do not Take the Road in Front of the House” (see Ex. 1).

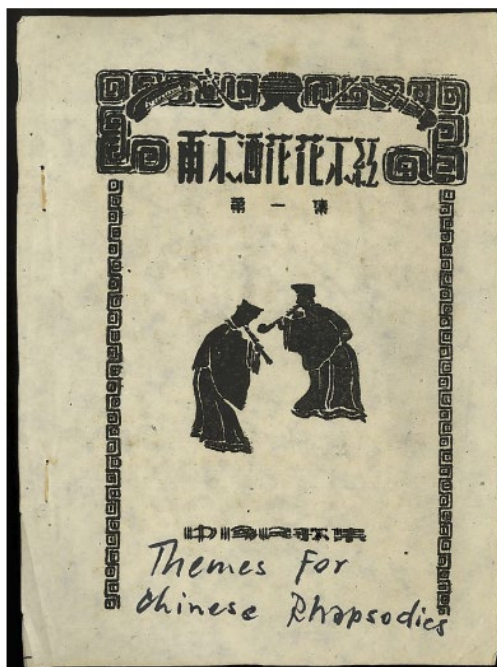


Figure 3: Cover of *The Flowers Will Not Bloom without the Rain* (S2.5_F19_SC233.1) (reproduced with the permission of the Marvin Duchow Music Library at McGill University)

²⁶ The fifth and sixth works in the second half of the concert.

**Example 1: Two Chinese Folk Songs in *The Flowers Will Not Bloom without the Rain*
(reproduced with the permission of the Marvin Duchow Music Library at McGill University)**

The image shows two pages of handwritten musical notation. The left page is for the song '天天见面成不了亲' (Tian Tian Jian Mian Cheng Bu Liao Qin) in 3/4 time, marked 'Andante'. The right page is for '房前的大路你莫走' (Fang Qian De Da Lu Ni Mo Zou) in 4/4 time, marked 'moderato'. Both pages include lyrics in Chinese characters and Pinyin, and musical notation with staff lines and notes. There are some handwritten annotations and corrections on the pages.

天天见面成不了亲 [We] Meet Every Day but [I] Cannot Marry You

天天刮风呀，天天下， [It is] Windy every day, raining every day,
 天天见面呀，说不上一句话。 [We] Meet every day, but [I] cannot speak one word.
 天天下雨呀，天天晴， [It is] Raining every day, sunny every day,
 天天见面呀，成不了亲。 [We] Meet every day, but [I] cannot marry you.
 天天刮风呀，天知道， [It is] Windy every day, god knows,
 小妹妹心里难受，谁知道？ I feel sad, who knows?

房前的大路你莫走 Do not Take the Road in Front of the House

房前的大路，哎，亲亲你莫走， Do not take the road in front of the house,
 房后边走下，哎，亲亲一条小路。 Walk on the little path behind the house.

The first song tells a sad story, expressing a girl's sorrow and frustration because of being unable to marry the one she loves. In the second song, a girl asks her lover to take the little path instead of the big road to get to her house, implying that their relationship must be

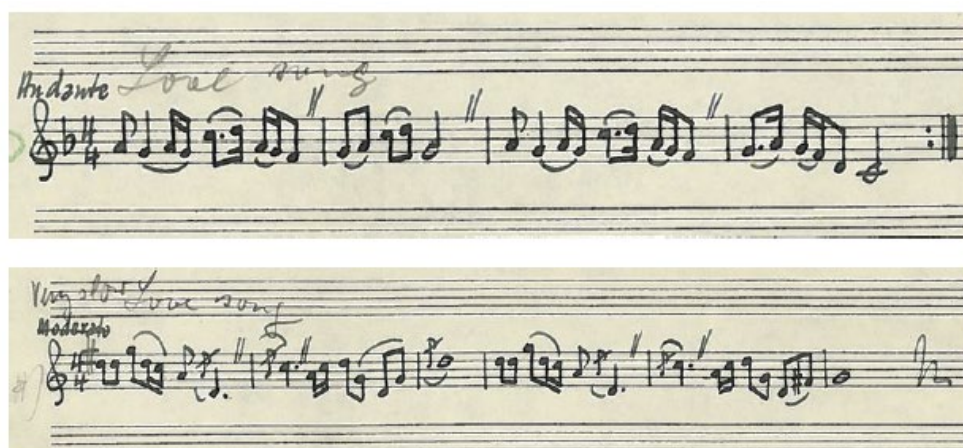
kept secret. It is intriguing that Schloss chose these two love songs as themes, reminding us of Berg's secret love affair hidden in his *Lyric Suite*. It is uncertain whether Schloss also concealed an amorous narrative in the *Rhapsody*; however, the heavy mood conveyed through the recurring rhythmic figures and chromatic sonorities certainly evokes the melancholy ethos of the songs.

Serial Analysis

Schloss made transcriptions of the two Chinese folk songs in Western music notation.

(see Ex. 2).

Example 2: Schloss's transcription of the two folk songs (reproduced with the permission of the Marvin Duchow Music Library at McGill University)

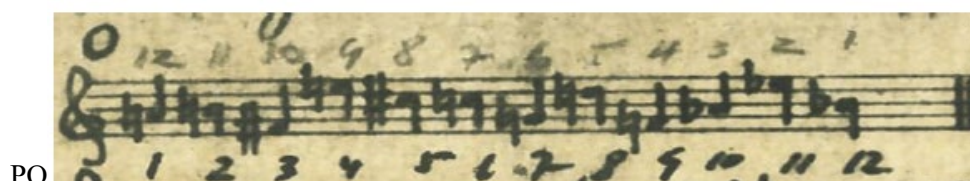


Based on these two folk songs, Schloss constructed a tone row in an ingenious way. The tone row encompasses the intervals that appear in the songs, placing special emphasis on the characteristic intervals of both songs: the major second, the perfect fourth, and the perfect fifth. The row consists of three well-designed parts. (1) Its first five pitch classes form a pentatonic scale, A–B–C#–E–F#, and its inversion is A–G–C–D–F, which derives its pitches from the initial measure of the first folk song. (2) The consecutive three pitch classes C–G–D form pitch-class set [027], and this trichord, composed of perfect fourth and fifth intervals,

serves as a crucial motivic element in the piece. (3) The last four pitch classes, F–Ab–Eb–Bb, form pitch-class set [0257], which is equivalent to the pitch-class set formed by the initial four pitch classes A–B–F#–E, which also contain the trichord element [027] among them.

(see Ex. 3).

Example 3: The primary row of *First Chinese Rhapsody* and its inversion (reproduced with the permission of the Marvin Duchow Music Library at McGill University)



Schloss does not, however, primarily employ the row as a linear thematic element; his way of deriving the pitches in the *Rhapsody* from the row is quite complicated. Most of the time, he generates the voice-leading from the row by partitioning it among different contrapuntal voices in order to extract certain motivic ideas that are not explicit in its adjacencies. In other words, instead of using many adjacent pitches in a row, he is constantly cutting up the row forms in different ways to produce the linear progressions he requires to achieve the desired voice-leading.

Taking the beginning of the *Rhapsody* as an example, Schloss partitions P0 among the voices to realize the motivic elements he wants to project in the first four measures. The solo violin states order positions 1 and 7 (A–G), and this two-pitch segment or dyad with a syncopated rhythm, derived from the beginning of the first folk song, recurs constantly throughout the piece. Order positions 3 and 5 (F#–C#) appear in the timpani, while the

contrabass presents order positions 2 and 4 (B–E). These partitioned pitches form the intervals of the perfect fifth and fourth, which are the most characteristic pitch relationships in Chinese folk songs. The perfect fourth and fifth motivic ostinatos are projected by both the timpani and the contrabass, which contrast with the solo violin’s announcement of a tritone. Consisting of order positions 8 and 10 (D–Ab), the tritone is another important motivic figure in the work. (see Ex. 4).

Example 4: Schloss, *First Chinese Rhapsody*, short score by the author, mm. 1–6

This kind of partitioning becomes the norm in Schoenberg and Berg’s later compositions. Providing examples from Schoenberg’s mature works such as a selection from the Concerto for Violin, Op. 36, Ethan Haimo observes that “the association of pitch classes, not so associated in the referential set, can present fruitful avenues for development.”²⁷

²⁷ Ethan Haimo, *Schoenberg’s Serial Odyssey: The Evolution of his Twelve-Tone Method, 1914–1928* (Oxford: Oxford University Press, 1993), 18–19.

Haimo's observation is applicable to the *Rhapsody*, as the motivic ideas presented in the beginning serve as the basic building blocks for later development. Through partitioning the row forms in different ways, Schloss is able to construct the musical surface out of these motives. For example, in the second half of m. 4, the perfect fourth and fifth motivic ostinatos remain in the lower two voices, although the contrabass descends a half step lower, from B–E to E_b–B_b, presenting order positions 11 and 12 in the row. Since the prolonged C in the cello and the tritone motive in the solo violin take order positions 6, 8, and 10, the pitch classes of order positions 1, 2, 3, 4, 5, 7, and 9 are left in the aggregate. These remaining pitch classes allow Schloss to add in two other voices: an oboe part and two trombones. While the trombones take order positions 7 and 9 (G–F) and 3 and 4 (F#–E) to emphasize the syncopated two-pitch segment derived from m. 3 in an interval of a major ninth, the oboe uses the remaining pitch classes A–B–C#–D (order positions 1, 2, 5, and 8) to form an ascending linear progression against the trombones.

In many cases, Schloss partitions row forms into combinations of vertical chords and horizontal lines. The most salient example is in the cadenza part (mm. 118–47), where the top voice rarely presents lines of adjacent pitch classes from the referential sets, although the order precedence of the sets is preserved through the combined employment of simultaneities and adjacencies. An example from the initial two measures in the cadenza is given in Ex. 5. These two measures present two sets, P3 and I3. The P3 statement starts with a linear presentation of its order positions 1 and 2 (C and D), then the trichord D–A–G struck on the second beat of m. 118 contains order positions 2 and 4 of the set, followed by the linear presentation of order positions 5 and 6 (E and E_b). The vertical trichord F–B–A appears

immediately after the linear segment on the last beat of the measure, spanning order positions 8–10. The last three pitch classes, F#, C#, and B (order positions 10–12), are presented vertically on the first beat of the next measure. Similarly, the following statement of I3 contains linear segments of order positions 1–2 (C–Bb), 4–5 (F–Ab), and 8–10 (G–E–C#), alternating with vertical components of order positions 2 and 3 (Bb–Eb), 5 and 6 (A–Ab), 7 and 8 (D–G), and 11 and 12 (F#– B).

Example 5: Schloss, *First Chinese Rhapsody*, mm. 118–119 (reproduced with the permission of the Marvin Duchow Music Library at McGill University)

CADENZA

Schloss employs different row forms often in conjunction with formal sections, musical phrases, and the hypermetrical organization. Table 1 demonstrates the subtle interactions between the row forms and the hypermeter in the form. Since the places where changes of row forms occur may not coincide with the hypermeter, but are often in close proximity, the two columns of “row forms” are shown in the table in comparison, the first column is the row form(s) being aligned with every hypermetric grouping, and in the second column, the development process of the row forms with measure numbers is traced. The delineation of the formal sections is based on the motivic and thematic content, and often related to other parameters such as hypermetrical organization, musical phrase, tempo, and dynamic markings.²⁸

²⁸ Jackson, “A True and Genuine Music.”

Table 1: Schloss, *First Chinese Rhapsody*, row forms in conjunction with hypermeter

Larger Formal Sections	Smaller Formal Parts	Hyper-measures	Row Forms (align with hypermeasures)	Row Forms (with measure numbers)
Section I (mm. 1–31)	Intro (mm. 1–13)	1–4, 5–8, 9–11, 12–13	P0, P0, P0+P7, P7	P0 (1–9), P7 (10–13)
	Exposition (mm. 14–31)	14–19, 20–22, 23–24, 25–28, 29–31	P7+I7+P0+P3+I3, P7+I7, P0+P3+P7+R7+I3, I0+P7+P0+P3, P0+I0+P7+P1+P3	P7+I7 (14–16), P0+P3 (17), P7+I3 (18), P7 (19), P7+I7 (20–22), P0+P3+I3(23), P7+R7+I3 (24), P0+I0 (25), I0+P7 (26), P0+P3 (27), P3+P7 (28), P0+I0 (29), I0+P7+P1 (30), P0+P3+P1 (31)
Section II (mm. 32–88)	Part 1 (mm. 32–55)	32–35, 36–38, 39–42, 43–44, 45–49 50–55	P0, P0, I0+I5, I0+I5, I0+I5, I7+I8+I9+I10+ RI7+RI8+RI9+RI10	P0 (32–38), I0+I5 (39–49), I7+I8 (50), RI7+I8+I9+I10 (51), RI7+RI8+RI9+RI10 (52–55)
	Part 2 (mm. 56–88)	56–58, 59, 60–64, 65–67, 68–69, 70– 76, 77, 78–80, 81–82, 83– 84, 85–87	P2+I9+R4, I9+R4, R4+P4, P4, I2, I2, I2, I1+I4,	P2 (56), I9+R4 (57), P2 (58), I9+R4 (59), R4 (60), P4+R4 (61), P4 (62–63), P4+R4 (64), P4 (65–67),

Larger Formal Sections	Smaller Formal Parts	Hyper-measures	Row Forms (align with hypermeasures)	Row Forms (with measure numbers)
			RI1+I4, I3, I3+R3	I2 (68–77), I1+I4 (78–79), I1+RI4 (80), RI1 (81), I4 (82), I3 (83–86), R3 (87)
Section III (mm. 88–157)	Variant Intro (mm. 88–99)	88–92, 93, 94–98, 99	R3, R3, R3, R3	R3 (88–99)
	Restate-ment of Exposition (mm. 100–17)	100–105, 106–108, 109–110, 111–114, 115–117	P7+I7+P0+P3+I3, P7+I7, P0+P3+P7+R7+I3, I0+P7+P0+P3, P0+I0+P7+P1+P3	P7+I7 (14–16), P0+P3 (17), P7+I3 (18), P7 (19), P7+I7 (20–22), P0+P3+I3 (23), P7+R7+I3 (24), P0+I0 (25), I0+P7 (26), P0+P3 (27), P3+P7 (28), P0+I0 (29), I0+P7+P1 (30), P0+P3+P1 (31)
	Cadenza (mm. 118–48)	118–121, 122–126, 127–130, 131–132, 133–134, 135–139,	P3+I3, RI3+R3, RI3, RI3+R3, R3, R3+I5,	P3 (118), P3+I3 (119), P3 (120), I3 (121), RI3 (122), I3 (123–26),

Larger Formal Sections	Smaller Formal Parts	Hyper-measures	Row Forms (align with hypermeasures)	Row Forms (with measure numbers)
		140–143, 144–147	I5, I5	RI3 (127–31), R3 (132–36), I5 (137–47)
	Coda (mm. 148–57)	148, 149–154, 155–157	I7, I7+I8+I9+I3+RI7+RI8+RI9+RI3 I0+I10	I7 (148–49), I7+I8+I9+I3 (150), I8+I9+I3+RI7+RI8+RI9+RI3 (151–54), I10+I10 (155–57)

Three larger formal sections are clearly defined (mm. 1–31, 32–87, and 88–157), as the opening materials are recomposed in the middle section at m. 32 to start the development and in the last part at m. 88 to announce the return section. Meanwhile, the row form P0 in the opening returns at m. 32, and since the content in mm. 100–117 is merely a repetition of mm. 14–31, it is unsurprising that both places have common row forms. The first larger formal section consists of an introduction (mm. 1–13) and exposition (mm. 14–31). Two smaller parts comprise the middle section (mm. 32–55 and 56–87). And the return section includes the variant of the introduction (mm. 88–99), the restatement of the exposition (mm. 100–117), a cadenza (mm. 118–147), and the coda (mm. 148–157).

Voice-Leading Analysis

In his book *Theory of Harmony*, Schoenberg states:

For it is apparent, and will probably become increasingly clear, that we are turning to a new epoch of polyphonic style, and as in the earlier epochs, harmonies will be a product of the voice leading: justified solely by the melodic lines.²⁹

Indeed, in the compositions of Schoenberg, Berg, and Webern, evidence of the influence of Bach’s contrapuntal thinking on them is apparent.³⁰ Jackson posits that “linear principles bridge the gap between tonal and post-tonal musical languages.”³¹ He explains “it is possible, even absent a tonal framework, to perceive in many post-tonal works an underlying linear-contrapuntal structure and to hear and understand certain pitches and sonorities in a post-

²⁹ Arnold Schoenberg, *Theory of Harmony*, trans. Roy E. Carter (Berkeley: University of California Press, 1978), 389.

³⁰ In “Elucidations of Post-Tonal Free Composition,” Jackson discusses Webern’s Five Canons, Op. 16, in which Webern “seems to acknowledge his own debt to Bach’s contrapuntal ethos through a reference to the B–A–C–H cryptogram.”

³¹ Jackson, “Elucidations.”

tonal work as structuring elements in conjunction with interrelated, linear, goal-directed virtual voices.”³²

The twentieth-century composers mentioned above, in Laufer’s words, are “masters whose inner hearing we can believe in.”³³ Schloss certainly inherited the virtuoso inner hearing of his predecessors, proof being found in the *First Chinese Rhapsody*. In this section, I interpret the underlying linear-contrapuntal structure in the *Rhapsody* by means of a linear analysis.

The voices tend to move slowly in this work, allowing the analyst to follow the voice-leading more easily; and one of the most helpful aspects for tracing the voice-leading is Schloss’s extensive use of long pedal points. The F# in the timpani part at the opening remains prominent throughout the piece, generally recurring in places of structural importance, so that it is reasonable to read F# as the main bass note (MBN). As shown in Ex. 6, the initial F# is persistently repeated in a triplet ostinato until the first beat of the “exposition” section in m. 14, where it denotes the arrival point of a new section. Notice that it is emphasized by a one-measure trill that displaces the triplet figure in the measure before (m. 13). In m. 32, F# again marks the beginning of the development section, being presented in the timpani ostinato as well as doubled by the cello part. In m. 56, where the second part of the development section starts, F# returns in the bassoon and contrabass. And it undoubtedly appears at the start point of the “return” part in m. 88. Last but not least, the timpani ostinato figure comes back and closes on F# at the end (m. 156).

³² Jackson, “A True and Genuine Music.”

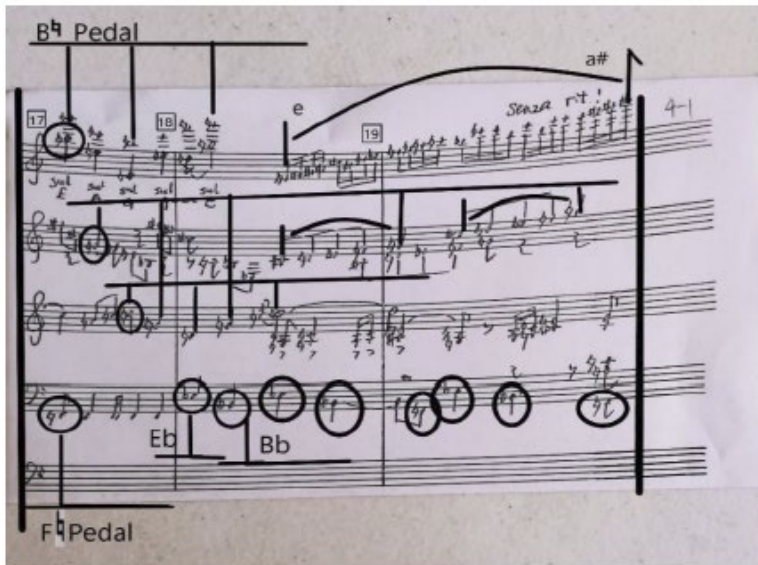
³³ Edward Laufer, “An Approach to Linear Analysis of Some Early 20th-Century Compositions,” paper presented at the Fourth International Conference on Music Theory, Estonian Academy of Music, April 3–5, 2003.

Example 6: Schloss, *First Chinese Rhapsody*, mm. 1–19 (part 1)

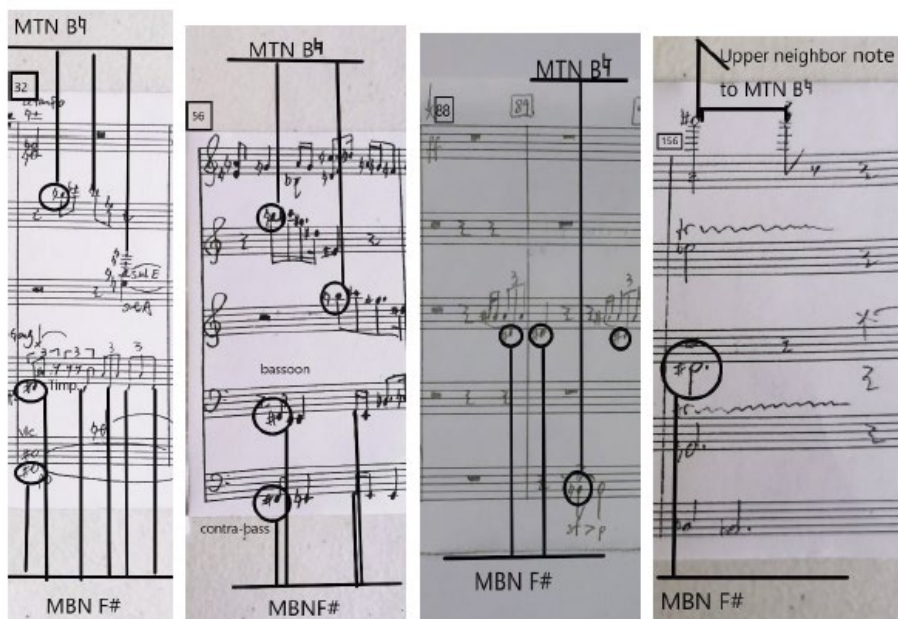
Handwritten musical score for the first system of "First Chinese Rhapsody". The score includes staves for Solo-viol., Vlc., Timp., and C.B. (Cello/Bass). The tempo is marked "Andante". The key signature is one flat (B-flat). The score is divided into two sections by a vertical line. The first section is marked "1st Chinese Rhapsody" and includes a "G \flat Pedal" and a "C \flat Pedal (goes to D \flat in m.12)". The second section includes a "D \flat Pedal" and a note "Eb (goes to D \flat in m.12)". Other markings include "MTN B \flat ", "B \flat ", "E \flat ", and "MBN F \sharp ".

Handwritten musical score for the second system of "First Chinese Rhapsody". The score continues from the first system. It includes staves for Solo-viol., Vlc., Timp., and C.B. The key signature remains one flat. The score is divided into two sections by a vertical line. The first section includes a "D \flat Pedal" and a "B \flat Pedal". The second section includes a "B \flat Pedal" and a note "e \flat to a \sharp in m.13". Other markings include "D \flat ", "e \flat ", "f \flat ", and "e \flat ".

Handwritten musical score for the third system of "First Chinese Rhapsody". The score includes staves for Solo-viol., Vlc., Timp., and C.B. The key signature remains one flat. The score is divided into two sections by a vertical line. The first section is marked "Chinese Folk Song Theme in violin" and includes a "B \flat Pedal" and a "D \flat Pedal". The second section is marked "Folk song theme in horn" and includes a "F \sharp Pedal" and a "C \flat Pedal". Other markings include "a \sharp ", "F \sharp ", "C \flat ", "F \flat Pedal", and "F \sharp Pedal".



Example 7: Schloss, *First Chinese Rhapsody*, mm. 32, 56, 88, and 156



Although F# is unequivocally projected in the work as the main bass note, B \flat functions as the fundamental pitch in the top part, or main top note (MTN). Along with F#, B \flat presents itself at every structurally important point (see Exx. 6 and 7). However, throughout the work, Schloss employs large-scale voice exchanges to switch these pedal points between lower and upper voices; as a result, the B \flat pedal can be shifted to the bass, and the F# pedal also appears in the top voice in some cases. As may be seen in Ex. 6, the

initial B \natural does not show up in the top voice until m. 6, where it indicates a new hypermetrical grouping in m. 9 by means of a longer duration (notice that B \natural is sustained for the whole measure). Compared with the preceding measures, the attainment of this long B unambiguously emphasizes it as a salient pitch. But only in m. 14 does B confirm its fundamental role in the top voice, where it returns as the starting point of the first statement of the folk-song theme in the violin, and it is also the local arrival point for an ascending linear progression spanning a tritone E–A \sharp , over the course of mm. 12–13, whereby A \sharp functions as a lower neighbor to B. Meanwhile, F \sharp in the bass voice in m. 14 is shifted to the solo violin in m. 15, leaving space for the main pedal point F at this moment and projecting a contradiction between F \sharp in the top voice and F \natural in the bass (all of these analytical observations may be confirmed in Ex. 6).

Therefore, the main outer-voice interval prolonged throughout the *Rhapsody* is a perfect fourth: F \sharp in the bass with B in the top voice. Recall that the perfect fourth is a motivic feature in the folk songs and therefore becomes one of the most important motivic ideas in the *Rhapsody*. Within the largest scale F \sharp –B frame, another motivic idea related to the perfect fourth is the fifth G–D. G and D function as focal pitches in the folk songs, and also are projected as large-scale pedal points throughout the *Rhapsody*. As we may see in Ex. 6, G and D are prominent from the beginning of the solo violin part. The first pitch A in m. 2 serves as an upper neighbor to the G in m. 3, and the D pedal point enters in m. 4 in the three-octave high register, returning through an ascending figure A–B–C \sharp –D in the horn part. The G and D pedal points projected here at the beginning prepare G and D in the Chinese folk song theme quoted in m. 14 in the horn part, and the horn is in canon with the violin solo

following at a distance of two beats. Since the folk-song theme in the horn begins on the pitch D and ends on the pitch G, these emphases create the sense of D as $\hat{5}$ and G as $\hat{1}$, as these scale degrees might occur in a tonal melody in G major. In addition, if we keep in mind the B prolonged in the background, a G-major triad is projected.

It would, however, be highly misleading to say that this music is *in* G major; the fact is that other tones that create dissonances with G, B, and D are simultaneously prolonged. Just take mm. 14–19 (corresponding to the first phrase of the folk-song theme) as an example. The trichord figure $E\flat-B\flat-F$ comes from pitch-class set [027], which was discussed in the previous serial analysis as a prominent component in the row. In the present case, this trichordal figure repeats throughout and creates three pedal points persisting simultaneously in the bass, colliding with the quasi-G-major-triad sonority above; furthermore, we should not forget that $F\sharp$ is prolonged against $F\natural$ in the background as well. Thus, the composite sonority is by no means a simple tonal triad; rather, the post-tonal sonority contains the G-major triad as a component or subset. Schloss employs a similar approach in his early song “Am Himmel steht der erste Stern,” of which Jackson states that the musical language does not break with tonality completely, but rather is a “mixture of tonal and post-tonal dialects.”³⁴

Schloss places emphasis on the trichord [027] in many places. Another example would be at the beginning of the return part. In mm. 88–99, Schloss superimposes three sets of the trichord, namely $F-B\flat-E\flat$, $F\sharp-C\sharp-G\sharp/Ab$, and $G-D-A$, by adding in layers of voices

³⁴ Jackson, “A True and Genuine Music.”

one by one. The B in the bass is left out from these sets and marked *sf*>, in order to prepare for its transfer to the top voice in m. 100, as the exposition material comes back (see Ex. 8).

Example 8: Schloss, *First Chinese Rhapsody*, mm. 88–100

Some salient linear strands in the voice-leading become motivically significant. Let us return to Ex. 6. The B in m. 6 is also the arrival point of a rising-third linear progression: G (m. 3)–A (m. 4 in the cello and shifted to solo violin in m. 5)–B (m. 6). Only one measure

later, the rising-third progression appears again from D to F (D in m. 8–E^b in mm. 9 and 10, and F in m. 11), and the register of the line shifts from the horn part to the solo violin part.

When we turn to the voice-leading in the bass here, in terms of the more local voice leading events, the initial F[#] in the timpani descends to F[♯] in the trombone (m. 4), passes through E[♯] in the cello and E^b in the contrabass, and arrives on the extended D pedal point in m. 12. This descending-third progression is the inversion of the ones arising in the upper voices, creating a unified small section from m. 1 to m. 11, further marking the D[♯] in m. 12 as a local goal. Notice that the initial C in the cello part, sustained for nine measures, also ascends to D in m. 12 and serves as a lower neighbor to D; another line from the initial E in the contrabass, and descends to D in m. 12 passing through the E^b in m. 4.

Later in the work, the third-progression is projected in various ways, often serving as an approach to a focal pitch. (More cases can be found in the Appendix.) One of the most striking examples of Schloss's use of the third-motive occurs in mm. 50–55, when he employs the third-progression idea in coordination with the row forms to create a stretto before the entrance of the second part in the development section. As shown in Ex. 9, the line is initiated by the cello on E, and three other voices above it enter one by one, imitating the phrase in the cello part at a distance of two beats, and finally all twelve pitch classes in the aggregate arrive together in mm. 54–55. Since Schloss uses the row forms I7, I8, I9, and I10 individually from the lowest to highest voice, the underlying linear strand across these four voices projects a chromatic rising-third progression from E to G (E–F–F[#]–G). What is more intriguing is that every set statement consists of its I-form and its RI-form (refer to the serial analysis chart), which means the second half of each phrase is the retrograde of the first half,

thus creating a mirror form in this section; and within each phrase, the first pitch class to the highest pitch class in the middle forms another third-progression. (see Ex. 9). A similar approach is found in the coda in mm. 149–57, in order to build up to a climax at the end (see Ex. 10).

Example 9: Schloss, *First Chinese Rhapsody*, mm. 50–55

This image shows a handwritten musical score for Example 9, mm. 50–55. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time. The score is annotated with various elements:

- Musical Notation:** Notes, rests, and accidentals (sharps, flats) are present. A large diagonal line spans across the staves, indicating a melodic or harmonic progression.
- Pitch Class Annotations:** Circled numbers in various colors (red, blue, purple, orange) represent pitch classes: (17) in red, (18) in blue, (19) in orange, (10) in purple, and (110) in purple. A circled 'RI' followed by a number (RI7, RI8, RI9, RI10) is also present.
- Fingering:** Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are written above or below notes to indicate fingerings.
- Scale Sequences:** Red numbers '1 2 3 4 5 6 7 8 9' and '9 8 7 6 5 4 3 2 1' are written below the staves.
- Other Annotations:** 'f#' and 'g#' are written above notes. 'g-1' is written above a measure. 'g', 'a', 'b' are written above notes.

This image shows a handwritten musical score for Example 10, mm. 53–55. The score is written on four staves. The first staff is in treble clef, and the other three are in bass clef. The music is in 4/4 time. The score is annotated with various elements:

- Musical Notation:** Notes, rests, and accidentals (sharps, flats) are present. A large diagonal line spans across the staves, indicating a melodic or harmonic progression.
- Pitch Class Annotations:** Circled numbers in various colors (red, blue, purple, orange) represent pitch classes: (17) in red, (18) in blue, (19) in orange, (10) in purple, and (110) in purple. A circled 'RI' followed by a number (RI7, RI8, RI9, RI10) is also present.
- Fingering:** Numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 are written above or below notes to indicate fingerings.
- Scale Sequences:** Red numbers '1 2 3 4 5 6 7 8 9' and '9 8 7 6 5 4 3 2 1' are written below the staves.
- Other Annotations:** 'f#' and 'g#' are written above notes. 'g-1' is written above a measure. 'g', 'a', 'b' are written above notes.

Example 10: Schloss, *First Chinese Rhapsody*, mm. 149–157

Handwritten musical score for Example 10, mm. 149–157. The score is written on four staves. The top staff is labeled "MTN B \flat ". The bottom staff is labeled "B \flat pedal". The score includes various musical notations, including notes, rests, and fingerings. Circled numbers (17, 18, 19, 21, 110, 119, 121) are present throughout the score. Fingerings are indicated by numbers 1-5. The score is divided into two systems by a vertical line.

Handwritten musical score for Example 10, mm. 155–157. The score is written on four staves. The top staff is labeled "MTN". The bottom staff is labeled "MBN". The score includes various musical notations, including notes, rests, and fingerings. Circled numbers (11, 10, 110, 111, 112) are present throughout the score. Fingerings are indicated by numbers 1-5. The score is divided into two systems by a vertical line.

Another highlighted motivic idea in the work is the tritone motive. In the previous discussion of the serial rows, I already mentioned the tritone figure at the opening of the Rhapsody (see Ex. 4, the D–A \flat in the solo violin in m. 4). In the main body of the piece, the tritone motive appears sporadically compared with other motivic ideas, such as the perfect fourth and fifth and the rising-third-progression, but in the cadenza, it becomes one of the dominant ideas, while all of the other motivic ideas are also intensified by multiple iterations over the course of this part of the piece (mm. 118–47).

As shown by the annotations in Ex. 11, two linear progressions outlining the tritones the C–F \sharp and G–C \sharp may be discerned in the first phrase (from m. 118 to the third beat of m. 119): C–D–E–(F)–F \sharp and G–A \flat –(B \flat)–B–(C)–C \sharp . These two linear progressions repeat with slight variations within this single phrase. To be specific, the C–F \sharp progression is repeated twice in the lower voices, each time spanning a half-phrase, while the second time even projecting a line filling in the tritone in inversion at same time (C–B \flat –A \flat –G–F \sharp); in this motivically dense passage, simultaneously the G–C \sharp motive spans the entire phrase in the upper voices, containing two contracted forms within itself (see Ex. 11).

As we explore further, the rising-third-motive is superimposed on the tritone idea in this phrase. The MTN B (the downbeat of m. 119) again is the arrival point of the rising-third progression G–A \flat –B \flat –B, and becomes the departure point for the descending-third progression B–B \flat –A \flat –G, which turns the former backwards. This inverted form of third-progression soon recurs in the second half of m. 121, while still overlapping with the other two tritone motives C–F \sharp and G–C \sharp (see Ex. 11).

Example 11: Schloss, *First Chinese Rhapsody*, mm. 118–121

In mm. 122–23, the perfect-fourth progression comes to the fore. As indicated in Example 12, the progression $F\#-E\flat-E\flat-C\#$ and its variant $F\#-F\flat-D-C\#$ are stated twice at a deeper level. The first time (from m. 122 to the first note of m. 123), the line also projects a rising-fourth progression $F\#-A\flat-B\flat-B$, followed by another descent from $F\#$ to $C\#$ ($F\#-F\flat-E\flat-C\#$); and after the dyad $C\#-C$ is struck on the last note of beat three in m. 123, a descending-tritone progression from $F\#$ to C and a descending perfect-fourth progression from $F\#$ to $C\#$ are projected by the first three beats in m. 123 simultaneously (see Ex. 12).

Example 12: Schloss, *First Chinese Rhapsody*, mm. 122–123

In the cadenza, while F# and B remain the MTN and MBN, and G and D pedal points are maintained throughout, all of the motivic ideas are intensively repeated and superimposed to project complex multi-linear textures. Schloss's idea of constructing the cadenza upon the varied repetitions of superimposed basic motivic lines reminds us of Bach's voice leading in his music for solo violin. For example, similar techniques can be found in Bach, in pieces such as the Chaconne in his Partita No. 2 in D minor for solo violin, BWV 1007. This way of thinking shows how deeply Schloss was influenced by Bach's contrapuntal thinking passed down by his teacher, Berg.

In Appendix A, I elucidate the hierarchically ordered voice-leading of the entire work with annotations on the short score. Because the underlying linear-contrapuntal structure of the *Rhapsody* is highly complicated, there are still details that await further exploration. However, coordinated with the analysis of recurring motives, hypermeter, form, and the serial generation of pitches, an understanding of the main outlines and the basic voice-leading of the piece can already be perceived.

CHAPTER 3

PREPARATION OF THE PIANO REDUCTION

Appendix B reproduces my piano reduction of the orchestral score made to facilitate the world premiere of this intriguing work.

Making the reduction was far from easy. Since there are no recordings or any living sound resources for this complex post-tonal work, it was difficult to acquire an aural impression of the music. At the suggestion of Dr. Harlos, I entered the full orchestral score into Sibelius and used the “play” function to get a rough idea of the orchestration, which helped me to achieve a more precise conception of how the piece should sound.

However, the dense texture of the orchestration posed a great challenge for producing the reduction. In order to deal with the passages which are unpianistic, some changes I made are:

1. Omitted some notes within chords containing more than ten notes.
2. Condensed voicing of chords containing wide intervals.
3. Focused on the most important line and reduced the number of contrapuntal voices.

Some other changes were made to make the piano part sound more “orchestral:”

1. Octaves were added where appropriate to create a sense of the full orchestral sound.
2. Long sustained chords were broken in tremolo chord figurations in a few places where support from the orchestra is needed to intensify a climax.
3. In order to sustain the sound of the long pedal points some bass notes were repeated.

To some extent, the results of the voice leading analysis helped me to make appropriate decisions regarding omitting or preserving certain notes in the reduction.

CHAPTER 4

CONCLUSIONS

Using both musicological and theoretical considerations, this study provides an opportunity to observe the important but often overlooked history of exiled Jewish musicians in Shanghai, specifically, to rediscover one of the representative émigré composers, Julius Schloss, through analyzing his *First Chinese Rhapsody* which he composed during his years of exile in Shanghai.

The selected materials from Julius Schloss collection, such as the Chinese folk-song book, the concert program, the row forms sheet, and most importantly, the printed music score and manuscript, offer valuable information about Schloss as a composer. As a successor of the Second Viennese School, Schloss's activities in Shanghai had profound meaning for the development of Chinese musical modernism; in turn, the refugee experience allowed him to integrate divergent musical cultures in a post-tonal context in his *First Chinese Rhapsody*.

My analysis of Schloss's *First Chinese Rhapsody* combines serial analysis with linear analysis, in order to illustrate the interrelationships between different factors that Schloss was concerned with in his composition, such as the folk-song themes, row forms, and voice-leading. Even without a tonal framework, the *Rhapsody* presents great coherence and continuity through interactions between the recurring motivic ideas from the quoted folk songs and the underlying linear-contrapuntal structure created by the voice-leading.

I hope that my work can provide a departure point for more comprehensive research on the unjustly forgotten composer and his works.

APPENDIX A

SHORT SCORE PREPARED AND ANNOTATED BY THE AUTHOR

The image shows a handwritten musical score on a piece of paper. The score is written in black ink on a five-line staff system. The music is in treble clef and appears to be in a key with one sharp (F#). The score is divided into two systems, with measures 7-10 on the left and measures 11-14 on the right. The notation includes notes, rests, and various guitar-specific markings. Above the staff, there are several red annotations: "B7 Pedal" above measure 7, "D7 Pedal" above measure 8, "d7-" above measure 9, "eb" above measure 10, "f7" above measure 11, "e7 (to a# at m. 13)" above measure 13, and "D7 Pedal" below measure 14. The notes themselves are also annotated with "mf" (mezzo-forte) and "f7" (dominant seventh chord). There are several circled notes in red ink, including a circled "B" in measure 7, a circled "D" in measure 8, a circled "e" in measure 10, a circled "B" in measure 11, and a circled "e" in measure 14. A "tritone" annotation is written above the notes in measures 7 and 13. The score is overlaid with a large, semi-transparent watermark that reads "FOR PRACTICE ONLY".

Handwritten musical score with annotations. The score is divided into two main sections by red lines.

Top Section:

- Section 1 (Measures 13-14): Labeled "MTN B \sharp Pedal". Includes notes like e^{\sharp} , f^{\sharp} , a^{\sharp} , and "a tempo".
- Section 2 (Measures 15-16): Labeled "F \sharp Pedal". Includes notes like e^{\sharp} , f^{\sharp} , a^{\sharp} , and "3-2".

Bottom Section:

- Section 3 (Measures 17-18): Labeled "MBN F \sharp ". Includes notes like e^{\sharp} , f^{\sharp} , a^{\sharp} .

Annotations:

- "chinese folk song theme in Violin" (Measures 13-14)
- "folk song theme in horn" (Measures 17-18)
- "Pedal" annotations in red ink.
- Measure numbers 13, 14, 15, 16, 17, 18.
- Tempo marking "a tempo".
- Dynamic markings "mp sul.", "sul.", "sul. A", "sul. D", "sul. B", "sul. A".
- Accidentals: e^{\sharp} , f^{\sharp} , a^{\sharp} , b^{\flat} , b^{\sharp} .
- Other markings: "3-1", "3-2", "4", "4".

The image shows a handwritten musical score on two pages. The left page is marked with a red 'B4' at the top left. It features a guitar accompaniment with several staves. Annotations in red ink include 'E4 Pedal', 'e4', 'G7 Pedal', 'D4 Pedal', 'E4 Pedal', 'Bb Pedal', and 'F4 Pedal'. The notation includes chords, notes, and a 'Sul' (sul ponticello) instruction. The right page is marked with a red '20' in a box at the top left. It features a vocal line with lyrics 'Senza rit!' and a guitar accompaniment. Annotations in red ink include 'e4', 'A#', and 'G4'. The notation includes chords, notes, and a '3 3' triplet marking. A large watermark 'FOR REVIEW ONLY' is overlaid diagonally across the entire page.

MTNB⁴

The image shows a handwritten musical score for guitar, consisting of two systems of staves. The first system has five staves, and the second system has four staves. The notation includes treble and bass clefs, various chords, and melodic lines. Red ink is used for annotations, including the word "Pedal" written above and below notes, and various chord symbols such as E⁷, G⁷, F⁷, e⁷, f⁷, g⁷, a^b, b^b, c[#], d[#], and b⁷. Some notes are circled in red. A large, semi-transparent watermark "FOR PRACTICE ONLY" is overlaid diagonally across the page. At the bottom of the first system, the text "M B N F#" is written.

E⁷ Pedal

G⁷ Pedal

8va

g⁷

g⁷ = a^b

b^b

b⁷

f⁷

e⁷

d[#]

c[#] = d^b

b⁷

M B N F#

Development / Middle section
MTN B7

B7

G7

D7

C7

f# e7 eb db

rit. a tempo

sul D

sul E

sul A

vlc. pp

pedal

MBN F#

A handwritten musical score on a piece of paper, featuring a large, semi-transparent watermark that reads "FOR REVIEW ONLY". The score is written on five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with several notes circled in red. Above this staff, several guitar chords are written in red ink: G7, D9, Ab, A7, Bb, B7, and G7. A red bracket groups the first two measures, and another bracket groups the next two measures. The number "35" is written in a box above the first measure, and "71" is written above the fourth measure. The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with several notes circled in red. Above this staff, several guitar chords are written in red ink: Bb, B7, D9, and G7. A red bracket groups the first two measures, and another bracket groups the next two measures. The number "8" is written above the first measure. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with several notes circled in red. Above this staff, several guitar chords are written in red ink: E7, Bb, B7, and G7. A red bracket groups the first two measures, and another bracket groups the next two measures. The number "8" is written above the first measure. The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with several notes circled in red. Above this staff, several guitar chords are written in red ink: Bb, B7, and G7. A red bracket groups the first two measures, and another bracket groups the next two measures. The number "8" is written above the first measure. The fifth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melodic line with several notes circled in red. Above this staff, several guitar chords are written in red ink: Bb, B7, and G7. A red bracket groups the first two measures, and another bracket groups the next two measures. The number "8" is written above the first measure. The word "MUSICANEO" is printed in black ink at the bottom center of the page.

This image shows a handwritten musical score on a page with a large watermark that reads "FOR REPRODUCTION ONLY". The score is written on a system of five staves. The top staff is a treble clef with a key signature of one sharp (F#). Above this staff, several guitar chords are written in red ink: B7, b7-, c#, d7, b7-ab, ab-, and d7. The second staff is a bass clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and accidentals. There are several red annotations, including a circled note in the second staff, a circled note in the third staff, and a circled note in the fourth staff. At the bottom right of the page, the text "D7 pedal" is written in red ink.

The image shows a handwritten musical score on a piece of paper. The score is written on five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is annotated with various symbols and colors:

- Chords:** Handwritten in red ink, including G^7 , D^7 , B^7 , $f^\#$, $g^\#$, a^b , and D^7 Pedal.
- Measure Numbers:** $q-1$ and $q-2$ are written at the end of the first and second systems, respectively.
- Annotations:** Includes $sul G$ (sul ponticello), pp (pianissimo), and mf (mezzo-forte).
- Diagrammatic Elements:** Red lines connect chord diagrams on the top staves to specific notes on the lower staves. A red box highlights a section of the second system.
- Watermark:** A large, diagonal watermark reading "FOR PREVIEW ONLY" is overlaid across the entire page.

The image shows a handwritten musical score on a piece of paper. The score is written on two systems of five staves each. The first system is on the left, and the second system is on the right. The music is written in treble and bass clefs. There are several handwritten annotations in red ink:

- G7**: A chord diagram is drawn above the first staff of the first system, with a red circle around the first measure.
- D7**: A chord diagram is drawn below the first staff of the first system, with a red circle around the first measure.
- B7**: A chord diagram is drawn below the first staff of the first system, with a red circle around the second measure.
- MTN B7**: A chord diagram is drawn above the first staff of the second system, with a red circle around the first measure.
- MBN F***: A chord diagram is drawn below the first staff of the second system, with a red circle around the first measure.

There are also some other markings, such as "10-1" and "10-2" at the end of the first and second systems respectively, and various accidentals and note values throughout the score. A large, semi-transparent watermark "FOR REVIEW ONLY" is overlaid diagonally across the entire page.

The image shows a handwritten musical score on a textured, greyish surface. The score is written in black ink and includes several staves of music. At the top, there are two horizontal lines with handwritten notes: B^{\flat} and B^{\flat} . Below these, the score is divided into two main sections by a vertical bar. The left section contains four staves of music, with some notes circled in red. The right section contains four staves of music, with the instruction "Piu Lento" written in the second staff. At the bottom of the page, there are two horizontal lines with handwritten notes: F^{\sharp} and F^{\sharp} . A large, semi-transparent watermark "FOR REVIEW ONLY" is overlaid diagonally across the entire page.

The image shows a handwritten musical score on a piece of paper. The score is written on five staves, with the top two staves in treble clef and the bottom three in bass clef. The music is heavily annotated with red ink, including chords, brackets, and performance instructions.

Key annotations and markings include:

- Chords:** B^7 (written above the first staff), F^7 (written above the second staff), D^7 (written above the second staff), A^7 (written above the second staff), B^b (written below the first staff), E^b (written below the first staff), A^b (written below the first staff), G^b (written below the first staff), and $F^\#$ (written below the first staff).
- Performance Instructions:** "Trichord [027]" and "Piu lento" are written in red above the first staff. "a tempo" is written above the second staff.
- Other Markings:** "sul D", "sul A", and "sul G" are written in black above the first staff. "12-7" is written at the end of both the first and second staves. "65" is written in a box at the beginning of the second staff. "L3" is written below the second staff.
- Structural Elements:** Red brackets and lines connect various notes and chords across the staves, indicating harmonic relationships or phrasing.

B^b Pedal

D⁷ Pedal

G⁷ Pedal

B^b Pedal

D⁷ Pedal

B-1

B-2

Polo rit ---

G# is upper neighbor note to F#

B^b Pedal

B^b

14

15

G[#] Pedal

The image shows a handwritten musical score on a piece of paper, featuring several staves of music. The score is heavily annotated with red ink, including vertical lines, brackets, and circles. At the top, there are two main sections, each labeled "MTN B9" in red. The left section includes a "Bb Pedal" annotation and a chord diagram for "D9". The right section includes a "Bb" annotation and a chord diagram for "B9". The score itself consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle three staves contain various musical notations, including notes, rests, and chords. A large, diagonal watermark "FOR PREVIEW ONLY" is overlaid across the entire page. At the bottom left, there is a label "MTN B9" and at the bottom right, a label "B9".

The image shows a handwritten musical score on a piece of paper, featuring two systems of music. The score is written in black ink on a five-line staff, with red ink used for annotations and corrections. The first system consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The second system also consists of two staves, with the upper staff containing a melodic line and the lower staff containing a bass line. The score is heavily annotated with red lines, circles, and text. At the top, there are handwritten notes: "D7", "G7", "eb", "D7", "G7", and "MTN B7". At the bottom, there are handwritten notes: "MTN B7" and "C# Pedal.". The score is marked with measure numbers 81, 82, 83, 84, and 85. A large, semi-transparent watermark "FOR REVISION ONLY" is overlaid diagonally across the entire page.

The image shows two pages of handwritten musical notation. The left page is numbered '18-1' and '95'. It features a grand staff with treble and bass clefs. The right page continues the notation. The score includes various musical symbols such as notes, rests, and dynamic markings like 'sf > pp'. There are several red annotations: a 'C#' in the first system, 'B4' in the second system, and 'D4', 'G4', and 'A4' in the third system. A large, semi-transparent watermark 'FORBIDDEN ONLY' is overlaid diagonally across the entire page.

MTA B⁷

100-117 = 14-31

Handwritten musical score for the first system, measures 100-117. It features a treble clef staff with a tempo marking "a tempo" and a box containing the number "100". The score includes various notes, rests, and accidentals, with several notes circled in red. A red bracket above the staff spans from measure 100 to 117, with a "P" marking above it. Below the staff, there are handwritten notes "E^b" and "B^b".

F[#] Pedal

MB N F[#]

E[#]

Handwritten musical score for the second system, measures 118-125. It features a treble clef staff with a box containing the number "125". The score includes various notes, rests, and accidentals, with several notes circled in red. A red bracket above the staff spans from measure 118 to 125, with an "E[#]" marking above it. Below the staff, there are handwritten notes "E^b" and "B^b".

This image shows a handwritten musical score on two pages, numbered 110 and 112. The score is heavily annotated with red ink, including chord symbols, lines connecting notes to chords, and a diagram at the bottom labeled "MTN".

Page 110:

- Chord symbols: E^7 , B^7 , b^7 , F^7 , e^7 , $d^\#$.
- Notes: $d^\#$ is circled in red.
- Other markings: $2-1$ and $F^\#$ at the bottom.

Page 112:

- Chord symbols: b^b , a^7 , g^7 , b^7 , $c^\#$, d^b , b^7 , d^7 .
- Notes: b^b and d^7 are circled in red.
- Other markings: $MTN.$ at the bottom.

The red lines connect notes across staves and between pages, indicating harmonic relationships. A large watermark "FOR REVISION ONLY" is visible across the entire page.

Handwritten musical score on two pages. The left page is marked with a box containing the number 115. The score consists of five staves. Red annotations include a bracket labeled "MTN B^b" above the first staff, a bracket labeled "MBN F[#]" below the bottom two staves, and various red circles and lines connecting notes across staves. The right page features a section labeled "cadenza 118-148" with a "rit" marking. Red annotations on this page include a bracket above the first staff and a bracket labeled "a^b" below the bottom two staves. A large, semi-transparent watermark "FOR REVIEW ONLY" is overlaid diagonally across the entire page.

The image shows a handwritten musical score on a page with a large watermark that reads "FOR REVIEW ONLY". The score is written in red ink and includes the following elements:

- Measure Numbers:** 118 and 123 are marked in boxes.
- Section Labels:** "MTN B7" is written above the first system, and "MBN F#" is written below the second system.
- Chords:** Numerous guitar chords are written in red, including G7, D7, G9, G#7, C#7, B7, Ab7, Gb7, C#7, D7, Eb7, F7, C7, F#7, and B7.
- Musical Notation:** The score features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes notes, rests, and articulation marks such as "dim." and "3".
- Performance Instructions:** The instruction "molto f ed espressivo" is written in the lower left.
- Annotations:** Red lines and brackets connect the chords to the notes they are intended to play.

MTN B⁷

122

Handwritten musical score for MTN B⁷ and MBN F#. The score is written on a grand staff with two treble clefs. The melody is in the upper staff, and the bass line is in the lower staff. The key signature is one sharp (F#). The score is divided into measures by vertical red lines. Above the staff, there are handwritten notes in red ink, including chord symbols and individual notes. The notes are: F# (circled), C#, F# (circled), e⁷, e^b, a^b, b^b, b⁷, f[#], f⁷, e^b, c[#], F#, c⁷, c⁷, F#, D# - (c⁷), f⁷, e^b, d⁷, c⁷, F#, G⁷, C⁷, F#, G⁷, F#, C#. The bass line consists of whole notes: F#, G⁷, C⁷, F#, G⁷, F#, C#. The score is marked with a '122' at the beginning and a '123' at the end. A large watermark 'FOR REVIEW ONLY' is overlaid on the page.

MBN F#

The image shows a handwritten musical score on a page with a large watermark that reads "FOR REVIEW ONLY". The score is written on a grand staff (treble and bass clefs) and includes several measures of music. The page number "124" is written on the left side, and "125" is written in a box above the second measure of the second system. The music is annotated with red handwritten notes and lines, including guitar chord diagrams and melodic lines. The annotations include:

- MTN B⁷**: A handwritten label above the first measure of the first system.
- (f#) - f⁷ e^b**: A handwritten chord diagram above the first measure of the first system.
- d⁷ c⁷**: A handwritten chord diagram above the second measure of the first system.
- f[#] f⁷**: A handwritten chord diagram above the third measure of the first system.
- e⁷ d⁷ c⁷**: A handwritten chord diagram above the first measure of the second system.
- F[#] c⁷**: A handwritten chord diagram above the second measure of the second system.
- (f#) - f⁷ e^b**: A handwritten chord diagram above the first measure of the third system.
- d⁷ c[#]**: A handwritten chord diagram above the second measure of the third system.
- G⁷**: A handwritten chord diagram below the first measure of the third system.
- MBN F[#]**: A handwritten label below the second measure of the third system.
- G⁷**: A handwritten chord diagram below the first measure of the fourth system.
- c⁷ c[#]**: A handwritten chord diagram below the first measure of the fifth system.
- e^b e⁷ f[#]**: A handwritten chord diagram below the second measure of the fifth system.
- F[#]**: A handwritten chord diagram below the third measure of the fifth system.

The music itself includes various notes, rests, and dynamics such as *dim.*, *rit.*, and *dim.*. There are also some circled notes in the original image, possibly indicating specific points of interest or corrections.

The image shows a handwritten musical score on a piece of paper. The score is written in black ink and includes a treble clef staff, a bass clef staff, and a grand staff. The music is annotated with red ink, including chord diagrams, accidentals, and performance markings. The score is divided into two systems, with a double bar line and a repeat sign between them. The first system starts at measure 127 and ends at measure 130. The second system starts at measure 131 and ends at measure 132. The annotations include:

- Chord diagrams: G^9 , G^7 , $C^\#$, $F^\#$, $MbN B^7$, $F^\#$, e^7 , d^7 , C^7 , B^7 , $F^\#$, $a^\#$, b^7 , b^7 , e^7 , e^b , d^7 , C^7 , G^9 , G^7 , $C^\#$, $F^\#$.
- Accidentals: $F^\#$, C^7 , B^7 , $F^\#$, C^7 , $a^\#$, b^7 , b^7 , e^7 , e^b , d^7 , C^7 , $C^\#$, $F^\#$.
- Performance markings: *Meno mosso*, *rit.*, *tempo!*.
- Measure numbers: 127, 130, 132.

The image shows a handwritten musical score on a page with a large, diagonal watermark that reads "FOR REVIEW ONLY". The score is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins at measure 133. The treble staff contains a melodic line with several notes circled in red. The bass staff contains a bass line. Above the treble staff, there are several horizontal lines representing guitar chord diagrams, with red handwritten labels: "MTN B7" at the top, "F#" on the first line, "C9 C9" on the second line, "F# F# f7 e7 d7 c7" on the third line, and "C9 - d9" on the fourth line. A red bracket connects the "C9 C9" label to the first two measures. Another red bracket connects the "C9 - d9" label to measures 135 and 136. Below the bass staff, there are red handwritten labels: "F#" on the first line, "C9" on the second line, and "G4" on the third line. A red bracket connects the "G4" label to measures 135 and 136. Performance markings include "dim." in measure 135, "pizz" in measure 136, "p" in measure 137, "accel." in measure 137, and "a tempo" in measure 140. The piece ends at measure 140 with a final chord labeled "(F#)".

This image shows a handwritten musical score on a piece of paper. The score is written in black ink on a five-line staff, with a treble clef and a key signature of one sharp (F#). The music begins at measure 141 and continues through measure 148. The notes are mostly eighth and quarter notes, with some accidentals. Above the staff, there are several handwritten annotations in red ink, including chord names and notes: (C#), F#, MTN B7, b7, a7, g#, g7, B7, a7, g#, m.150 (g7), D7, e7, and d7. Below the staff, there are more handwritten annotations in red ink: G7, MBN F#, and G7. The score is heavily annotated with red lines and circles, suggesting a detailed analysis or correction. A large, semi-transparent watermark "FOR REVIEW ONLY" is overlaid diagonally across the page.

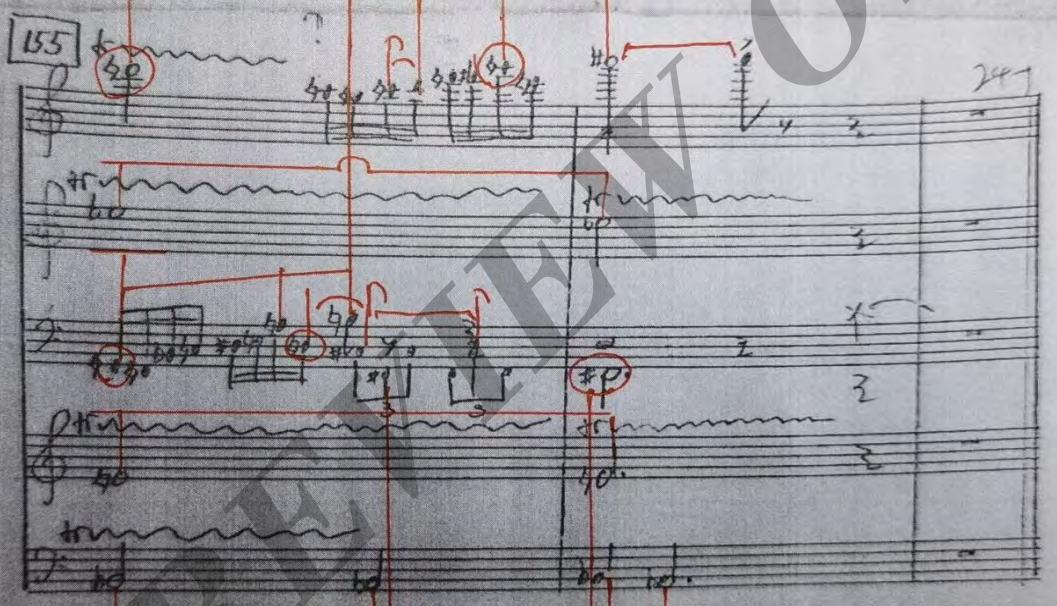
Handwritten musical score on a grid background, featuring a large diagonal watermark that reads "FOR MEMBERS ONLY". The score is written on five staves and includes several handwritten annotations in red ink:

- MTN B⁹**: A title or section label written in red at the top center.
- D⁹ Pedal**: A label in red above the first staff, indicating a pedal point.
- B^b Pedal**: A label in red below the bottom staff, indicating another pedal point.
- 150**: A handwritten number in a box on the first staff.
- 8va**: A handwritten annotation above the first staff.
- f#**: A handwritten dynamic marking on the second staff.
- E^b** and **G⁹**: Chord symbols written in red below the bottom staff.
- 40**: A handwritten number on the right side of the score.

The score includes various musical notations such as notes, rests, and bar lines, with red lines and boxes highlighting specific sections and annotations.

Handwritten musical score on a page with a large watermark "FOR PRACTICE ONLY". The score is annotated with red lines and text:

- MTN B \flat** : A red bracket at the top indicates a melodic line starting at measure 155 and ending at measure 247.
- MBN F \sharp** : A red bracket at the bottom indicates a bass line starting at measure 155 and ending at measure 247.
- 155**: A boxed number in the top left corner of the score.
- 247**: A handwritten number in the top right corner of the score.
- Annotations**: Red circles highlight specific notes in the first and third staves. Red lines connect these notes to the "MTN B \flat " and "MBN F \sharp " brackets.



APPENDIX B

PIANO REDUCTION PREPARED BY THE AUTHOR

First Chinese Rhapsody

composer Julius Schloss
Piano Reduction by Ying Cai

Andante

Solo-Violin

Piano

Timp. *ff* *mf*

Tromb. *f* *mf*

Vln. *mf* *f*

Pno. *mf*

C.B.

4

6

8

Vln.

Pno.

10

Vln.

Pno.

12

Vln.

Pno.

13

Vln.

Pno.

a tempo

14 Vln.

Pno. subito *p* dolce

8

15 Vln.

Pno. *p dolce*

8

17 Vln.

Pno. poco cresc.

19 Vln.

Pno. Senza Rit!

8
20
Vln. *f*
Pno. *mf*

8
21
Vln.
Pno.

8
22
Vln.
Pno. *p*

8
23
Vln.
Pno.

25

Vln.

Pno.

p

27

Vln.

Pno.

p

29

Vln.

Pno.

30

Vln.

Pno.

dim.

rit.

32 *a tempo*

Vln.

Pno. *p*

35

Vln.

Pno.

37

Vln.

Pno.

39

Vln. *mp*

Pno. *p*

41

Vln.

Pno.

44

Vln.

Pno.

46

Vln.

Pno.

p

48

Vln.

Pno.

50

Vln.

Pno. *f*

51

Vln.

Pno.

52

Vln.

Pno. *f*

55

Vln. *dolce*

Pno. *p*

57 *dim.*

Vln.

Pno.

59

Vln.

Pno.

60 *Piu Lento* *ad libitum, quasi Cadenza* *accel.* *a tempo*

Vln.

Pno.

62

Vln.

Pno.

64 *Piu Lento* *ad libitum, quasi Cadenza* *accel.----- a tempo*

Vln.

Pno.

66 *poco rit.* *mp*

Vln.

Pno.

70 *a tempo* *p poco a poco crescendo*

Vln.

Pno.

71

Vln.

Pno.

72

Vln.

Pno.

73

Vln.

Pno.

74

Vln.

Pno.

75

Vln.

Pno.

76

Vln.

Pno.

77

Vln. *poco f*

Pno. *p*

78

Vln.

Pno.

79

Vln.

Pno. *p*

80

Vln.

Pno.

p

81

Vln.

Pno.

82

Vln.

Pno.

p

83

Vln.

Pno.

84

Vln.

Pno.

p

85

Vln.

Pno.

p

86

Vln.

Pno.

p

87

Vln.

Pno.

ff

Tomtom

3

89

Vln. *f* *p* *f* *p* *f* *p*

Pno. *f* 3

92

Vln. *f* *p* *f* *p* *f* *p* *rit.*

Pno. *mf* *f* *p* *f* *p* *mf* 3

94 *a tempo*

Vln. *f* *pp* *f* *pp*

Pno. *p* 3 *poco cresc.*

97 *rit.*

Vln. *f* *pp* *f* *pp* *f* *pp* *pp*

Pno. *f* *pp* *f* *pp* *f* *pp* *pp* 3 *p subito*

a tempo

100

Vln. *p dolce*

Pno. *p dolce*

101

Vln.

Pno.

103

Vln.

Pno. *mp* poco cresc.

105

Vln.

Pno.

8

106

Vln.

Pno.

mf

8

107

Vln.

Pno.

8

108

Vln.

Pno.

p

8

109

Vln.

Pno.

dolce

111

Vln. pizz. arco

Pno. *p* espr.

113

Vln.

Pno. *p* pizz.

115

Vln. pizz. arco

Pno. *p*

116

Vln. *dim.* pizz. arco Rit.-----

Pno. *dim.* pizz.

118 Cadenza

Vln.

molto f ed espressivo

dim. *f*

Pno.

120

Vln.

Pno.

122

Vln.

mf

Pno.

123

Vln.

dim.

Pno.

124

Vln.

Pno.

125

Vln.

Pno.

127

Vln.

Pno.

131

Vln.

Pno.

Meno mosso

pizz.

rit.

a tempo

arco

133

Vln.

Pno.

pizz. *arco* *pizz.*

dim.

3

136

Vln.

Pno.

arco *accel.* *a tempo*

p

141

Vln.

Pno.

legato

145

Vln.

Pno.

p *f*

pp

8

150

Vln.

Pno.

p

8

151

Vln.

Pno.

152

Vln.

Pno.

155

Vln.

Pno.

p

f

mf

Tomtom

3

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