LOWELL LIEBERMANN’S CONCERTO NO. 1 FOR PIANO AND ORCHESTRA,
OPUS 12: AN HISTORICAL AND ANALYTICAL STUDY

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2010

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Lowell Liebermann, born in New York City in 1961, is one of America’s most distinguished living composers. In addition, he often conducts and performs as pianist in his own works. His musical language is unique and unmistakably rooted in the grand tradition of Western music; however, his style combines old and new, simple and complex, emotional and intellectual aspects. It combines tuneful, catchy melodies with a rich harmonic language, all framed by a strong formal design.

This study begins with presenting primary information on this concerto excerpted from an interview with Lowell Liebermann. This interview served as a reference for subsequent sections, and a transcript of the interview is appended to the end of this study. In the third chapter, the musical language of the composer is discussed. Chapters four and five constitute the main body of this dissertation. The goal of these two chapters is to understand the basic three-pitch motive of the work, to demonstrate how it operates at various levels, and to see how the raw material corresponds at a larger structure level.

It is the author’s hope that this study will guide performers to better understand Liebermann’s Concerto No. 1 for Piano and Orchestra, Opus 12.
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ACKNOWLEDGEMENTS

I wish to express my deepest appreciation to my major professor, Gustavo Romero, for his invaluable criticism and continuous support during the writing of this dissertation. He graciously spent many hours discussing my thoughts and helping me to clarify ideas. Without his guidance I would not have been able to finish this study. For many years, he has been my teacher, mentor, and friend. I am forever grateful for his enthusiastic teaching, and for inspiring me to be a better musician and a better person.

I would like to thank Graham Phipps, my theory professor. His comments and patient encouragement were always constructive and often led me to more fruitful paths when analysis seemed at a dead end. I am also indebted to Rose Marie Chisholm, for her speedy readings of drafts and her editorial expertise, both of which were invaluable to the completion of this study. Appreciation is also extended to minor professor Elvia Puccinelli and committee member Joseph Banowetz, for their time and contribution to this study. A note of gratitude also goes to various friends who helped to prepare this work, especially MingJen Suen and YuJen Chen, who generously gave their time. I should also like to express my gratitude to Lowell Liebermann for his wonderful music and for graciously giving his time for the interview.

Most of all, I am grateful to my parents for their devotion and understanding throughout the course of my studies and research.

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CHAPTER I

INTRODUCTION

Lowell Liebermann, born in New York City in 1961, is one of America’s most distinguished living composers. In addition, he often conducts and performs as pianist in his own works. His musical language is unique and unmistakably rooted in the grand tradition of Western music; however, his style combines old and new, simple and complex, emotional and intellectual aspects. His musical language is easily recognizable and yet difficult to define; it combines tuneful, catchy melodies with a rich harmonic language, all framed by a strong formal design.

However, he did not always compose in this manner. Liebermann recalls: “I felt pressured to stick wrong notes into a passage to make it sound modern, or otherwise be accused of being old-fashioned.”¹ During his studies at the Juilliard School, Liebermann was exposed to the compositional giants of post-World War II modernism, who emphasized modernist originality rather than looking to the past for inspiration.

Mr. Liebermann described his compositional epiphany for the New York Times in 1980. While he was still a student, studying Berio and Nono, and learning to play the

Boulez Second Piano Sonata, he suddenly said to himself: “I am really not enjoying this music.”² In 1983, Liebermann departed from this expression of dissonance and wrote his Piano Sonata No. 2. In the same year, he composed Concerto No. 1 for Piano and Orchestra, Opus 12, which is the subject of this dissertation.

This concerto stands at the point where Liebermann departs from merely academic writing and begins to write in a newly found language of his own. It is a worthy piece to study because it provides a valuable window into the development of Liebermann’s compositional language.

Significance

The Concerto No. 1 for Piano and Orchestra, Opus 12, by Lowell Liebermann (b. 1961) was written in 1983 and was first performed in 1989. The work contains three movements and lasts around twenty minutes. Liebermann had not attempted the combination of piano and orchestra before the composition of this concerto. Although it is an early piece, the tightly organized compositional style demonstrates that, even at the age of twenty-two, Liebermann had mastered unity between small-cell motives and the large-scale structure, an important trait in his compositions. Harmonically, “he rejected

the post-World-War II avant-garde compulsion for complicated esoteric cacophony, and instead, favored conventional tonality”\(^3\) with his own innovation.

Need for Study

The purpose of this study is to make a stylistic analysis on the basis of form, motive, theme, harmony, and tonality, of the *Concerto No. 1 for Piano and Orchestra*, Opus 12 by American composer Lowell Liebermann (b.1961). The analytical examination is preceded by the historical background of the concerto and the compositional language of the composer. The historical background of the piece is drawn from an interview with the composer, which serves as a primary source for future commentary and analysis.

Nine dissertations on Liebermann have been completed to date, including five on the piano works, three on flute works, and one on the second symphony.\(^4\) Although


previous authors have discussed his treatment of various genres, and there are multiple studies on Liebermann’s piano music, there has been no in-depth study of the Piano Concerto No. 1 in particular. More importantly, this concerto stands at a point where Liebermann decided to shift from a more dissonant, academic compositional style to one that is more ear-pleasing and audience-friendly, the new versus the old Liebermann. It represents a unique and important aspect of Liebermann’s music in that it explicitly illustrates how he combines elements of tonal, octatonic, and chromatic scales in his writing and organically fuses them with motivic, thematic, and harmonic unity. The result is like experiencing a new sound world. It is hoped that this study will serve as a helpful introduction to this important work.

State of Research

The increasing availability of information about Lowell Liebermann and his music greatly facilitates this study. The University of North Texas music library catalogue (electronic resources) includes sixty-nine entries of reviews and articles that provide insights into Liebermann’s reputation, style, and reception. Liner notes in available recordings, while not necessarily scholarly, indicate the high level of respect that many performers have for Liebermann and his compositions.

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6 Ibid., 6.


The CD liner notes for Liebermann’s concertos, which is based on Liebermann’s analysis but was written by pianist Stephen Hough, is an important introduction to the piece.

Methodology

The second chapter of the paper presents first hand information on this concerto

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7 Ibid., 7.
excerpted from an interview with Lowell Liebermann conducted at his New Jersey residence on October 29, 2008. This information serves as a reference for subsequent sections, and a transcript of the interview is appended to the end of this study.

In the third chapter, the musical language of the composer is discussed.

In the fourth chapter, a complete stylistic analysis of the *Concerto No. 1 for Piano and Orchestra*, Opus 12 is presented, including form, thematic relationships, and harmonic vocabulary. The principal themes and harmonic elements of the concerto are analyzed in terms of their intervallic components.

In the fifth chapter, the large-scale thematic and harmonic organizations are studied in order to make comparisons to the basic motive upon which the concerto is based.

In both analytical components of the paper, research is derived completely from the music itself. The goal of both analytical chapters is to understand the basic motive of *Concerto No. 1 for Piano and Orchestra*, Opus 12, to demonstrate how it operates at various levels, and to see how the raw material corresponds at a larger structural level.

It is the author’s hope that the combination of these five chapters provides a better understanding of this significant work in the piano concerto repertoire.
Liebermann wrote *Concerto No. 1 for Piano and Orchestra*, Opus 12, in the summer of 1983. He wrote and orchestrated the piece in eleven days. Initially, he was going to enter the concerto, which was dedicated to Kaihosru Shapurji Sorabji (1892-1988), in the Yamaha Competition. At the time of composition, Liebermann did not know any music of Sorabji. In the interview, Liebermann said:

I actually didn’t know any of his music at the time, but I read a book of his called *Mi Contra Fa*. David Diamond told me to read it, and I just loved the book; it was a collection of essays that he wrote in the 20s. Sorabji published two books, one called *Mi Contra Fa* and one called *Around Music*.¹⁰ He wrote in a very flowery [style]—they are very funny and very acerbic and kind of critical. One thing I liked about Sorabji was that he was always championing composers that I happened to like, but then were totally unknown, people like Alkan and Medtner, and you know, even Rachmaninoff, although he thought Medtner was a superior composer to Rachmaninoff. He was very opinionated. But I just loved his writing style and personality. Originally I was going to dedicate my *Bruckner Variations* to him, and then for some reason, I don’t remember why, I ended up dedicating the piano concerto to him instead. And we had actually corresponded, I got some letters from him that were typed; he was quite old and quite blind at that time. You would kind of need to figure out where his hands slipped on the typewriter, because where he had typed on

¹⁰ Sorabji published two volumes of collected essays: *Around Music* (1932) and *Mi Contra Fa: The Immoralisings of a Machiavellian Musician* (1947).
the wrong line you would need to decode the letters. So I wrote the letter and mailed it off. I was asking him mostly about things in his book, or I wanted to know if he knew certain things about Alkan. Anyway, I dedicated the concerto to him and mailed it off to him...11

Liebermann sent the piano concerto to Sorabji but did not hear anything from him until two years later, when Sorabji sent Liebermann a handwritten letter thanking him for the concerto.

English pianist Stephen Hough premiered the concerto on October 28, 1988, at the Drake Theater in Lake Forest, Illinois, with Paul McRae conducting the Lake Forest Symphony Orchestra. Liebermann described the night of the premiere:

I remember they had some problem with the piano. Stephen went out to play, and there was a note sticking, so they had to call—they were ready to begin the piece and they had to call out the technician and have him fix the note, and then they couldn’t get the lid back on the piano. I think it was a Yamaha actually. So I had to walk up on stage because I knew how to put the lid back—so that happened right before the piece.12

Despite this comical little prelude, the performance went well and was well-received by the critics and the audience. Pioneer Press of Lake Forest praised it, saying that “…it fully deserved the standing ovation it received.” David Friend premiered the vibrant three-movement concerto in New York on January 28th 2005, after winning the Manhattan School of Music Eisenberg-Fried Concerto Competition.

12 Ibid.
Later, the Hyperion label released a recording of the work performed by pianist Stephen Hough, with the composer himself conducting the BBC Scottish Symphony Orchestra. This recording, which also includes the second piano concerto, received a Grammy nomination in 1998.

The American Ballet Theatre premiered a version of the first piano concerto choreographed by Robert Hill on October 22, 2002, in New York. Liebermann was very pleased with the result.

They did it wonderfully; the choreographer, Robert Hill, who I know—he has since choreographed my second piano concerto and a piece called Revelry. And his choreography very accurately mirrored what was going on in the music. It wasn’t the kind of choreography that was opposed to the music; he really built everything around every...The thing is, he has the best ear of any choreographer I know, and he really understands music. He is a very well read, intelligent guy. So I was very, very happy with that. And the set was very minimal, it was just basically lighting, and the costuming was very minimal. I love when people choreograph the music. When I was very young, when I was five or six, I wanted to be a ballet dancer.13

The concerto is scored for strings, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four French horns, three trumpets, three trombones, tuba (Liebermann always uses brass sonorities effectively), and a percussion section consisting of timpani, small triangle, cymbals, suspended cymbal, bass drum, and ratchet.

13 Ibid.
It was first published in full score in 1989 by Theodore Presser Company. Ten years later, the two-piano reduction by the composer was printed.\footnote{John Salmon, “Concerto No. 1 for Piano and Orchestra (solo piano and piano reduction),” Piano & Keyboard 196 (Jan/Feb 1999): 55.} The score and parts for \textit{Piano Concerto No. 1} are available through Theodore Presser Company.
CHAPTER III

MUSICAL LANGUAGE OF LOWELL LIEBERMANN

Liebermann’s music has been well received by audiences and musicians; however, opinions among the critics vary widely. Critics have labeled Liebermann’s music “Neo-Classical,” “Neo-Romantic,” “Neo-Tonalist, “Post-Modernist,” and “Postmodern Tonalist.”15 This diversity is a result of his musical language, which is predominantly tonal, but with an inventive use of a rich harmonic language derived from the Romantic era,16 contained within a Classical period clarity of form.

For Liebermann, differing opinions among critics have always been the case, and he is not surprised. He expressed his views on these labels in an interview:

I am not comfortable with “Neo-Romantic;” to most people that just means that you’re writing big, sloppy tunes….The “New Tonalist” thing I like better because at least it says something about what you’re actually doing in musical terms. But the thing is, all of these titles are just boxes that writers are trying to stick you into so they can write about you.17

Liebermann sees himself as part of the Western classical music continuum and his compositional style as an amalgam of this tradition. In his interview with the author, Mr. Liebermann explained that Bach, Beethoven, Bartók, Liszt, Busoni, Frank Martin, Fauré, and late Shostakovich are the composers who have most influenced his musical language. Liebermann’s music derives much of its strength by association with these composers from the Western musical heritage, and these associations serve to highlight his stylistic innovation. He combines formal structure and sensitivity to pure sonority with melodic lines which are always simple, idealistic, and marvelous. They evoke fears and horrors, and they awaken longings which are the essence of Romanticism, but his expression is always balanced by a strong structural design.

As Karen Kenaston concluded in her dissertation, there are three fundamental musical elements in Liebermann’s musical language: organic unity, formal structure, and tonality. Liebermann describes his compositional process as “organic,” meaning that the larger elements grow out of the smaller elements: “My material will be a motive, or a fragment of melody, or a melody, or even an accompanimental figure and hopefully all the material and the tonal structure will be developed out of that.” A germ motive is frequently found at the beginning of his composition. Liebermann stated that he has employed this organic method from the very beginning of his career. This manner of composing reflects his initial studies with David Diamond, who asked Liebermann to

18 For a more detailed discussion, see Appendix A: Interview with Lowell Liebermann, pp. 57-58, and pp. 63-65.
20 Ibid., 86.
study Beethoven sketch books and to keep sketch books of his own. Liebermann recollects:

[T]he Beethoven sketch books are fascinating. There is a book that is reprinted by Dover, called *Beethoven Sketch Books* by Paul Mies\(^2^2\), and Diamond had me read that book as an example of how to compose, and that was very, very formative. Beethoven would write down an idea and it would usually be a very banal idea, and he’d then criticize it and say “what’s wrong with this idea,” and he’d say, “it’s goes to the note E-flat too many times,” so he’d write fifty different versions where he’d try going to a different note, and he’d come up with a version, and he’d look at that, and he’d say, “what’s wrong with this”, and then he’d say, “the rhythm is too regular, we need to put in a syncopation somewhere,” so he’d do fifty more versions, where he’d try different rhythms, until after pages and pages of sketches for one little idea, he would finally arrive at what we know as the theme from one of the Razumovsky quartets or something.\(^2^3\)

By keeping his sketch books, Liebermann built a great deal of discipline with attention to detail and to the development of small motives.

“Liebermann’s music also reveals his fondness for traditional structures such as the sonata, concerto, rondo and variations.”\(^2^4\) He has even gone so far as to assign his works opus numbers, a custom many composers have now discarded.\(^2^5\) These choices come from his desire to show that he considers his music to be part of the Western Classical music continuum.


\(^{2^3}\) Lowell Liebermann, interview with author, 29 October 2008.


“Finally, Liebermann’s music has an identifiable tonal center.”\textsuperscript{26} It is identifiable in the sense that a fundamental tonal center recurs, although not always by traditional means. His cadential points are clear, and techniques like pedal point and ostinato are frequently used to reinforce the tonal center. He ventured outside traditional functional tonal harmony by regularly using octatonic and chromatic scales, and even twelve-tone rows. However, although he sometimes composes pieces that include twelve different tones in a row, for example his \textit{Concerto No. 2 for Piano and Orchestra}, Opus 36, he has never systematically used Schoenberg’s serial technique, stating:

\begin{quote}
I do not believe in 12 tone music. I don’t believe that tonal implications can be avoided, just because of the overtone series and stuff like that. However, 12 note music has given us certain tools that we can use as composers, and maybe use them better than Schoenberg originally intended them to. I’ll often use a 12 note row for a passacaglia idea. The reason I like that, is by using a 12 note row it gives you the most possible tonal variety, just because all the notes are there. What I’ll often do is use the 12 note theme as a passacaglia theme and then each variation will be in the key of one of the notes, so that you go through all 12 pitch centers. I like that. Sometimes I’ve used it, like in my opera, almost symbolically. Dorian Gray’s theme was a 12 note row, but I used it to write this very tonal opera. I like that kind of ambiguity of using a non-tonal theme to generate all this tonal music.\textsuperscript{27}
\end{quote}

Liebermann treats non-tonal gestures in tonal ways, and the listener is thus constantly surprised and amazed by the way in which irregular or dissonant sounds are tamed by traditional tonal function.


\textsuperscript{27} Ibid., 137.
CHAPTER IV

ANALYSIS AT THE INTRAMOVEMENT LEVEL

Introduction

The three fundamental musical elements in Liebermann’s musical language are clearly apparent in his first concerto: organic unity, formal structure, and tonality. The concerto achieves its organic unity in two ways. First, there is the organizing factor of the number three: there are three movements; the first movement begins and ends with three repeated octaves on the pitch B; there are three themes stated in three different tonal areas; the three themes are derived from the combination of three different motives; and the three motives are derived from the combination of two pairs of three notes. The second organizing factor is the use of semitone motives. The basic motivic germ of this concerto is a cluster of three semitones: A-sharp, B, and C. The piece begins with this cluster, and the whole piece is built from it. Mr. Liebermann explained the origin of this cluster: “I literally put my fingers down on the keyboard and said, I am just going to start with that and see if I can write a piece.” 28 Example 1 represents the basic germ of the piece.

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Example 1: Basic germ: A-sharp, B and C

![Example 1: Basic germ: A-sharp, B and C](image)

The concerto also achieves organic unity through the use of the tune “Fortune My Foe.” “This tune, from the *Anne Cromwell Virginal Book* (1638), is used in all three movements in various intervallic disguises.”\(^{29}\) In the interview, Mr. Liebermann said: “One of the reasons I used the tune was because it began with the rising and falling semitone, which you can relate to the semitone motive.”\(^{30}\)

Example 2: “Fortune My Foe”


“Fortune My Foe” is used in the first movement as the basis for the third theme:

Example 3: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 69-70
“Fortune My Foe” appears in the second movement as shown in Example 4.

Example 4: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 2nd mvt., mm. 38-43
“Fortune My Foe” is used in the third movement as shown in Example 5.

Example 5: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 3rd mvt., mm. 71-76

The concerto also achieves further organic unity through the use of chromatic and octatonic scales. The scales are used because they are both constructed with more minor seconds than major seconds, which emphasis the semitone motive. A chromatic scale is a succession of notes in which the notes are a semitone apart. An octatonic scale is a succession of eight notes within an octave in which the notes ascend in alternating intervals of a semitone and a whole tone. There are three combinations of such scales:
Example 6: Octatonic Scales

In terms of form, the first movement combines elements of sonata form and arch form. The second movement is simple song form, and the third movement is a rondo. Harmonically, the concerto has a tonal center on B; however, the tonal areas are defined primarily by emphasis rather than by functional progression. Moreover, the cadential points have strong hints of $\flat\text{ii} \rightarrow \text{I}/i$ and $\text{vii} \rightarrow \text{I}/i$ progressions.

First Movement: Allegro ($\dot{q} = 108$)

The character of the first movement is energetic and percussive. Mr. Liebermann mentioned in the interview that these athletic and spiky characteristics are influenced by Bartók. Indeed, this movement resembles Bartók’s works in that they both use small cells; that is, instead of extended melodies, short motives are employed. One might also notice the similarity between the opening eight measures of the concerto and the second theme of Shostakovich’s First Cello Concerto (Example 7). Both begin with a series of
minor seconds followed by a leap. This concerto was composed just before his *Sonata for Viola and Piano*, Opus 13, which is heavily influenced by Shostakovich.

Example 7: Shostakovich, *Concerto No. 1 for Cello and Orchestra*, 1st mvt., mm. 86-95

The larger formal layout of this movement consists of three sections: A1 (mm. 1-124), A2 (mm. 125-237), and A3 (mm. 238-297), with a coda (mm. 298-314).

A1—mm. 1-124

This section functions like a traditional sonata exposition. It contains three thematic ideas stated in three different tonal centers: B, C and A. The tonal center on B
(mm. 1-47) consists of: Theme 1 (mm. 1-14) and Theme 2 (mm. 15-46). The C tonal center (mm. 47-66) consists of: Theme 1 (mm. 47-56) and Theme 2 (mm. 57-66). The A tonal center (mm. 67-124) consists of Theme 3. The relationship between tonal centers relates to the motivic plan of Liebermann’s organic concept. The tempo is marked Allegro, with a precise metronome marking of \( \frac{\text{j}}{\text{= 108}} \).

This movement opens with three fortissimo unison B’s played by the full orchestra (mm. 1-3), after which a five bar phrase (Theme 1) is introduced by the piano (mm. 4-8). A shift from eight beats to seven beats (2/4 meter to 7/8 meter) gives Theme 1 rhythmic interest. Harmonically, tonality is only established by the root of the tonic and its lower neighbor. A six-bar transition which is based on “Motive a” then follows.

Theme 2 is then introduced three times: first by the orchestra (mm. 15-26) with F-sharp in the bass, which is the dominant of B; then by the piano (mm. 27-33), with B in the bass; and finally the strongest and longest gesture (mm. 34-46), when the piano plays B in the bass register against the orchestra’s F/F-sharp bass. Harmonically, the tonal center B is established by its dominant: F/F-sharp.

In developing and unifying Theme 2 and the transition sections, Liebermann avails himself of several different scales. In mm. 15-18, fragments of the octatonic scale are used in the left hand accompaniment (Example 8). In mm. 24-25, fragments of diatonic scales are added to the octatonic fragments, again in the left hand accompaniment. In m. 26, a complete octatonic scale is used (Example 9). In m. 31, a chromatic descending line is accompanied by an octatonic ascending line (Example 9).
The C tonal center (mm. 47-66) restates Theme 1 and Theme 2 in a more concise way. It opens with “Motive A” as the piano plays F-sharp against the orchestra’s C in a tritone relationship. Theme 2 (mm. 57-62) here is played by two trumpets in canon.

Example 8: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 15-18
Example 9: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 22-31
After one measure of introduction, Liebermann introduces Theme 3 in the A tonal center (mm. 67-124), using the quote from “Fortune My Foe.” There are three phrases in “Fortune My Foe,” but only the first phrase is used in this movement. The A tonal center can be divided into six phrases, demarcated clearly by the motivic material and the changes in instrumentation.

Mm. 68-74 are characterized by a linear presentation of the tune “Fortune My Foe” by the orchestra with piano accompaniment. The beginning of the first phrase of the tune is played by the contrabass as an ostinato, while the woodwinds play the main melody. Mm. 75-82 functions as a transition. “Motive c,” which is the end of the first phrase of the tune “Fortune My Foe,” is played by the piano in a two-part canon with viola, cello, bass, bassoon, and contrabassoon playing the pitch A as a pedal tone. It is immediately followed by a more vertical phrase at mm. 83-90. This phrase can be broken down into $3 + 2 + 2$ measures. The next phrase begins at m. 91, and is broken down into $2 + 2 + 2 + 2 + 3$ measures. The motoric rhythm of the piano is accompanied by pizzicato strings, with bassoon, contrabassoon, and French horn moving in minor seconds. Mm. 102-109 parallels mm. 83-90, but this time the theme is played by the winds. The final phrase is introduced in m. 110, and parallels mm. 91-101, but this time with four added measures. These four extra measures, which use “Motive A,” are inserted between phrases that function as reminders and also lead to next section.
A2—mm. 125-237

The A2 section is a restatement of the previous A1 section. Overall, the three themes are presented in the same order in three new tonal centers: C-sharp, C and B. Statement A2 is much shorter than statement A1 (Table 1).

The C-sharp tonal center contains mm. 125-141, which parallels mm. 1-46 of A1, but is much shorter in A2. Instead of presenting thirteen sub-phrases, Liebermann uses only five of them. Theme 2 appears with a more secret character than in the previous statement.

Table 1: Comparison of Sections A1 and A2

<table>
<thead>
<tr>
<th>Theme</th>
<th>Phrase Group</th>
<th>Section A1</th>
<th>Section A2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Phrase</td>
<td>MN</td>
<td>MN</td>
</tr>
<tr>
<td>I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>1 membr. 1-3</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 membr. 4-8</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 membr. 9-14</td>
<td>-</td>
</tr>
<tr>
<td>II</td>
<td></td>
<td>4 membr. 15-18</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 membr. 19-23</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 membr. 24-26</td>
<td>-</td>
</tr>
<tr>
<td>III</td>
<td></td>
<td>7 membr. 27-30</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 membr. 31-33</td>
<td>-</td>
</tr>
<tr>
<td>IV</td>
<td></td>
<td>9 mem. 34</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 membr. 35-37</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 membr. 38-40</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12 membr. 41-43</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 membr. 44-46</td>
<td>-</td>
</tr>
<tr>
<td>V</td>
<td></td>
<td>14 membr. 47</td>
<td>14 membr. 142</td>
</tr>
<tr>
<td></td>
<td></td>
<td>15 membr. 48-52</td>
<td>15 membr. 143-147</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16 membr. 53-56</td>
<td>16 membr. 148-149 (shortened)</td>
</tr>
<tr>
<td>VI</td>
<td></td>
<td>17 membr. 57-62</td>
<td>17 membr. 150-156 (extra)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18 membr. 63-66</td>
<td>18 membr. 162-171 (expanded)</td>
</tr>
<tr>
<td>VII</td>
<td></td>
<td>19 membr. 67</td>
<td>19 membr. 172</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20 membr. 68-74</td>
<td>20 membr. 173-182 (expanded)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21 membr. 75-82</td>
<td>21 membr. 184-191</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22 membr. 83-90</td>
<td>22 membr. 192-199</td>
</tr>
<tr>
<td></td>
<td></td>
<td>23 membr. 91-101</td>
<td>23 membr. 206-210</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24 membr. 102-109</td>
<td>24 membr. 211-218</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25 membr. 110-1124</td>
<td>25 membr. 219-235 (expanded)</td>
</tr>
</tbody>
</table>
The following tonal center on C (mm. 142-171) parallels mm. 47-66. Pizzicato C’s played softly by the second violin, viola and cello open this section, then the piano solo enters with Theme 1 in single notes instead of octaves. Theme 2 is played in four-part canon by the flute, the bassoon and solo piano. The transition to the next section is longer than in the previous statement. The following tonal center on B (mm. 172-235) parallels mm. 67-124.

A3—mm. 238-297

The A3 section resembles a traditional sonata recapitulation. The materials return to the B tonal center, but present themselves in reverse order (Table 2) and are introduced by an octave piano glissando over “Motive A.”

Table 2: Comparison of Sections A1 and A3
Coda—mm. 298-314

The shortened Theme 1 (mm. 298-300) played by the orchestra opens the coda and is answered by the solo piano over an accompaniment figure (mm. 301-302) based on the combination of “Motive A” and “Motive a.” The orchestra then responds with only “Motive a” (mm. 303-304), and the soloist answers with the same accompaniment figure. In mm. 306-307, the orchestra responds again with “Motive a” played pizzicato, and finally the soloist responds with “Motive a” only. “Motive a,” which is the initial cell of the whole concerto, is finally stated in its original form, without being disguised in the spread out registration. The movement closes with three B’s as it began, but is now played pianissimo by the bass drum.

Form

Liebermann uses traditional forms with his own innovations, and his ingenious design allows the first movement to be seen as two forms: sonata form and arch form.

The first movement has a complicated formal structure. There are three themes in the exposition. They appear in three different tonal centers. Themes 1 and 2 appear in B; Themes 1 and 2 are then restated in C. Then Theme 3 appears in A, and all the themes are then presented to complete the exposition. The development section restates these elements in different keys. Themes 1 and 2 appear in C-sharp, then Themes 1 and 2 appear again in C. This is the same pattern found in the exposition, except that everything is now shorter. Then Theme 3 appears in the tonic, which is unexpected. It is also
important to notice that the peak of the first movement arrives in measure 237, just before the recapitulation.

When hearing this movement for the first time, one becomes aware of three large sections: mm. 1-124; mm. 125-237; and mm. 238-314. Furthermore, there is a fairly close resemblance between the last section and a large portion of the first. To be more specific, mm. 255-297 is exactly the same as mm. 4-46, and both are in the B tonal center, like the first theme in a regular sonata exposition; mm. 238-254 in the last section runs parallel with mm. 48-66 in the first section but is repeated one step lower in the last section than in its original presentation, like the second theme of a regular sonata exposition.

It is this three-part structure and the nature of the tonal relationships between the first and third sections that suggest a sonata form. Mm. 1-124, which contain the tonal areas of B, C, and A, function as a traditional three key sonata exposition. Mm. 125-237, which contain the tonal areas of C-sharp, C, and B, resemble a traditional sonata development section. Mm. 238-314, in the tonal area of B, suggest a traditional sonata recapitulation. However, closer study reveals its inadequacy to be considered purely as a sonata form.

If this movement really is in sonata form, there should be more contrast in the theme itself. Since the three main themes are derived from the same resources (“Motive A,” “Motive a,” “Motive b,” and “Motive c”) appearing in varying combinations, there is no significant difference between them. Another problem is the arrival of the recapitulation. Since the strongest identifier of the beginning of a recapitulation is the
sounding of its opening theme with a return to the tonic, any suggestion that a recapitulation begins with a theme other than Theme 1 or a non-tonic key will cause sonata deformation. As we can see, the B tonal center returns with Theme 3 at m. 172 instead of with Theme 1 at m. 238.

Table 3: First Movement Seen as Sonata Form

<table>
<thead>
<tr>
<th>Tonal Center</th>
<th>Exposition</th>
<th>Development</th>
<th>Recapitulation</th>
<th>Sonata?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme Group</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>Coda</td>
</tr>
<tr>
<td>Theme</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>Coda</td>
</tr>
<tr>
<td>Tonal Center+ Peak Location</td>
<td>Measure</td>
<td>1 47 67 125 142 172 238 255 298</td>
<td>Total</td>
<td>46 20 58 17 30 64 19 43 17</td>
</tr>
</tbody>
</table>

The manner in which the themes unfold themselves may suggest an arch form. However, an arch form suggests symmetry, and the location of the climax (mm. 236-7) and the overall tonal plan destroy the balance of an arch form.

Table 4: First Movement Seen as Arch Form

<table>
<thead>
<tr>
<th>Theme Group</th>
<th>I II III I II III I Coda</th>
<th>Arch?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>1 2 3 1 2 3 1 2 3 1 2 3 1 2 3</td>
<td>Coda</td>
</tr>
<tr>
<td>Tonal Center</td>
<td>B C A C# C B B B B Coda</td>
<td>Coda</td>
</tr>
<tr>
<td>Measure</td>
<td>1 47 67 125 142 172 238 255 298</td>
<td>Total</td>
</tr>
</tbody>
</table>
Perhaps the best way to describe the form of the first movement is as follows: the first movement of the concerto is laid out in three main sections whose formal features are related to sonata form. The beginning of the movement resembles a sonata exposition, stating the three themes in three different tonal areas; and the final statement acts like a recapitulation with the three themes returning to tonic. However, what happens in the middle is not a classical development section, but rather a series of restatements, a recycling of the three themes.

Second Movement: *Larghissimo* (*♩* = 40)

“The second movement was inspired loosely by the section ‘Dream Fugues’ in Thomas De Quincey’s *Confessions of an English Opium Eater.*”31 This slow movement provides a contrast to the two adjacent movements. The characteristic feature of the *Larghissimo* second movement is its lyrical quality for the soloist and the orchestra in a quiet, almost chamber music level of dialogue. The tempo is marked *Larghissimo*, with a precise metronome marking of *♩* = 40.

The thematic unity between this movement and the previous one is marked by the appearance in this movement of materials from the first movement, either in their original form or chromatically reconstructed. Examples are the theme in mm. 5-6 (Example 10) and the use of the tune “Fortune My Foe” (Example 11).

---

The movement opens with a series of deceptive cadences for solo piano\(^{32}\) over a period of eleven measures. Its implied cadences, A, C, Eb and F\# are later used in retrograde (A, F\#, D\#, C) and are played by strings in the next section (mm. 12-20). In mm. 21-47 “a four-part fugue appears, first for the piano alone, then for woodwind quartet with the ‘Fortune My Foe’ theme appearing as piano accompaniment.”\(^{33}\) “The movement closes as it began with the piano’s rocking theme, except that now the second and the fourth cadences are perfect rather than deceptive, giving a strange slump of weariness to the theme as it sinks down a semitone at these points, as if someone has returned to a familiar room and changed the position of just one painting.”\(^{34}\)

Form

The movement is laid out in a quasi song form comprised of seven sections.

Section I parallels section VII, section III parallels section V, and section IV parallels section VI. It may be diagrammed as follows:

Table 5: Structure of the Second Movement

<table>
<thead>
<tr>
<th>Section</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>1-11</td>
<td>12-20</td>
<td>21-31</td>
<td>32-37</td>
<td>38-47</td>
<td>48-58</td>
<td>59-72</td>
</tr>
</tbody>
</table>


\(^{33}\) Ibid.

\(^{34}\) Ibid.
Example 10: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 2nd mvt., mm. 5-6

Example 11: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 2nd mvt., mm. 38-43
Third Movement: Maccaber Dance

Allegro con fuoco (♩ = 132)

The third movement is based on a vigorous percussive rhythm in a fast tempo, in 9/16 meter for the most part, with motoric exchanges between the soloist and the orchestra. The rhythmic figuration provides the chief unifying element for this movement. Characteristic of this rhythm is the constant sixteenth-note motion which pervades the movement. Thematic unity between this movement and the whole concerto is achieved by the reworking of materials from the first movement. They are often chromatically and rhythmically reconstructed but still somewhat recognizable. The tempo is marked Allegro con fuoco, with a precise metronome marking of ♩ = 132.

This movement, “Maccaber Dance,” opens as in the first movement with three unison fortissimo B’s, but this time the strings add a syncopated diminution of this motive, and the ostinato triplets becoming a “rash of spots over the skin of the entire movement.” The introduction lasts until m. 4, which leads into the first statement of the A section. This section is divided into two subsections: mm. 5-25 and mm. 26-46.

In mm. 5-25, the piano introduces Theme 1 which is a reworking of “Motive A,” “Motive a,” and “Motive b” from the first movement. The theme is stated three times by the soloist, while the ostinato triplets played by the viola change from B to C to D-flat, then back to C, finally leading to B. Mm. 26-46 is exactly the same as mm. 5-25, but

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35 See Appendix A: Interview with Lowell Liebermann, p. 60.
here the woodwinds state the main theme, and the piano plays the accompanying ostinato triplets in octaves.

The B section contains only nine measures: mm. 47-55. It contains Theme 2 which is a reworking of “Motive A” and “Motive a” from the first movement. It appears as the main recurring theme of this movement, becoming more manic at each appearance.\(^{37}\)

The C section (mm. 56-84) follows immediately at m. 56 with “Motive A.” “Motive A” punctuates the chord B-D#-F#-D-C, which is a B triad with pitch C. “Fortune My Foe” is played by the piano in a three octave span in canon with the orchestra. This canon begins with the second violin in m. 57, then is joined by the first violin in m. 60, and then in m. 63 by the cello and double bass, though with augmented rhythmic values.

The first return of the B section (mm. 85-93) is introduced in m. 85 by the piano solo. Again it contains only nine measures, but here the piano accompaniment spans one octave lower than before.

Beginning in m. 94, the contrasting C1 section is divided into two subsections: mm. 94-105 and mm. 106-115. “Motive A” opens the section and is punctuated by the chord C-D#-F#-Bb-C, a B major/minor chord with B-flat and C which are the neighbor notes of the pitch B.

In mm. 96-105, the piano reworks the theme “Fortune My Foe” with the left hand accompaniment a semitone apart from the melody. Mm. 106-115 is exactly the same as

\(^{37}\) Ibid.
mm. 96-105, but here the strings state the theme while the piano plays accompanying glissandi.

The second return of the B section is introduced in m. 116 with the piano playing softly in the highest register, creating a shimmering sound. It also contains only nine measures, but here the last three measures become a descending scale, which functions as a transition to the next section.

The C2 section (mm. 125-146) contains three subsections, demarcated by the orchestration and thematic material. Beginning in m. 125, an eight measure toccata-like sixteenth-note passage is played by the piano, to which is added occasional accented, syncopated rhythms in the trumpet and the trombone. In mm. 133-139, the piano and orchestra play the tune “Fortune My Foe” in unison and are accompanied by ostinato triplets in the timpani. Mm. 140-146 (shortened by one measure) parallels mm. 125-132.

The third return of the B section is introduced in m. 147 and is exactly the same as mm. 85-93.

The A section is brought back in m. 156 but is shortened and is played one octave higher. The ostinato triplets stop at C-sharp this time in preparation for the next section.

The final C section (mm. 176-188) is introduced in m. 176. The theme “Fortune My Foe,” which pervades all three movements, is finally stated in its complete form without any disguising of rhythms or accompaniment figures. Harmonically it is supported by the C-sharp ostinato triplets.

It is immediately followed by the final B section (mm. 189-197). In the nine-measure restatement of Theme 2, the accompaniment part spans three octaves in
preparation for the climactic statement in the coda. The full orchestra along with the piano play Theme 2 in unison. The concerto concludes with a scale built on a combination of B-diatonic and B major, played fortississimo.

Form

The twelve sections of this movement are laid out in a form similar to a traditional rondo with variations and are framed by a short introduction and a coda. They may be diagrammed as follows:

Table 6: Structure of the Third Movement

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>B1</th>
<th>C1</th>
<th>B2</th>
<th>C2</th>
<th>B1</th>
<th>A1</th>
<th>C3</th>
<th>B3</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-46</td>
<td>47-55</td>
<td>56-84</td>
<td>85-93</td>
<td>94-115</td>
<td>116-124</td>
<td>125-146</td>
<td>147-155</td>
<td>156-175</td>
<td>176-188</td>
<td>189-197</td>
<td>198-211</td>
</tr>
</tbody>
</table>
CHAPTER V

ANALYSIS IN THE INTERMOVEMENT LEVEL

Introduction

There are four motivic ideas in the first movement: “Motive A,” “Motive a,” “Motive b,” and “Motive c”. They are presented in the first eight measures of the concerto and later operate as the principal germs of the whole concerto. In various combinations, they form the main three themes of the first movement. They are also reworked in the second and third movements. These motivic ideas are tightly connected and are developed organically; moreover, they all somewhat relate to “Motive a”. Just as every human being has a unique DNA sequence, the DNA of this concerto is the pitch sequence A-sharp, B, and C. These three notes, seen either as semitones or chromatic ideas, provide the original germ idea for this concerto and later appear in motivic, thematic, harmonic and tonal levels.

Organic Unity and Motivic Integrity

The first movement achieves organic unity and motivic integrity through the manipulation of the pitches A-sharp, B and C. These three notes, a semitone apart, immediately suggest a tonal center of B. The three unison B’s will be designed as
“Motive A” (Example 12). “Motive A” not only opens and closes the first movement but also announces and connects each section with its sub-sections as in mm. 1-3, m. 34, m. 47, mm. 63-66, m. 67, m. 114, m. 119, mm. 123-124, m. 142, mm. 172-173, mm. 223-224, mm. 229-230, mm. 234-237, mm. 253-254, m. 285, mm. 310-311, and mm. 312-314. It can be seen in the last three measures of the second movement (mm. 70-72). In the third movement, “Motive A” again functions as a connector between sections and sub-sections as in mm. 1-3, m. 56, mm. 94-95, m. 156, and mm. 207-209. Moreover, it becomes the head of a phrase as in m. 5, m. 11, m. 26, m. 31, m. 47, m. 50, m. 56, m. 88, m. 116, m. 119, m. 147, m. 150, m. 158, m. 164, m. 189, m. 192, m. 198, and m. 201.

Example 12: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 1-3

Motive A

```
1   2
\( \text{Original Germ} \)
\( \text{Pairs of Semitones} \)
```

After the three unison B’s, the five bar phrase labeled Theme 1 appears. Theme 1 contains six pitches, which can be seen as two pairs of semitones (Example 13): the original germ (A-sharp, B and C) and the related germ (C, C-sharp and D), with the added pitch F (diminished-dominant of B).

Example 13: The Six Melodic Pitches contained in Theme 1, 1st mvt., mm. 1-8

Original Germ

```
\( \text{Pairs of Semitones} \)
```
The combination of these pitches provide three motives: “Motive a” results from the manipulation of the original germ (A-sharp, B and C); “Motive b” contains an ascending third with a descending minor second, the result of connecting Motive a and Motive c; and “Motive c” results from the manipulation of the related germ (Example 14).

Example 14: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 4-8

Theme 1

As previously mentioned, these motivic ideas are tightly connected; therefore although the three unison Bs (“Motive A”) comes from the original germ motive (“Motive a”), it also operates on various levels. Example 15 shows how “Motive A” (the unison B’s), operates on three different levels of mm. 1-8 (an expansion “Motive a”): on, a micro level (mm. 4-5), on an actual time level (mm. 4-6), and on a phrase level (mm. 4-8).

Example 15: “Motive A” operates on “Motive a”
Organic Unity and Thematic Integrity

There are four principal motivic ideas ("Motive A", "Motive a", "Motive b", and "motive c") in *Concerto No. 1 for Piano and Orchestra*, Opus 12, all announced in the first eight measures. The different combinations of these motivic ideas form the foundation of the thematic ideas of this concerto. In the first movement, Theme 1 contains “Motive a”, “Motive b” and “Motive C” (Example 14). Theme 2 is based on “Motive b,” and Theme 3 is based on a combination of “Motive a” and “Motive c” (Example 16 and 17).

Example 16: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 15-17  
Theme 2

Example 17: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 67-70  
Theme 3

These motives are later chromatically reconstructed in the second and third movements.
Example 18: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 2nd mvt., mm. 5-7

Example 19: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 3rd mvt., mm. 5-7

Example 20: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 3rd mvt., mm. 47-49
Organic Unity and Tonal Integrity

Theme 1 also contains three intervallic ideas: a series of rising and falling minor seconds, a major third (an enharmonically spelled diminished fourth), and a chromatic descending line of three notes. The combination of these ideas functions not only as an organizing force on the level of motivic and thematic structure but also on the tonal level. (Example 21 and Table 7)

Example 21: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 4-8

![Example 21: Liebermann, *Concerto No. 1 for Piano and Orchestra*, 1st mvt., mm. 4-8](image)

Table 7: Tonal Relationships in the First Movement

<table>
<thead>
<tr>
<th>Measure</th>
<th>Theme</th>
<th>Tonal Center</th>
<th>Total Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-14</td>
<td>1</td>
<td>B</td>
<td>14</td>
</tr>
<tr>
<td>15-46</td>
<td>2</td>
<td>B</td>
<td>32</td>
</tr>
<tr>
<td>47-56</td>
<td>1</td>
<td>C</td>
<td>10</td>
</tr>
<tr>
<td>57-66</td>
<td>2</td>
<td>C</td>
<td>10</td>
</tr>
<tr>
<td>67-124</td>
<td>3</td>
<td>A</td>
<td>58</td>
</tr>
<tr>
<td>125-132</td>
<td>1</td>
<td>C#</td>
<td>8</td>
</tr>
<tr>
<td>133-141</td>
<td>2</td>
<td>C#</td>
<td>9</td>
</tr>
<tr>
<td>142-149</td>
<td>1</td>
<td>C</td>
<td>8</td>
</tr>
<tr>
<td>150-171</td>
<td>2</td>
<td>C</td>
<td>22</td>
</tr>
<tr>
<td>172-237</td>
<td>3</td>
<td>B</td>
<td>64</td>
</tr>
<tr>
<td>238-246</td>
<td>1</td>
<td>B</td>
<td>11</td>
</tr>
<tr>
<td>247-254</td>
<td>2</td>
<td>B</td>
<td>8</td>
</tr>
<tr>
<td>255-264</td>
<td>1</td>
<td>B</td>
<td>11</td>
</tr>
<tr>
<td>266-297</td>
<td>2</td>
<td>B</td>
<td>32</td>
</tr>
<tr>
<td>298-314</td>
<td>1</td>
<td>B</td>
<td>17</td>
</tr>
</tbody>
</table>

m2 = M3

Chromatic descending line
This extension of motivic influences to tonal relationships expands the possibilities of the tonal system. Baroque composers employed key schemes that directly related tonal centers; Classical composers experimented with tonic-dominant relationships; nineteenth-century composers used the mediant as a substitute for the dominant; after that, the tonal system was expanded to include almost any combination. In this concerto, the three-fold motivic shape of a minor second, a major third, and a chromatic descending line, now serves as the basis for the work’s tonal relationships and shape.

Although Liebermann defines tonal areas primarily by emphasis rather than by functional progression, functional tonality is frequently evoked. For example, in the A1 section (exposition) of the first movement, the third tonal area (A) is the relative minor to the second tonal area (C). Moreover, throughout the whole concerto, vii – I/i and ii♭ – I/i progressions are often used at cadential points. It would be fair to say that Liebermann uses vii and ii♭ as substitute dominants in this concerto. The return to the B tonal center at A3 (recapitulation) retains a certain degree of the traditional tonal system.

Organic Unity and Harmonic Integrity

The interval of a minor second not only operates horizontally in the motivic, thematic, and tonal plans, but also vertically in the harmonic plan. Liebermann ingeniously manipulates upper and lower neighbor notes, placing them systematically around any given note of a chord. This organized cluster of notes forms the sonic foundation of *Concerto No. 1 for Piano and Orchestra*, Opus 12. Theoretically, this
procedure can be applied to as few as two notes and as many as nine notes. In this concerto, Liebermann never uses more than six notes.

1. Two-note example

Mm. 4-6: in establishing the B tonal center, the third and the fifth are discarded and a lower neighbor of the root is added (Example 22).

Example 22: Organized Cluster of Notes: Two-note Example, 1st mvt., mm 4-6

2. Three-note example

Mm. 172-175: in establishing the B tonal center, the third and the fifth are discarded, and the upper and lower neighbors of the root are added (Example 23).
Example 23: Organized Cluster of Notes: Three-note Example, 1st mvt., mm. 172-175

![Example 23: Organized Cluster of Notes: Three-note Example, 1st mvt., mm. 172-175](image)

3. Four-note example

M. 85, third movement: in establishing a B harmony, the upper neighbor is added on top of a B major chord (Example 24).

Example 24: Organized Cluster of Notes: Four-note Example, 3rd Movement, m. 85

![Example 24: Organized Cluster of Notes: Four-note Example, 3rd Movement, m. 85](image)

4. Five-note example

M. 237: in establishing a B harmony, the pitches D and C are added (Example 25).
5. Six-note example

Mm. 234-235: in establishing a B tonal center, A-sharp, C and D are added

(Example 25).

Example 25: Organized Cluster of Notes: Five-note Example, 1st mvt., m. 237
Organized Cluster of Notes: Six-note Example, 1st mvt., mm. 234-235
CHAPTER VI

CONCLUSION

Liebermann’s *Concerto No. 1 for Piano and Orchestra*, Opus 12, is a highly original and well-constructed work, displaying many of the most fundamental characteristics of his style. The simplicity of its texture and the symmetry and tightness of phrasing and structure combined with novel harmonies and melodies, and often with touches of ironic humor, suitably present Liebermann’s distinct compositional language.

The purpose of this study was to examine *Concerto No. 1 for Piano and Orchestra*, Opus 12, in order to clarify the compositional language used by Lowell Liebermann (b. 1961). The analysis revealed a high level of craftsmanship and consistency of frequently used compositional techniques: the search for organic unity, the use of traditional form, and his own newly constructed tonal language. Traditional structural forms such as sonata, arch, and rondo, provide the framework for this three-movement concerto, and within the frames, Liebermann paints the concerto with an organic unity based on semitones. It is the way the semitone motives function in conjunction with the traditional elements including thematic, motivic, tonal, and harmonic ideas that make for a cohesive musical artwork. The organic compositional manner he has used throughout his career can be seen clearly in this concerto, thus providing a great lesson in the art of thematic expansion within formal limitations.
Equally significant is that the *Concerto No. 1 for Piano and Orchestra*, Opus 12, reveals Liebermann’s decided shift in style from his early compositional attempts. While retaining something of the more dissonant character of the earlier pieces, he employs a distinctive tonal language of his own. This composition incorporates a wealth of different scalar resources—including diatonic, octatonic, and chromatic patterns—into a remarkably flexible new stylistic fusion. Viewed more broadly, the work also anticipates many stylistic characteristics that typify the composer’s later compositional language, especially the grotesque element. This aspect results from his fascination with semitones and related materials such as chromatic and octatonic scales, and can be seen in many of his works. For example in his *Gargoyles*, Op. 29, this grotesque element pervades the whole suite, and his *Concerto No. 2 for Piano and Orchestra*, Op. 36 and the *Three Impromptus for Piano*, Op. 68 both open with rising and falling minor seconds.

Among composers and performers, there are those who believe that music represents nothing but itself. Liebermann is one of them. When he writes music, he doesn’t have any visual images, and he thinks about nothing but the notes. The vast majority of his compositions are called “sonata,” “concerto,” or “nocturne,” because he wants to emphasize that they are about the notes and are not programmatic. Furthermore, even when he is writing supposed programmatic music, he has said: “[I]t’s really all about the notes.” Liebermann employs several extra-musical elements in *Concerto No. 1 for Piano and Orchestra*, Opus 12: the use of the tune “Fortune My Foe” throughout the whole concerto, a reference to a literary work in the second movement (“Dream

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Fugues” in De Quincey’s *Confessions of an English Opium Eater*), and the use of “Maccaber Dance” as the title of the third movement. While these extra-musical references would seem to suggest some sort of programmatic connotation for the concerto, Mr. Liebermann told the author that these materials were not the initial inspiration of the work, but rather the work came out of compositional choices.\(^{39}\)

There are two errata in the current edition of the concerto. In the second movement, mm. 46, in the solo piano, LH, the last note is C, not B. In the third movement, mm. 173-176, in the solo piano, the whole first line of page 58 should have an “8va” sign.

\(^{39}\) See Appendix A: Interview with Lowell Liebermann, pp. 53-55, pp. 60-61 and p. 65-66.
APPENDIX A

INTERVIEW WITH LOWELL LIEBERMANN
The following is a transcription of an interview the author conducted with Lowell Liebermann at his home in Weehawken, New Jersey, on Thursday October 29, 2008. The transcript has been lightly edited to remove speech hesitations as well as interruptions from phone calls and the composer’s two dogs.

HL: This concerto is dedicated to Kaikhosru Shapurji Sorabji. Why?

LL: I actually didn’t know any of his music at the time, but I read a book of his called Mi Contra Fa. David Diamond told me to read it, and I just loved the book; it was a collection of essays that he wrote in the ‘20s. Sorabji published two books, one called Mi Contra Fa and one called Around Music. He wrote in a very flowery [style]—they are very funny and very acerbic and kind of critical. One thing I liked about Sorabji was that he was always championing composers that I happened to like, but then were totally unknown, people like Alkan and Medtner, and you know, even Rachmaninoff, although he thought Medtner was a superior composer to Rachmaninoff. He was very opinionated. But I just loved his writing style and personality. Originally I was going to dedicate my Bruckner Variations to him, and then for some reason, I don’t remember why, I ended up dedicating the piano concerto to him instead. And we had actually corresponded, and I got some letters from him that were typed, and he was quite old and quite blind at that time. You would kind of need to figure out where his hands had slipped on the typewriter, because where he had typed on the wrong line you would need to decode the letters. So I wrote the letter and mailed it off. I was asking him mostly about things in his book, or I wanted to know if he knew certain things about Alkan. Anyway, I dedicated the concerto to him and mailed it off to him and didn’t hear anything for a long time, for at least a couple of years. Then he actually sent me a hand-written letter, which apparently he almost never did, thanking me for the concerto—but that came two years later.

HL: Which is what year? Do you still remember?

LL: I don’t remember which year, but it was quite a while after I sent him the concerto.

HL: Was it with your first teacher or second?

LL: That I wrote when I was studying with David Diamond, but actually, I didn’t really work on it with him, because I wrote it over the summer. And I remember I wrote the piece very quickly; the whole piece was written and orchestrated in about eleven days.

40 Interview with Lowell Liebermann (LL), conducted by Hsiao-Ling Chang (HL), and assisted by Gustavo Romero (GR).

41 His dogs are named Phoebus and Daphne.
HL: Are you serious?!

LL: Yeah, that was quick. I was going to enter it—there was a Yamaha competition actually, and I was going to try to enter it in that, but I ended up not entering it. I don’t remember exactly why. But I remember I was trying to make a deadline or something, so I wrote the piece in eleven days.

HL: Was it always conceived as a concerto?

LL: Yes, I said, I have to write a concerto, so—

HL: Did you experience much editing of the score before its publishing?

LL: No, I usually don’t revise much. There are very few pieces that I’ve revised, because the way I compose is very thorough and very—I go over things a lot before I even put them down on paper, and while I am doing that, I do a lot of sketches, and so by the time the piece is written I pretty much know what I want, so I tend not to revise much.

HL: While you were working on this piece, was there any other sketch of later works? Did you simultaneously...

LL: Usually not, but sometimes—sometimes I will write a sketch of something that I think will be for that piece, but won’t be, or it turns out not to be in that piece. I mean, I have a whole pile of unused sketches, and sometimes when I am writing a new piece, I will go through that and use something—but I don’t think that was the case with this piece, because the material is so specific in the piece.

HL: Which material did you choose for this piece?

LL: Just the three notes, the three semitones that the piece begins with, and the whole piece is built out of that and the number three. Because the three repeated chords, sequences in three, everything in the piece is three, three movements. The three movements are in the key center of those three notes, so really everything works, leads back to that.

HL: You mentioned in the CD liner notes that this is a plague-inspired concerto? The tune, “Fortune My Foe.”

LL: I found that in a collection of Elizabethan harpsichord music, and there was no specific reason for using it, I mean I didn’t have a program in mind. I just liked the tune and it fit in with the materials I was working with. One of the reasons I used the tune was because it begins with E-D#-E-F-E; you can kind of relate it to the semitone motive. And there’s also a lot of things with fifths in the piece as I remember, and the tune has the prominent drop of a fifth or a leap of a fifth or something.
But [laugh] once I’ve written a piece and move on to the next piece, by the time I have written another couple of pieces, I’ve totally forgotten how I wrote that piece. And I have to go back and reanalyze it myself in order to see what I have done.

HL: Right.

HL: How would you describe Concerto No. 1 in relation to your other pieces? Where does it stand in your compositional style?

LL: To me, it was a transitional piece. I mean it’s an early piece, and I don’t think my style was fully formed at that time. Although if you asked me, I couldn’t really tell you what my style was exactly, but I think that piece is much more influenced by Bartók and some other composers than a lot of my other music, just in terms of the kind of percussiveness and spikiness of it. Some of that also came about from the fact that I was using such limited material. The material is so concise; that gave rise to a kind of rhythmic, percussive feel to the piece rather than having long, extended melodies. But I see this as a transitional piece. I think for a lot of the piece—people listening to that piece might not immediately identify it as by me, if they knew my other music.

HL: It’s not as tonal as the second one.

LL: It’s not a question of less tonal or more tonal, but it’s just the way the tonality is used. Because the emphasis motivically is on semitones, you are going to get a little bit more dissonant language because of that. But it is still a thoroughly tonal piece really. The semitones—and also there is a strong tri-tone thing—so that that really gave it a certain harmonic feel. But one of the things that I did use in that piece, and it is one of the earlier instances which has kept consistent in my music I think, is the use of the octatonic scale. In a way, I am the worst person to ask about stylistic things because it all sounds to me like my music, and it’s hard for me to hear what other people—hear how it sounds to them.

HL: The choice of semitone, and the choice of tritone and the choice of octatonic—is it because you want to make a connection to extramusical elements in the music?

LL: The musical elements came out of that choice; I mean, when I sat down to write the piece, I had no ideas. So I just said, I am going to build a piece out of these three semitones and everything just built from there, so it’s creating material out of—it’s creating the larger material out of your very small choice of material.

HL: Do you always compose like that?

LL: Pretty much, yeah. Sometimes that material will be a melody, sometimes the material will be a chord progression, sometimes it will be a whole developed theme, but sometimes it’s just a chord, and sometimes, in this case, it’s just three notes.
HL: I understand the piece was later choreographed by the American Ballet Theatre.

LL: Yes.

HL: Would you tell us more about that?

LL: Sure! They did it wonderfully; the choreographer, Robert Hill, who I know—he has since choreographed my second piano concerto and a piece called *Revelry*. And his choreography very accurately mirrored what was going on in the music. It wasn’t the kind of choreography that was opposed to the music; he really built everything around every—

GR: How nice to have a sympathetic choreographer!

LL: The thing is, he has the best ear of any choreographer I know, and he really understands music. He is a very well-read, intelligent guy. So I was very, very happy with that. And the set was very minimal, it was just basically lighting, and the costuming was very minimal. I love when people choreograph the music. When I was very young, when I was five or six, I wanted to be a ballet dancer.

HL: When you compose the piece, do you see the dance?

LL: No. When I write music, I don’t have any visual images, I don’t think about anything except for the notes.

HL: And the structure.

LL: Yeah, no program. Even when I’m writing supposed programmatic music, it’s really all about the notes.

HL: Is it fun to compose technically?

LL: Some things are fun to compose. I find the opera the most fun to compose. And that’s because you have a libretto, and so you know where you are going already, and that removes a lot of the anxiety from composing. But when you are just composing an instrumental piece, you are constantly trying to find reasons to justify the choices you are making: why you are putting down this note as opposed to another note. And that can be very stressful, trying to—you are basically creating something out of nothing and trying to make a justification for it. So I couldn’t really say composing is fun, no. It’s very, very hard work, and I will jump on almost any excuse not to compose. [laugh]

HL: You might have answered this question many times, but who are your favorite composers, and does the answer change from time to time?
LL: Yeah, that answer changes all the time. When I was a student at Juilliard, I would have very quickly answered, you know, Bach, Beethoven, Busoni, Shostakovich, Frank Martin, later Fauré. Now, as I get older, I’ve really come to love two composers that I had very little use for when I was a student, and those are Schubert and Mozart. And, right now I am really interested in Saint-Saëns; I think he is a very under-appreciated composer. But you know, after a certain point, everything you listen to becomes an influence, either positively or negatively, and there is a lot of music that I like. I tend not to listen to a lot of music, unless I am actively listening to it, because when I am composing all day or practicing the last thing I want to do—when I stop doing that—is listen to more music. So I tend to live in silence. And there are certain periods of music that I’ve never—for instance, I’ve never had much affinity for early music, pre-Baroque music, it’s just something that doesn’t speak to me very much, except for certain composers like Gesualdo, and certain things of Lasso or whatnot, but I am not a big early music fan.

HL: What are you going to be for Halloween?

LL: [laugh] I am not sure, where am I going to be?

GR: She actually meant what character are you going to be?

LL: Oh, just myself. We had one great Halloween party here once, we had, I don’t know, at least a hundred people, and this organist showed up and he was playing spooky organ music, too. I put on a silent movie, Nosferatu—oh, you haven’t seen upstairs, I’ve got a church organ upstairs with a big pull-down movie screen, and that was good; but this year, it didn’t work out having another big party. I am just going to ignore it probably.

HL: Did you attend the premiere?

LL: Of this concerto? Yes, it was in Lake Forest, with Paul McRae conducting.

HL: What do you remember about the first night of the concerto?

LL: I remember they had some problem with the piano. Stephen went out to play, and there was a note sticking, so they had to call—they were ready to begin the piece and they had to call out the technician and have him fix the note, and then they couldn’t get the lid back on the piano. I think it was a Yamaha actually.

GR: Always something.

LL: So I had to walk up on stage because I knew how to put the lid back—so that happened right before the piece. But the concerto went very, very well. I don’t really remember much more than that.
HL: The choice of material is very economical and condensed; what were the difficulties you encountered while you were writing this piece?

LL: I can’t really say I encountered difficulties since the piece was written so quickly, but the whole challenge of the piece was to build a piece using almost no material—and I remember again when I sat down to write the piece, I didn’t have any ideas, I didn’t have any tunes, so I just said, I am going to take these three notes, and I just immediately started.

GR: That was something very spontaneous.

LL: Very spontaneous. Three notes: A-sharp, B—I literally put my fingers down on the keyboard and said, I am just going to start with that and see if I can write a piece. So A-sharp, B, and C, which immediately suggested a center of B. So the piece begins with three repeated B octaves. So the three notes, the three octaves, then we have the three notes B-C-B-A-sharp, basically, even though they are spread out.

HL: They appeared at the end of the piece in its original form.

LL: There is no great mystery in how the piece is constructed, it’s all very straightforward; and so, working with getting the B-C-B-A-sharp: it’s repeated, it’s extended. And basically when you are writing music, you have three options: you either repeat something, you do something totally different, or you vary it; so from that standpoint, I think the piece unfolds in a very logical way.

HL: So while you used those minor seconds as the motive, did you also use it in the way you use the chord? Because I notice when you establish B, sometimes you use B major chord plus C and sometimes you use B major chord plus A-Sharp; are you intentionally using this organized cluster of notes?

LL: Yeah, sure, of course, there are quite a few chordal harmonies, chords built on fourths, two fourths, a three-note chord built out of two fourths, and the fourth or the tritone or the fifth are used a lot as intervals in the piece.

HL: You mentioned Bartók as an influence on this piece; could you tell us more about that?

LL: I think an influence more in terms of sound and character than technical, the way I composed it. And then again, just I think the kind of athletic, spiky, short motives, rather than extended; I mean, it’s a very superficial resemblance, but it’s there nonetheless.

HL: You mentioned you like late Shostakovich a lot.
LL: Yes.

HL: And why, what are the elements in the late Shostakovich you like so much? Which specific works?

LL: The last five string quartets, the thirteenth, fourteenth, fifteenth symphonies, the last sonatas, the viola sonata and the violin sonata—ah, just the economy, the spareness, there are no extra notes in these pieces, they are very economically written, and just also the whole emotional tone and the craft of the pieces. But I don’t see Shostakovich as a big influence on this piece, maybe a little bit in the slow movement.

HL: I find the opening sounds like the Shostakovich Cello Concerto; is there any connection between them?

LL: I don’t think I knew that piece when I wrote this. Shostakovich I didn’t really get into until a few years later, you know, 83, so I was just a couple of years in Juilliard at that time, and I think it was probably at least a couple of more years before I really got to know the later works of Shostakovich. It’s hard for me to think back that specifically in terms of time frame, but for me, I don’t see this piece as being heavily influenced by Shostakovich—[Remembering] although actually, you know something? I must have been listening to Shostakovich right about then, because the piece of mine which is perhaps most influenced by the Shostakovich is the viola sonata which is just—what opus number is this concerto?

HL: Twelve.

LL: Then the very next piece was the viola sonata, which is very heavily influenced by Shostakovich; so maybe it was right about then that I was listening to it.

HL: Are you working on a piece at this time?

LL: Yes, I am working on a trio for flute, clarinet, and piano. It’s opus a hundred nine [109].

HL: Are you working on the fourth piano concerto?

LL: No, not yet.

HL: When are they going to publish the third one?

LL: Soon. It will be one of the next pieces to be published.

HL: My friends are wondering, where is music heading these days? What are we going to play?
LL: I have no idea. I don’t waste time trying to speculate. Because my job is to write my music, not to figure out the future. But also, the future is an awfully long time. Music and art, people’s tastes go in waves, it is always up and down; so you know, classical music right now is here, it might come up and then it might go down again. Who knows? All I know is that a lot of the music that survives and really becomes part of the repertoire is very often not the music that the critics at the time think is the important music. And there are a lot of composers today who are the trendy composers, whose works are touted by the music critics and whatnot, and who get performances in the context of the contemporary music festivals, or they get a premiere done but then the piece never gets done again. And these are the composers that tend to be written about in the New York Times or other magazines, and they’re not necessarily the composers who are going to survive. Because I think a lot of the other music that actually starts becoming standard repertoire is ignored by the critics and the “progressive” people.

HL: Would you discuss your concept of the structure of your Piano Concerto No.1? I both love and hate to put it into a form for theory’s sake, but would you say it is a sonata-allegro form with a little development section, or would you say it’s simply an A1 A2 A3 form, which is a recycling of statements? Or an arch-like form..

LL: I am trying to think now, if I remember correctly—and correct me if I am wrong—I think it goes in an arc-like, in a mirror form, so it’s not a sonata form. There are certainly elements that one could relate to sonata form, but you know, sonata form really has more to do with key structure than just where the themes show up. So I don’t see it as being a sonata. Again the form was dictated by the symmetry of the three semitones with the B being the center, so it’s like a little arch, and that’s the way the form of that movement is.

HL: When you start the piece it’s statement 1, statement 2, and statement 3. Then when you come back, it’s reversed.

LL: Right, so it’s an arch. But that’s not a sonata.

HL: But it is does have a three section feeling.

LL: Yes, there can be three themes or there could have been five themes; the important thing about sonata form is—sonata form is more about what happens with the tonalities than how many themes there are or what order they’re in. I mean, you can have a fugue in sonata form and it will be all the same material, but you can still have a fugue in sonata form. So no, I would not say sonata form. A lot of people might argue that it’s a sonata but the last two themes are just reversed. Well, no, no, because what’s going on tonally has no relation, and the classical sonata-allegro form was based on tonality. Beethoven’s Eroica has three themes in its first sonata form and that form is very different from this.
HL: The second movement is inspired by the book?⁴²

LL: Very loosely. It happened to be my summer reading while I was writing the piece, and just the vaguest idea of dreamy—there was one section in the De Quincy, I think it’s called the “Dream Fugue,” and that title caught my interest because I was writing this movement and it has fugal elements in it, so it’s just the vaguest connection; but I certainly did not try and mirror anything in the book or capture anything that was in the book. It’s just more atmosphere, you know.

HL: I find this grotesque element throughout the whole piece. I don’t know if it’s because of the minor second; it could be the combination of everything. This character later developed in your Gargoyles. I am just wondering, are they in the same line of compositional thought or does Concerto No. 1 foreshadow—

LL: I think you could say that in a way, because I think some of the same spirit, especially the last movement of the concerto, “Maccaber Dance;” yeah, I think that would be fair to say. Do you know the whole story? I forgot if it’s in the program notes about Maccaber, and the whole plague thing. Because apparently again I read this in a book while I was writing the piece, and it was just that the idea kind of appealed to me, so I used that for my last movement. There was actually a Scottish guy named Maccaber in the Middle Ages, living in France, and it was the middle of the plague. So they used to do a procession where they danced around dressed as skeletons and things, hoping to scare off the plague. And he started one of these processions in France and because his name was Maccaber, they called it the dance Maccaber, and that’s where the word “macabre” comes from. From him, from Maccaber. And they are not sure whether his name was actually Maccaber, MacCawber, Miccaber, McCabre—

GR: Mick Jagger—
[Laughter]

HL: Well, it could have been. I was fascinated by that, and also the fact that “Fortune My Foe” dated back to the plague times. You know, I just kind of throw that all in as—it kind of made it interesting for me. There was no specific reason to be focused on the plague or anything like that back then, but I just found it interesting.

HL: What does Theme One symbolize?

LL: Nothing. Nothing, it’s just notes.

HL: Why is it always five bars? Why does it never change?

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⁴² Based on the CD liner notes to the concerto, which are written by Stephen Hough but based on Liebermann’s analysis, the second movement was inspired by the section ‘Dream Fugues’ in Thomas De Quincey’s Confessions of an English Opium Eater (1821).
LL: Is it really always five bars?

HL: Sometimes you change the meter to 4/4, but it always comes out five bars.

LL: That I wasn’t aware of. Or maybe I was at that time. There’s a lot of threes and a lot of fives in the piece, but the thing is, the theme itself is the development of the three semitones. So I wasn’t thinking of developing this theme. In a way, the three semitones are the theme, and then it becomes that, and then it’s all over the place. So I wasn’t thinking in terms of developing themes, but developing the material.

LL: I forgot that I used the “Fortune, My Foe” theme in all three movements. I haven’t looked at this piece in ages. [studying the score] And even this is a variation of the three semitones, but with expanded intervals, so there are whole tones, too. Everything is threes.

HL: Why did you choose the three repeated notes as the connecting material?

LL: I don’t know if it’s so much a connection as an announcement, or a demarcation. It’s like saying, “here we’re starting something.” It’s more like a signal than meant to function as a connection. And one thing, after a while, I couldn’t help but think of the Eroica Symphony opening with the two chords—

HL: My friends and I feel it’s like the devil’s call from the hell. Maybe thinking too much..[laughter]

LL: Maybe..
[pause]

HL: [reading] Shostakovich was in many ways an obsessive man: according to his daughter he was "obsessed with cleanliness," he synchronized the clocks in his apartment, and he regularly sent post cards to himself to test how well the postal service was working.

LL/GR: [laughter] The Russian post office! I didn’t know any of that.

HL: I noticed in the very beginning of my study that your work shows an obsession with small cells. When did you start to incorporate this compositional method in your music?

LL: Trying to think—pretty early on. I think almost from the beginning.

HL: Because Piano Sonata No. 1 doesn’t look like that, but Piano Sonata No. 2 a little bit.

LL: Oh no, Piano Sonata No. 2 definitely, that was the whole point of that; that’s built on very little material. In fact, the same kind of material as this, one semitone and also fifths.
The interval of a fifth and a semitone is really most of that piece. It has more thirds in it [the second sonata] than this piece. Thinking back to the first sonata, the different movements are not related by material, but each movement is a very tight, a very small amount of material. Of course that was not conscious when I wrote that piece, because I was fifteen years old or something. But a lot of that had to do with David Diamond, the way he taught me initially, which was by studying Beethoven sketch books and keeping sketch books myself, and seeing the way Beethoven would take one tiny bit of an idea and then write down fifty different versions until he came up with—

HL: Wow!

LL: Yeah, the Beethoven sketch books are fascinating. There is a book that is reprinted by Dover, called *Beethoven Sketch Books* by Paul Mies,43 and Diamond had me read that book as an example of how to compose, and that was very, very formative. Beethoven would write down an idea and it would usually be a very banal idea, and he’d then criticize it and say “what’s wrong with this idea,” and he’d say, “it’s goes to the note E-flat too many times,” so he’d write fifty different versions where he’d try going to a different note, and he’d come up with a version, and he’d look at that, and he’d say, “what’s wrong with this”, and then he’d say, “the rhythm is too regular, we need to put in a syncopation somewhere,” so he’d do fifty more versions, where he’d try different rhythms, until after pages and pages of sketches for one little idea, he would finally arrive at what we know as the theme from one of the Razumovsky quartets or something. So when I was a young student, Diamond had me read this book which analyzed Beethoven sketch books and keep sketch books myself, and he wanted to see every sketch of every version; and that built a lot discipline, and also a lot of attention to detail. And you know, Beethoven is very occupied with the motivic and the small details.

HL: Can we see your sketch books?

LL: Oh, I don’t have them anymore. Just from very early on, and I don’t even know where those are. But after a few years of that, that kind of process becomes internalized. I don’t sketch in that way anymore, I don’t write down every single version. I keep sketches, but not necessarily in that kind of systematic way.

HL: How long do you compose per day?

LL: It’s not regular. Depends on deadlines or what else I have.

HL: Which one is your favorite?

LL: That’s impossible to answer. I don’t know, and of course that changes. Usually the most recent pieces are the favorite.

HL: Do you compose at the piano?

LL: Yes. I will sketch at the piano; I will usually do all my sketching at the piano, and then more and more, all the orchestration I do away from the piano; that I do at the computer. And sometimes, even the filling out of the piece I do at the computer rather than at the piano.

HL: I am aware of some composers you have mentioned as a great influence from previous interviews; what is it that has influenced you from these composers? So for example, Bach:

LL: Bach was my earliest exposure to classical music, and it’s very funny because when I was growing up, the big rage was *Switched-On Bach* [1968], Bach played on the synthesizer, Walter Carlos. And my mother used to listen to that all the time, and that was one of my first exposures to Bach. I loved Bach! For a long, long time, Bach for me was the beginning and end of music, and in a way still is—but certainly from Bach the love of counterpoint.

HL: Beethoven.

LL: Beethoven? What I just said, the rigor. I studied piano with Jacob Lateiner, and we did a lot of Beethoven. Lateiner was the only teacher, including my composition teachers at the time, who first clearly explained to me and showed me why all the dots and slurs and the dynamic marks were as important, if not more important, than the notes, and that affected me as a composer. Because you know, when I was a young student, the prevailing attitude was that the notes are sacred, but everything else is to be interpreted; so if it’s says *forte* and you feel like playing it *piano*, then that’s your interpretation. And this was something, even as a composer, I had never really given much thought to. But it was Lateiner that really made me think about this and realize that it’s almost the emotional and articulative framework that comes first, and that you could almost fill in with other notes, rather than the other way around. Lateiner was amazing, because you would sit in at a lesson, and you would play the first measure of the piece, and he’d start talking and he’d say, “Well, you see this slur, and blah blah blah,” and he’d take you through this whole tour of the piece, and after about a half hour he’d say, “and that’s why that slur is there.” And you’d realize he was right, but you also could never begin to reconstruct what he had just told you. With Beethoven it was amazing, but then with some other composers, he’d say some things that were so incredibly naïve. But he had a great awe of composers, and because I was a composer he treated me differently than his other students and assumed a different level of understanding. And also, in a way, I think presumed that there was a different level of understanding than even he had. I remember him saying some funny things. Once I was doing a Mozart sonata with him, and he said,
“I want you to try something; I want you to play the first theme with the accompaniment.” So I did, and he said, “Now I want you to play the second theme with its accompaniment,” and I did, and he said, “Now I want you to play the first theme, and with the right harmonies, but play the accompaniment figure that he has for the second theme, but just adapt it,” and I did that, “and now do the reverse, play the second theme, with the first theme’s accompaniment,” and I did that, and he said: “See! It doesn’t work! That’s the genius of Mozart, he knew exactly which accompaniment to use with which theme.” I mean, which was just such a naïve—it really showed he did not understand how a composer’s mind works. But anyway, I learned a tremendous amount from him despite that, and it shaped me. Next composer?

HL: Liszt.

LL: Liszt. The big influence was the late Liszt pieces, those funny, spare pieces, the *Nuages gris*, the *Bagatelle*—and actually I think you can hear some of that in this piece, because there are lots of tritones and seconds going on, trying to avoid tonal harmony. And I said this piece is tonal, which it is. It has distinct tonal centers, but it does try to avoid basic functional harmony. It’s not tonic/dominant, which you got.

HL: Busoni.

LL: I think the harmonic language was a big influence on me. I knew *Doktor Faust* at a pretty early age, and I adored that opera, and I still do. I would try to play his piano music—all of it was too difficult for me back then, but I would read through. I read through everything as a student. I read through the entire Juilliard library, literally, and often at two pianos with a fellow composer. You know, I am not sure how much of the influence actually filtered into the music, and how much of it was just a real love for Busoni, and also for the person, because he was a very great man. If you ever have time, there is a volume of Busoni’s letters to his wife, and that’s one of the most touching, moving collections of letters; he just seems to have been such a fantastic person and had such a loving relationship with his wife.

GR: And the “daily maxims” for the pianist. He says things like “Never spend a day without touching the instrument.”

LL: There is a biography of Busoni by Edward Dent, a fantastic biography. A lot of composers Busoni was interested in are the same composers I was interested in: Bach, Liszt, Alkan. In fact, I have a picture of Busoni there that Jacob Lateiner gave to me, and then I got the autograph and framed them together. And he’s got Alkan on the piano.

GR: They say he died with Mendelssohn’s “Songs Without Words” on the piano.

HL: Frank Martin.
LL: Swiss composer. I think again, harmonic language and also the kind of Beethovenian way of thinking, organic unity and motivic integrity.

HL: Last one: Fauré.

LL: Fauré was a later influence, the piano quartets and the quintets; I just love Fauré’s chamber music and the very specific harmonic sense he has, where the harmonies sometimes turn on such a subtle dime. He will just twist one note, and it will go somewhere else. The harmony is like nobody else.

GR: I’ve always admired that so much.
LL: I think Fauré has affected me in my recent music more than many of these other composers.

HL: Since you are such a wonderful pianist, is piano one of your favorite instruments to compose for?

LL: It’s the instrument that I grew up on, so it’s the most natural instrument for me to compose on. I wouldn’t say it’s my favorite, because I like writing for everything. But certainly I am most comfortable writing for piano because I know it better than any other instrument, and I do think you can always tell piano music written by a non-pianist. It’s impossible to really write gratefully for it unless you are a pianist yourself. Which is not necessarily true of the other instruments, because most flute players think I am a flutist from my flute music, but I never picked up a flute in my life. I couldn’t tell you which end to blow in.

HL: Would you discuss your concept of the structure of the second and third movements?

LL: The second movement, from what I remember, is fairly free form, basically a song form. The third movement is a pretty clear rondo—not that I was thinking of a classical rondo necessarily, but you do have the recurring theme, which is a refrain; and it’s alternating with either the “Fortune Is My Foe” [sic] or variations of one or the other themes; but it’s kind of a combination of rondo with variations.

HL: Who is your favorite author?

LL: It’s been a while since I’ve read any fiction. A few years ago, I would have very quickly said either Dickens or Nabokov. Now that’s more difficult for me to say. I don’t really have a favorite, but I tend to like writers who have a clear narrative, rather than more experimental writers.

HL: Do you prefer not to give titles to music because it gives listeners less to imagine?
LL: I think I know what you mean by that question. One of the reasons most of the my pieces are just called sonata or concerto—

HL: *Daydream and Nightmare* [op. 94]?

LL: Well, that’s the exception though.

GR: [laughter] I like when she knows your exception.

LL: [laughter] The vast majority are just called sonata or concerto or nocturne, because I always wanted to emphasize that it was about the notes and not programmatic. And also when I was a student, it was a big fashion for composer to write pieces with these fancy titles like: “And the moon rose in the sky, dot dot dot,” all these titles ending with “dot dot dot”, or a lot of pieces with pseudo-scientific titles, like “Protoplasm 5” or something. I just kind of rebelled against that and also wanted to show that I considered my music to be part of the Western classical music continuum. I’ve actually gotten a lot of flack for that. It’s also one of the reasons that I kept using opus number when a lot of composers didn’t.

HL: That’s pretty cool.

LL: Also that’s due to computers, because it is so much easier to keep track of things when you can fix a number to it.

HL: Has anybody premiered *Daydream and Nightmare*?

LL: Oh yeah, it was written for a school, a music school up in Connecticut; it was premiered by the students there. You know, even with a title like that, or *Gargoyles*—for instance, I chose the title *Gargoyles* after the first three pieces were written already. I didn’t pick the title until I was well into the fourth piece. So I wasn’t actually thinking of anything when I was writing the pieces. I didn’t want to call them preludes, I knew they were character pieces, they were too strong in character. I had to think for a long time to come up with a title for them. And the same thing with *Daydream and Nightmare*, I didn’t pick the title until I was almost finished writing the piece. Because the titles to me, at most, are evocative of a mood, and they are not meant to be programmatic in any way. But you can say that until you’re blue in the face, and people will say, “Oh, I thought of—“

GR: “I hear—”

LL: The most ridiculous example of that: somebody sent me a copy of *Flute Talk* magazine, it’s a glossy magazine published every month. Somebody wrote an article, “A Performance Guide to the Liebermann Flute Sonata,” and his performance guide was a program that he wrote, all about an evil dwarf named Oden who was kidnapping water
nymphs. And this was supposed to help people play my flute sonata? It was the most absurd things I have ever read.

GR: This obsession of having your life be mirrored in your music—they think if you are suffering from migraines, that’s why there are so many minor seconds.

LL: Exactly. [tongue in cheek] Actually my dogs write all my music now. He is very talented, he comes up with all my themes, and she tells me how to develop them. [laughter]

HL: So for the rondo movement, the material basically comes from the first movement?

LL: Yes, pretty much, I don’t remember if there is any new material in that. [Looking at the score.] Yes, this is actually the only one of my piano concertos that I played myself.

HL: Are you serious?

LL: Yeah.

HL: [complaining] The octaves, could you reduce it for smaller hands?

LL: No.
[laughter]

LL: [Looking through third movement.] There’s not really new material. Ah, these glissandos, for the recording session. Stephen hates glissandos, because he says it hurts his nails, and he would be such a wimp about doing glissandos. So he came to the recording session with a little—

GR: Device.

LL: One of these little cloth mice, like a cat toy, because he found he could do the glissando with the nose of this mouse, and just before he had to play the other thing, he’d just toss it.
[laughter]

GR: I didn’t know he had this aversion!

LL: Now I think he has finally learned, you know, taken his vitamins and grown strong nails or something.

GR: Jello, they say.
LL: [The rondo] basically uses all the materials from the other movement in a rather loose way, and then the octatonic scale.

HL: Thank you!

LL: That’s it? That was relatively painless!

GR: Ask about the periods.

LL: Do I have a late, middle and early?

HL: Is it too early to label?

LL: It’s certainly too early for me!

LL: Even with Beethoven, the cliché is that there is early, middle, and late, but if you really know Beethoven, you can see how he’ll be focused on a particular compositional problem for a while—maybe not a particular problem, but there will be a certain focus, and he will either solve that or get tired of it, and then move on to something else. And if you really look at Beethoven’s music there aren’t three periods, there are like fifteen or twenty periods. I’ve never actually gone through it that way, but I am sure you will find that. And I am aware of that with myself, that I have certain periods of interests where certain things will be more important or more interesting to me.

GR: Like?

LL: Like my very first pieces were very, very contrapuntal, and I was interested in working with dissonant counterpoint and whatnot.

GR: Motives.

LL: Motivic.

LL: And then with the second sonata, because my music is so contrapuntal and linear, I was getting more interested in harmony and coming to terms with not only traditional harmony, but how one could extend that.

GR: The second sonata?

LL: That was the beginning of that, and that kind of exploration of functional tonality lasted. I think the height of my working with functional, more traditional tonality was probably my flute concerto, and then I began moving away from that again and incorporating other things. My latest pieces have been doing a lot more with very complex meters, like my second flute trio or third piano sonata, where you will have time
signatures like $3 + 2 + 3 + 3/8$. And actually working with these rhythmic things probably started with my concerto for orchestra. But now it’s hard to say that I am focused on one particular thing, things drift in and drift out, and you find yourself just dealing with something for one or two pieces and then moving your focus. I would like all of my pieces to be different; I don’t like repeating myself. And I like it to be different within the piece itself; there should be variety. Now, this is, to me, a Beethovenian thing. If you look at the Beethoven pieces, he’ll have one movement that comes out of Bel Canto and another movement that’s comes out of Baroque music. And I like variety in music. I can’t stand minimalist art, where you walk in to an art gallery, and you see fifty of the same painting. To me, that’s boring. They might be different colors or different sizes, but it’s basically the same painting fifty times. And needless to say, I just loathe minimalism in music, Philip Glass, and stuff like that. I have no interest in it whatsoever. And it’s funny, because some of my critics have said, “Oh, this was influenced by John Adams or Phillip Glass,” and I would answer that “No, it was influenced by Schubert and Mendelssohn.” Because you look at some Schubert songs, and it’s the exact same accompaniment for the whole song.

HL: Some people compare your pieces to Prokofiev. What’s your opinion?

LL: Well, I know people have compared the flute concerto to Prokofiev, and the opening of it does sound like Prokofiev, I was aware of that when I wrote it. Prokofiev is a composer that I have never liked much. And I have to be careful how I say that, because there are certain Prokofiev pieces that I love, like the sixth symphony and some of the ballet music. But he was never an influence, because Prokofiev is not a composer who is careful with his material. I mean, he will pull out one sketch and then get tired of that and paste it to the next thing. It’s extremely sloppily written music. The material can be wonderful, and the very best Prokofiev pieces can be fantastic when he wasn’t being lazy, like the seventh sonata, or the sixth sonata, the 6th symphony. But for me, especially as a student, I couldn’t stand Prokofiev. As I am older, now I can admire and enjoy a lot of the music, not from the standpoint of how it’s constructed, because I still think it’s still very sloppily constructed. When people say my music reminds them of Prokofiev, they are listening on the most superficial level, and that’s not the level I am thinking about while I am writing. I am thinking about what’s going on with the notes, not if this is going to remind somebody of another piece. And if does remind them another piece, then I don’t mind, because that’s part of continuum of classical music. That’s what Brahms meant when someone said to him that the last movement of his first symphony sounded like Beethoven’s Ninth, and he said, “Any ass can hear that.” Which is basically saying that it’s not important. So when I wrote my flute concerto, the very opening, I knew that accompanimental figure—that people would say it sounds like Prokofiev, but that wasn’t important. Is that what I said in the last interview? I don’t know.

GR: Yes.

LL: Oh, ok, at least I’m consistent.
GR: About the material just being put together sloppily.

LL: Sometimes, not always. I might have overstated it because he was a great composer.

GR: So you would say that priorities for you—

LL: Are very different. So in that way, I never felt Prokofiev was anything of an influence, and it wasn’t music I would seek out to listen to. I certainly knew the famous Prokofiev pieces, but he was not a composer I would immerse myself in the way I would Shostakovich or some of the other composers.

HL: How about your opinion of Rachmaninoff?

LL: Rachmaninoff is a composer that I have come to much later. I always admired it technically, just in terms of the piano writing and everything. How do I put this, because I do love Rachmaninoff—there was something to me early on about the sound of the music that did not speak to me. It was too ripe and too lush. And I think my appreciation of Rachmaninoff came later when I got to know Rachmaninoff’s own performances of his music. You know, I think I had grown up listening to too many bad “Russian school” performances of Rachmaninoff. And now Rachmaninoff is a composer I love. It’s like what I was saying before about some of the composers who are held up as trendy are not necessarily the composers who survive. Rachmaninoff was reviled by critics, dismissed as a hack. His is a very different compositional mind, because he is not so interested in organic unity in terms of the material, but to me it’s very different from Prokofiev just [smacks hands together—laughter] gluing things together. There is a real craftsman[ship] in the way Rachmaninoff puts those pieces together. For me, the Symphonic Dances is just a masterpiece, I love that piece. Again, my appreciation for him came later.

HL: Do you like Brahms?

LL: Yes, I love Brahms, I always have.

HL: You never mentioned him in previous interviews.

LL: Yeah, that’s actually funny.

HL: What about Brahms do you like? The half-step relationships?

GR: Or the rhythmic aspect?

HL: Or pure music as against program music?

LL: All of that, he is a composer that I very much admire, but I suppose, even though I admire him so much and love the music, I’ve never felt a direct influence on my own
music, so I guess that’s why it never comes up in those discussions. But he is one of my favorite composers. And the economy of the late piano pieces is something I admire.

GR: But it’s an oversight not to mention it.

LL: But I don’t know if it’s really a very...

GR: Aesthetically maybe...

LL: Brahms is somehow harder to learn lessons from than Beethoven, because you can tell how it’s put together but at the same time, it almost defies analysis, do you know what I mean? You look at some of those late piano pieces, and they are almost like a little Swiss clockwork where you don’t quite know how they got it to do that. As much as I love Brahms, there is something a little unapproachable about it. I don’t know if that makes sense.

GR: There is an enigmatic quality of seeing what’s below the surface. It’s so obvious with Beethoven.

LL: Yes, and I guess for that reason I feel he was less of a direct influence, but I love the music very much. You know, not everything you love has to be an influence. And sometimes, it’s the lesser composers who did one strong thing that you may have stolen from them that were a bigger influence than somebody you could admire tremendously. I love Bruckner, and I wrote the *Bruckner Variations*, but I can’t say apart from that one piece that he was a big compositional influence.

GR: What about this balance of craft and the aesthetics of the material?

LL: The music that I tend to admire is music that can be appreciated on many different levels. But you can have all the craft you want—if there is not the emotional element, the sensual element, I am not interested in it. The craft and the technique will help enhance that, if it’s there; but, without that, who needs it? Don’t forget, the final effect of the piece doesn’t necessarily have anything to do with how it was written; and when I say that without the emotional elements all the technique is useless, it does not mean that you just compose a piece with your emotions because you can’t. It’s an old cliché to say that technique frees you. If you have no piano technique, you can’t play Chopin, you can’t play a beautiful nocturne unless you have technique. It’s the same thing with composition. The technique is in service of the emotional element and the two have to work hand in hand. But ultimately to me, the emotional element is the more important one, because that’s what you are listening to. When I listen to a piece of music, I’m not listening: here’s this motive coming back—to a certain extent, yes, but generally you are listening to—and this is what I was going to say right before the doorbell rang—all art to me is communication, and it is the composer’s job to communicate whatever he wants to communicate as clearly as possible. Now hopefully the technique will be in service of
that. But you know, what you are communicating in terms of music is an emotional framework, it’s an emotional narrative. I am not saying it’s programmatic, but for me music deals with subtle levels of emotion and capturing certain feelings and—how do I put it—for me, one of the joys of writing music is creating a very specific emotional feeling, and it’s moving in and out of these different things that makes it interesting to me, and the technique is all in service of that.

HL: So what’s behind those semitones?

LL: Nothing. Nothing specific. Why does there have to be something behind it? It’s like asking a painter, what’s behind the canvas or what’s behind the paint? Well, nothing, it’s paint, it’s your material. What’s behind the emotion of the piece, what’s behind the energy, what’s behind the sadness of the slow movement, I couldn’t tell you—nothing specific—but that’s why it’s music. Because if it was something that could be communicated in words, there would be no reason to write the music.

GR: So would you venture to say that the reason perhaps you connect less to Prokofiev is that the technical flaws have a relation to what ultimately gets said?

LL: For me the technical flaws get in the way of my enjoyment of the music.

GR: Could you name a composer where you find that the intellectual and beauty coexist?

LL: Well, Bach, Beethoven.

GR: Or the flaws, like Prokofiev, where they ultimately produce a less interesting—

LL: One could name a lot of bad composers. Alkan is a composer that—so much of the material is so good and sometimes really beautiful, and yet the technique, the control of the material is not there. And there’s a composer where you see obvious compositional flaws, and it’s not always him being wild and experimental, there’s sometimes just bad writing. And it’s a pity because some material is so close to being really wonderful. And Alkan is a composer that I love, but I love him with the flaws. But it’s very frustrating because it’s difficult to find a single piece that is not flawed, that is good enough to actually perform, because they are all so flawed in their own ways.

GR: What specific pieces do you gravitate toward?

LL: In Alkan? Well, the pieces I like are—the Concerto, without orchestra, that’s just such a monster, but that may be his best piece! Even though it’s so long, that’s a piece that pretty much works from beginning to end. I like the Symphony for piano; that has some little awkward moments in it. I can’t remember the names right now—there is a set of twelve pieces—I have all of the Alkan upstairs—
HL: Did you forget to put the sign right here?

LL: No.

HL: So it’s meant to be played here?

LL: [sings the notes] Yes, that’s correct.

GR: You’re absolutely sure?

LL: Um-hm. Because it’s Eb-C, and then the E goes to natural, and keeps the C, and then the C goes up.

GR: No, the octave higher sign?

LL: Oh, oh that! I thought you were asking if that was supposed to be C#. Yes, yes, yes. It’s amazing that twenty years after a piece is published you still find things.

HL: Thanks for everything, and the tea was wonderful, too.
APPENDIX B

ANALYTICAL CHARTS
Movement I: Section, Tonal Area, Theme, Phrase Group and Phrase

A1 (Exposition) 124

Tonal Area 1: B 46

Theme 1

I mm. 1-14 14
1. 1-3  3 Introduction (Motive A)
2. 4-8  5 Theme 1 being introduced (5 bar phrase)
3. 9-14  6 Transition

Theme 2

II mm. 15-26 32
4. 15-18  4 Theme 2 being introduced by the orchestra
5. 19-23  5 Theme 1 returns (with 2/4 + 4/4 signature)
6. 24-26  3 Transition

III mm. 27-33
7. 27-30  4 Theme 2 being introduced by the piano
8. 31-34  3 Transition

IV mm. 34-47
9. 34  1 Introduction (Motive A)
10. 35-37  3 Developing Theme 2
11. 38-40  3 Developing Theme 2
12. 41-43  3 Developing Theme 2
13. 44-46  3 Transition

Tonal Area 2: C 20

Theme 1

V mm. 47-56 10
14. 47  1 Introduction (Motive A)
15. 48-52  5 Theme 1
16. 53-56  4 Transition

Theme 2

VI mm. 57-66 10
17. 57-62  6 Theme 2 (in 2 part canon)
18. 63-66  4 Transition (using Motive A)

Tonal Area 3: A 58

Theme 3

VII mm. 67-124 58
19. 67  1 Introduction (Motive A)
20. 68-74  7 Fortune My Foe tune being introduced
21. 75-82  8 Fortune My Foe (being developed)
22. 83-90  8 3+3+2
23. 91-101  11 (2+2+2+2)+(1+1+1]
24. 102-109  8 3+3+2
25. 110-124  15 2+2+A+2+2+A+[1+1+1]+A+A

A2 (Development)

Tonal Area 1: C-sharp 17

Theme 1

II. mm. 125-132 8
125-129 =5  5 Theme 1(with 2/4 + 7/8 time signature)
130-132 =6  3 Transition

Theme 2

IV mm. 132-141 9
133-135 =10 3  Theme 2 played by piano  
136-138 =11 3  Theme 2  
139-141 =12 3  Theme 2  

**Tonal Area 2: C**  

**Theme 1**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 142-149</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>142</td>
<td>=14 1</td>
<td>Motive A (register changed)</td>
</tr>
<tr>
<td>143-147</td>
<td>=15 5</td>
<td>Theme 1 in C (musical character changed)</td>
</tr>
<tr>
<td>148-149</td>
<td>=16 2</td>
<td>Transition shortened</td>
</tr>
</tbody>
</table>

**Theme 2**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 150-171</th>
<th>22</th>
</tr>
</thead>
<tbody>
<tr>
<td>150-156</td>
<td>=17 6</td>
<td>Theme 2 (in 4 part canon)</td>
</tr>
<tr>
<td>156-161</td>
<td>=8 6</td>
<td>Transition (expanded)</td>
</tr>
<tr>
<td>162-171</td>
<td>=18 10</td>
<td>Transition (Motive A)</td>
</tr>
</tbody>
</table>

**Tonal Area 3: B**  

**Theme 3**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 172-235</th>
<th>64</th>
</tr>
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<tbody>
<tr>
<td>172</td>
<td>=19 1</td>
<td>Motive a</td>
</tr>
<tr>
<td>173-182</td>
<td>=20 10</td>
<td>Fortune My Foe</td>
</tr>
<tr>
<td>183</td>
<td>1</td>
<td>Motive a (transformation)</td>
</tr>
<tr>
<td>184-191</td>
<td>=21 8</td>
<td>Fortune My Foe (being developed)</td>
</tr>
<tr>
<td>192-199</td>
<td>=22 8</td>
<td>3+3+2</td>
</tr>
<tr>
<td>200-210</td>
<td>=23 11</td>
<td>2+2+2+2+[1+1+1]</td>
</tr>
<tr>
<td>211-218</td>
<td>=24 8</td>
<td>3+3+3</td>
</tr>
<tr>
<td>219-235</td>
<td>=25 17</td>
<td>2+2+A+A+2+2+A+A+3+A+A</td>
</tr>
</tbody>
</table>

**A3 (Recapitulation)**  

**Tonal Area: B**  

**Theme 1**  

<table>
<thead>
<tr>
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<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>236-237</td>
<td>=1 2</td>
<td>Motive a</td>
</tr>
<tr>
<td>238-242</td>
<td>=15 5</td>
<td>Theme 1 (exactly the same but in the right key B)</td>
</tr>
<tr>
<td>243-246</td>
<td>=16 4</td>
<td>Transition (exactly the same in the first 2 measures, then bass line one half step lower, so instead of going to C, it arrives on B, which is the right key)</td>
</tr>
</tbody>
</table>

**Theme 2**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 247-254</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>247-252</td>
<td>=17 6</td>
<td>Theme 2 (in 2 part canon)</td>
</tr>
<tr>
<td>253-254</td>
<td>=18 2</td>
<td>Transition (shortened)(using Motive A)</td>
</tr>
</tbody>
</table>

**Tonal Area: B**  

**Theme 1**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 255-265</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td>255-259</td>
<td>=2 5</td>
<td>Exactly the same as mm.4-8, Theme 1</td>
</tr>
<tr>
<td>260-265</td>
<td>=3 6</td>
<td>Exactly the same as mm. 9-14, Transition</td>
</tr>
</tbody>
</table>

**Theme 2**  

<table>
<thead>
<tr>
<th></th>
<th>mm. 266-277</th>
<th>32</th>
</tr>
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<tbody>
<tr>
<td>266-269</td>
<td>=4 4</td>
<td>Exactly the same as mm. 15-18, Theme 2</td>
</tr>
<tr>
<td>270-274</td>
<td>=5 5</td>
<td>Exactly the same as mm. 19-23, Theme 1</td>
</tr>
<tr>
<td>275-277</td>
<td>=6 3</td>
<td>Exactly the same as mm. 24-26, Transition</td>
</tr>
</tbody>
</table>
### III mm. 278-284

| 278-281 | 4 | Exactly the same as mm. 27-30, Theme 2 |
| 282-284 | 3 | Exactly the same as mm. 31-34, Transition |

### IV mm. 285-297

| 285    | 9 | Exactly the same as m. 34 |
| 286-288 | 10 | Theme 2 (with one more note in the chord) |
| 289-291 | 11 | Theme 2 (with one more note in the chord) |
| 292-294 | 12 | Theme 2 (with one more note in the chord) |
| 295-297 | 13 | Transition (with different orchestration and instead of going to C as in mm. 46, mm. 295 goes to B, to prepare for coda) |

### Coda

#### Tonal Area: B

| 298-314   | 17 | Theme 1 (shortened) |
| 298-300   | 3  | Response to mm. 298-300 |
| 301-302   | 2  | Motive a |
| 303-304   | 2  | Motive a |
| 305       | 1  | Response to mm. 303-304 |
| 306-307   | 2  | Motive a |
| 308-309   | 2  | Motive a |
| 310-311   | 2  | Motive A |
| 312-314   | 3  | =mm. 1-3 with pianissimo |
Movement II: Section, Theme, Phrase Group and Phrase

I

mm. 1-11 11
1-4 4  Introduction by solo piano
5-11 7  After the four-measure introduction, the seven-measure first theme of the second movement is introduced. In mm. 1-2 in the bass line, “a” is missing; in mm. 3-4 in the bass line, “c” is missing; in mm. 5-6 in the bass line, “e♭” is missing; and in mm. 7-8 in the bass line, “f♯” is missing. Those missing notes are a minor third apart starting from “a”.

II

mm. 12-20 9  The piano solo continues with string accompaniment on A, F#, E♭, and G chords. These chords are a minor third apart starting from “a”.

III

mm. 21-31 11  A four-part canon is introduced by piano solo. The material is based on m. 5 but in retrograde motion.

IV

mm. 32-37 6  Piano solo continued

V

mm. 38-47 10  Parallel mm. 21-31. Except the four-part canon become three-part canon thus also result a measure short. The first two voices of canon are played by the clarinet, and third by the bass clarinet. The soloist accompany this canon softly based on the melody from “Fortune My Foe.”

VI

mm. 48-58 11  Parallel mm. 32-37 with extension.

VII

mm. 59-72 14  Parallel mm. 1-11 with three measures extension based on “Motive A.”
Movement III: Section, Tonal Area, Theme, Phrase Group and Phrase

<table>
<thead>
<tr>
<th>Orchestra</th>
<th>1-4</th>
<th>4</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 5-25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5-10</td>
<td>6</td>
<td></td>
<td>B bass + D#</td>
</tr>
<tr>
<td>11-16</td>
<td>6</td>
<td></td>
<td>C bass + “Eb” (Respell)</td>
</tr>
<tr>
<td>17-20</td>
<td>3</td>
<td></td>
<td>Db bass</td>
</tr>
<tr>
<td>20-25</td>
<td>6</td>
<td></td>
<td>C bass</td>
</tr>
<tr>
<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 26-46 = mm 5-25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26-31</td>
<td>6</td>
<td></td>
<td>B bass</td>
</tr>
<tr>
<td>32-37</td>
<td>6</td>
<td></td>
<td>C bass</td>
</tr>
<tr>
<td>38-40</td>
<td>3</td>
<td></td>
<td>Db bass</td>
</tr>
<tr>
<td>42-46</td>
<td>6</td>
<td></td>
<td>C bass</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 46-55</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>47-49</td>
<td>3</td>
<td></td>
<td>B Major + C</td>
</tr>
<tr>
<td>50-55</td>
<td>6</td>
<td></td>
<td>B Major + C</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 3 (Fortune my Foe)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 56-70</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>1</td>
<td></td>
<td>Introduction, b major/minor</td>
</tr>
<tr>
<td>57-62</td>
<td>5 1/3</td>
<td>Fortune My Foe</td>
<td></td>
</tr>
<tr>
<td>62-67</td>
<td>5 1/3</td>
<td>Fortune My Foe</td>
<td></td>
</tr>
<tr>
<td>67-71</td>
<td>3 1/3</td>
<td>Fortune My Foe</td>
<td></td>
</tr>
<tr>
<td>mm. 71-84 = mm. 57-70</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71-76</td>
<td>5 1/3</td>
<td>Fortune My Foe</td>
<td></td>
</tr>
<tr>
<td>76-81</td>
<td>5 1/3</td>
<td>Fortune My Foe</td>
<td></td>
</tr>
<tr>
<td>81-84</td>
<td>3 1/3</td>
<td>Back to B</td>
<td></td>
</tr>
<tr>
<td>B1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 85-93</td>
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<td></td>
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</tr>
<tr>
<td>85-87</td>
<td>3</td>
<td></td>
<td>B Major + C</td>
</tr>
<tr>
<td>88-93</td>
<td>6</td>
<td></td>
<td>B Major + C</td>
</tr>
<tr>
<td>C1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme 3</td>
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<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 94-105</td>
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<td></td>
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</tr>
<tr>
<td>94-95</td>
<td>2</td>
<td></td>
<td>Introduction (B Major + C) + (B♭ Major + D#)</td>
</tr>
<tr>
<td>96-99</td>
<td>4</td>
<td></td>
<td>Fortune My Foe (Dual Tonality semi-tone apart)</td>
</tr>
<tr>
<td>100-104</td>
<td>4</td>
<td></td>
<td>Fortune My Foe (Dual Tonality semi-tone apart)</td>
</tr>
<tr>
<td>104-106</td>
<td>2</td>
<td></td>
<td>tail</td>
</tr>
<tr>
<td>Piano + Orchestra</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 106-115 = mm. 96-106</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>106-109</td>
<td>4</td>
<td></td>
<td>Fortune My Foe (Dual Tonality semi-tone apart)</td>
</tr>
<tr>
<td>110-113</td>
<td>4</td>
<td></td>
<td>Fortune My Foe (Dual Tonality semi-tone apart)</td>
</tr>
</tbody>
</table>

79
<table>
<thead>
<tr>
<th>Measure</th>
<th>Duration</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>114-115</td>
<td>2</td>
<td>tail</td>
</tr>
</tbody>
</table>

**B2** Theme 2

**Piano**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>116-124</td>
<td>Variation of theme B</td>
</tr>
<tr>
<td>119-121</td>
<td>Variation</td>
</tr>
<tr>
<td>122-124</td>
<td>Tail</td>
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</tbody>
</table>

**D** Transition

**Piano**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>125-132</td>
<td>A# - G♯ - A (to B♭)</td>
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</table>

**C2** Theme 3

**Piano + Orchestra**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
</tr>
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<tbody>
<tr>
<td>133-135</td>
<td>Fortune My Foe</td>
</tr>
<tr>
<td>136-139</td>
<td>Fortune My Foe</td>
</tr>
</tbody>
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**D** Transition

**Piano + Orchestra**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
</tr>
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<tbody>
<tr>
<td>140-146</td>
<td>= 125-132 (-1 measure)</td>
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**B1** Theme 2

**Piano**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
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</thead>
<tbody>
<tr>
<td>147-155</td>
<td>Exactly the same as mm 85-87</td>
</tr>
<tr>
<td>150-155</td>
<td>Exactly the same as mm 88-93</td>
</tr>
</tbody>
</table>

**A1** Theme 1

**Piano + Orchestra**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
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<tbody>
<tr>
<td>156-175</td>
<td>Introduction</td>
</tr>
<tr>
<td>158-163</td>
<td>Exactly the same as mm 5-10 but one octave higher</td>
</tr>
<tr>
<td>164-169</td>
<td>Exactly the same as mm 11-16 but one octave higher</td>
</tr>
<tr>
<td>170-175</td>
<td>C♯ bass</td>
</tr>
</tbody>
</table>

**C3** Theme 3

**Piano + Orchestra**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
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</thead>
<tbody>
<tr>
<td>176-179</td>
<td>C♯ Bass, Fortune My Foe</td>
</tr>
<tr>
<td>180-183</td>
<td>Fortune My Foe</td>
</tr>
<tr>
<td>184-188</td>
<td>Fortune My Foe</td>
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**B3** Theme 2

**Piano**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Movement</th>
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<tbody>
<tr>
<td>189-197</td>
<td>Exactly the same as mm 85-87</td>
</tr>
<tr>
<td>192-197</td>
<td>Exactly the same as mm 88-93 but left hand in 3-</td>
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</table>
Coda
Theme 2

**Piano + Orchestra**

<table>
<thead>
<tr>
<th>Registers</th>
<th>Count</th>
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<tr>
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</tr>
<tr>
<td>201-206</td>
<td>6</td>
</tr>
<tr>
<td>207-211</td>
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