

FORM AND ANALYSIS AS ELEMENTS OF NEO-ROMANTICISM IN  
SUMMER MUSIC OP. 31 BY SAMUEL BARBER (1957), WITH THREE  
RECITALS OF SELECTED WORKS BY BACH, MOZART, HINDEMITH,

HANDEL, GAUBERT, AND OTHERS

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

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Grosklos, Hollie Jo, Form and Lyricism as Elements of Neo-Romanticism in *Summer Music* Op. 31 by Samuel Barber (1957) with three recitals of selected works by Bach, Mozart, Hindemith, Handel, Gaubert, and others. Doctor of Musical Arts (Performance), December, 2001, 101 pp, 127 musical examples, references, 24 titles.

The music of Samuel Barber is well known in the vocal, piano, and string literature; however, little of his chamber music involves woodwinds, and in particular, only one work involves the woodwind quintet. *Summer Music*, originally commissioned as a septet, developed after the premiere of the work into the woodwind quintet version, with the assistance of the New York Woodwind Quintet.

Barber is considered a contemporary “romantic” composer, evidenced through his use of lyricism. *Summer Music*, a standard in the woodwind quintet literature, should be included in every professional flutist’s repertoire. The intent of this dissertation is to consider Barber’s use of lyricism as a determinant of the form of *Summer Music*, as well as to compare the differences between the manuscript and the published edition.

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Tape recordings of all performances admitted as dissertation requirements are on deposit in the University of North Texas Library.

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Jack and Carol Grosklos, my parents, for their continual support throughout my education and music career.

University of North Texas  
*College of Music*

presents

A Graduate Recital

**HOLLIE JO GROSKLOS, flute**

assisted by

Rose Marie Chisholm, piano

Monday, March 27, 1995

5:00 pm

Recital Hall

*Sonate (g moll), BWV 1020* ..... J. S. Bach  
Allegro (1685-1750)  
Adagio  
Allegro

*Da Lontano: Fantasy for Alto Flute and piano, Opus 32* ..... Johan Kvandal  
(b. 1919)

- pause -

*Acht Stücke für Flöte allein* ..... Paul Hindemith  
(1895-1963)  
1. *Gemächlich, leicht bewegt*  
2. *Scherzando*  
3. *Sehr langsam, frei im Zeitmaß*  
4. *Gemächlich*  
5. *Sehr lebhaft*  
6. *Lied, leicht bewegt*  
7. *Rezitativ*  
8. *Finale*

*Deuxième Sonate* ..... Philippe Gaubert  
Pastorale (1879-1941)  
Andante  
Assez vif

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requirements for the degree of  
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University of North Texas  
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A Graduate Recital

**HOLLIE JO GROSKLOS, flute**

Monday, January 29, 1996                      5:00 pm                      Recital Hall

*Quartet in D, KV 285* ..... Mozart  
*Allegro* (1756-1791)

*Adagio*

*Rondeau*

Masako Kikuchi, *violin* • Jay Hammond, *viola*  
Jeffrey Lang, *cello*

*St. Matthew Passion (BWV 244)* ..... J. S. Bach  
*"Aus Liebe will mein Helland Sterben"* (1685-1750)

Martha Whitmore, *soprano* • Lauren Baker, *english horn*  
Mary Katherine Wright, *english horn* • Jerry Bierschenk, *conductor*

*Kaffee Kantate (BWV 211)* ..... J. S. Bach  
*"Ei! Wie schmeckt der Kaffee Süsse"*

Martha Whitmore, *soprano* • Wayne Foster, *harpsichord*  
Jeffrey Lang, *cello*

*Quintet for Winds, Opus 43* ..... Nielsen  
*Allegro ben moderato* (1865-1931)

*Menuet*

*Praeludium: Tema con variazione*

Lauren Baker, *oboe* • Cheryl Cifelli, *clarinet*  
Patrick Kennelly, *horn* • Holly Holm, *bassoon*

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University of North Texas  
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presents

A Doctoral Recital

**HOLLIE GROSKLOS, *flute***

assisted by

Rose Marie Chisholm, *piano* • Patricia Pierce Card, *clarinet*

Monday, June 5, 2000

5:00 pm

Recital Hall

PROGRAM

*Sonata in C Major, Opus 1, No. 7* ..... George F. Handel  
*Larghetto* (1685-1759)  
*Allegro*  
*Larghetto*  
*A tempo di Gavotti*  
*Allegro*

*Fantasia in A Major* ..... Georg P. Telemann  
*Vivace* (1681-1767)  
*Lento*  
*Allegro*

*Four Preludes for solo piccolo* ..... David Loeb  
*Kloy (Cambodia)* (b. 1939)  
*Sogum (Korea)*  
*Ryuteki (Japan)*  
*Hsaio-di (China)*

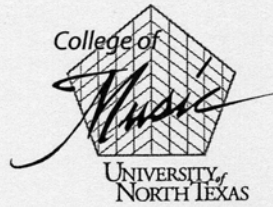
— PAUSE —

*Sonatina* ..... Lennox Berkeley  
*Moderato* (1903-1989)  
*Adagio*  
*Allegro*

*Tarantella, Opus 6* ..... Camille Saint-Saëns  
(1835-1921)

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The Steinway piano is the instrument of choice for College of Music concerts.



Sixth program of the 2001-2002 season

A Doctoral Lecture Recital

**HOLLIE JO GROSKLOS, *flute***

assisted by

Michael Aducci, *oboe* • Malena McLaren, *clarinet*

Jason Ayoub, *horn* • Micah Standley, *bassoon*

Monday, September 10, 2001

5:00 pm

Recital Hall

**LECTURE**

**FORM AND LYRICISM AS ELEMENTS OF  
NEO-ROMANTICISM IN *SUMMER MUSIC, OP. 31*  
BY SAMUEL BARBER (1957)**

Summer Music, Op. 31 for Woodwind Quintet (1957) . . . . . Samuel Barber  
(1910-1981)

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MUGC 6954.702

*Steinway piano is the piano of choice for College of Music.*

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## CHAPTER 1

### INTRODUCTION

As one of the most-performed American composers of the twentieth century, Samuel Barber (1910-1981) composed for practically every musical genre in the span of forty-eight opus numbers and over one hundred unpublished works. *Summer Music*, a chamber work for woodwind quintet published in 1957, is regarded as representative of Barber's lyrical style and occupies a standard place in the woodwind quintet repertoire.

*Summer Music*, originally conceived as a septet for three winds, three strings, and piano, evolved into the traditional woodwind quintet instrumentation. This was a result of the influence of the New York Woodwind Quintet, whose members included Samuel Baron, flute; James Roth, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; and John Barrows, horn. Commissioned by the Detroit Chamber Music Society in 1954, *Summer Music* was premiered on March 20, 1956 by Detroit Symphony Orchestra Principals James Pellerite, flute; Arno Mariotti, oboe; Albert Luconi, clarinet; Charles Sirand, bassoon; and Ray Alonge, horn. The New York Woodwind Quintet played a vital role in the lyric and motivic development of the piece because Barber incorporated the idiosyncrasies of both the instruments and performers during a ten-month compositional process.

*Summer Music*, written in one continuous movement in a rhapsodic style, is unique with regard to other woodwind compositions of the period, normally written as three or four movements in traditional formal design. Barber's music is programmatic in content, with moments of dissonance, intricate rhythms combined with lyrical qualities, and his typical musical language absorbed in tonality and lyrical expression.

John Corigliano, in his program notes for Barber's Canzonetta for Oboe and String Orchestra Op. 48, illustrates the balance of harmonic techniques used throughout Barber's career when he describes the alternation between "post-Straussian chromaticism and an oft-diatonic, typically American simplicity."<sup>1</sup> Barber's music has been described as "New Romanticism", and he never wavered from the conventional practices of form, tonality, and lyricism. What best describes Barber's "American sound" is the fact that although his music was shaped by many influences and experiences, he continued to heed the advice of his uncle and mentor, composer Sydney Homer, to "express the inner voice that is working within you."<sup>2</sup>

Samuel Barber accepted the Detroit Chamber Music Society commission because no literature was available for the particular septet combination. The development of the final ensemble was influenced by a concert of the New York Woodwind Quintet in Blue Hill, Maine in 1954. Barber attended this concert, and because of the strong impression created by the group, he asked to attend their rehearsals in New York. Still undecided on the instrumentation for the Detroit

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<sup>1</sup> Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York, NY: Oxford University Press, 1992), 507.

commission, Barber asked if the quintet would play through sections of a sextet that he was currently writing. Eight months after the January 1955 meeting, Barber informed the New York Woodwind Quintet that he had nearly finished the commission, which had been transformed into a woodwind quintet. From November 1955 to March 1956, Barber listened and observed while the group rehearsed, incorporating many of their suggestions and revisions. Even after the Detroit premiere, performed by Detroit Symphony Principals because of a stipulation in the commission, Barber continued to rehearse and revise with members of the New York Woodwind Quintet. These changes are clear when comparing the original manuscript to the 1957 G. Schirmer edition.

Analysis of *Summer Music* offers a means of understanding Barber's compositional style as well as a guide to the performers through performance practice considerations. Study and performance of this piece will provide the flutist, as a performer and teacher, the opportunity to appreciate and understand a distinct style of twentieth-century American writing.

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<sup>2</sup> Ibid., 512.

## CHAPTER 2

### SAMUEL BARBER

#### Childhood and Formal Musical Education

Samuel Osborne Barber II was born on March 9, 1910 in West Chester, Pennsylvania. Samuel LeRoy, his father, was a successful doctor, moderator and treasurer of the board of trustees of the First Presbyterian Church of West Chester, and also president of the West Chester School Board for more than twenty-five years. It was Dr. Barber's wish that his son would follow in his footsteps. "I was supposed to be a doctor. I was supposed to go to Princeton. And everything I was supposed to do I didn't."<sup>3</sup> Barber's mother, Marguerite Beatty Barber, provided young Samuel with an introduction to music and helped him write his first compositions. Her sister, Louise Homer, a famous contralto with the Metropolitan Opera, was married to Sydney Homer, a composer who was to become Samuel's mentor in the early part of his career.

By the age of eight, Samuel Barber knew that he wanted to become a composer. In a note to his mother he wrote:

To begin with I was not meant to be an athlete (Sic.). I was meant to be a composer, and will be I'm sure. I'll ask you one more thing. Don't ask me to try to forget this unpleasant thing and go play football - please! Sometimes I've been worrying about this so much that it makes me mad (not very)<sup>4</sup>

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<sup>3</sup> Ibid, 11.

<sup>4</sup> Ibid, 7.



Anne Homer, Barber's cousin, wrote, "many residents of West Chester held the belief that music was considered a diversion, and a rather odd one at that. There was a certain attitude towards music, a belittlement, as though it had no valid place in the scheme of things."<sup>5</sup> By the age of ten, Barber had written a number of songs and composed an opera, The Rose Tree. By fourteen, Barber's parents realized that they could not alter their son's career choice. At Sydney Homer's recommendation, the Barbers did everything they could to encourage young Samuel and to help him obtain a high quality musical education. In 1924 the Curtis Institute of Music opened in Philadelphia, and Barber was one of 357 charter students. Though still a student at West Chester High, Barber received special permission from the school board president (his father) to attend Friday morning classes at Curtis and afternoon concerts of the Philadelphia Orchestra. "Dr. Barber as head of the school board made a special ruling that any West Chester High School student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts,"<sup>6</sup> and Samuel Barber continued at West Chester High School, graduating in 1926.

At Curtis, Barber studied piano with George Boyle and Isabelle Vengerova, voice with Emilio de Gorgorza, conducting with Fritz Reiner, and composition and theory with Rosario Scalero. Nathan Broder, biographer of Samuel Barber, recounts studies with Scalero.

With the rigor of this Germanic schooling Scalero mixed an Italian flexibility and freedom from didacticism. He used no textbook, and was acutely sensitive to a private teacher-pupil relationship that incurred great responsibilities on both sides...

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<sup>5</sup> Ibid, 8.

<sup>6</sup> John Briggs, "Samuel Barber," *International Musician* 60 (December 1961), 20.

Scalero laid great stress on counterpoint and form. Two years of study were devoted to counterpoint, beginning with the simplest two-part writing and ending with double (8-part) choruses...After mastering strict counterpoint, the students were set to writing canons and fugues, variations, songs and variations, piano pieces, embodying the various small forms and finally large works employing the sonata principles. Scalero did not regard harmony as a discipline to be studied separately, but treated it primarily as a result of the confluence of voices.<sup>7</sup>

Early in 1928, Barber submitted his violin sonata in a Columbia University competition and won his first Bearn Prize, a \$1200 award that financed the first of his many summer trips to Europe. These trips were taken in later years with Gian-Carlo Menotti, a fellow student in composition under Scalero. “Sam was the very first friend I made in America. I was seventeen and Sam was eighteen. I had learned that he was the absolute idol of the Curtis Institute of Music.”<sup>8</sup>

Barber’s summer trips abroad during the 1930’s continued his studies with Scalero as well as nurtured a love for European society and culture that lasted throughout his lifetime. During these trips he was introduced to famous conductors, composers, and pianists, including Arturo Toscanini, Ralph Vaughan Williams, and Vladimir Horowitz. He later studied voice in Vienna and also began to develop conducting during the same period.

Shortly after getting settled here I had the idea of having a little orchestra come to play in my atelier every week so that I could learn to conduct. I was able to get sixteen of the best young strings in Vienna—all members of the *Konzertorchester*, for a total sum of \$9 weekly.<sup>9</sup>

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<sup>7</sup> Nathan Broder, *Samuel Barber* (New York, NY: G. Schirmer, Inc., 1954), 16.

<sup>8</sup> John Gruen, *Menotti: A Biography* (New York, NY: Macmillan, 1978), 20.

<sup>9</sup> Heyman, 102.

By the spring of 1933, Barber had become restless at Curtis and wanted to leave Philadelphia to spend more time traveling as well as to continue his composition studies with Scalero, who was not to be rehired due to budget cuts. After the 1929 stock market crash, Barber's parents suffered financial strain, however his Overture to School for Scandal won Barber a second Beams Prize (\$1200), allowing him to spend another summer with Scalero and extending his stay in Europe through the winter of 1934.

Barber returned to Curtis for the first commencement exercises held on May 22, 1934. "Seventy-one students, including many who had finished their studies in earlier years, received diplomas, and thirty-four of these also received the Bachelor of Music Degree. Among the most notable graduates were Samuel Barber and Gian-Carlo Menotti."<sup>10</sup>

As his career developed as evidenced by the many orchestral programs that included his music during the 1941-42 season, Barber was drafted in the Second Service Command of Special Forces in New York from September 1942-1945. His compositions of that period were to aid in the war propaganda, and Commando March was first performed on May 23, 1943 by the Army Air Force Technical Training Command Band in Atlantic City, New Jersey. Commando March was performed frequently during World War II and gained a permanent place in band literature after its 1943 publication by G. Schirmer. This work represented "a new kind of soldier, one who did not march in straight lines across parade grounds, but struck in stealth with speed, disappearing as quickly as he

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<sup>10</sup> Elza Viles, *Mary Louise Curtis Bok Zimbalist: Founder of the Curtis Institute of Music and Patron of American Arts*. Ph.D. dissertation, Bryn Mawr College, 1983.

came.”<sup>11</sup> From these early days in the military until his Canzonetta for Oboe and String Orchestra Op. 48, completed posthumously, Barber sought to express emotions in music with consistency and conviction, and he did so through his dedication to tonal and lyrical expression. Barber spent the next forty-seven years touring Europe and composing for opera, orchestra, voice, chamber music, and piano. As a proponent of American music, Barber’s nearly fifty-year span of one stylistic approach emphasized his historical significance as a twentieth-century American composer.

Barber was intent on showing the world that serious composition was not an exclusively European art form. He also firmly believed that new music need not be forbidding, and by writing in a Romantic, accessible idiom, he built a large international audience for his own work and for American music in general.<sup>12</sup>

Together with Copland, Barber was the most frequently performed composer of his generation from 1941 through the 1960’s. During the last fifteen years of his life, Barber struggled with alcoholism, depression, and creative blocks that greatly affected his productivity due to the failure of *Antony and Cleopatra*. He continued to "escape" to Europe and would return to the United States for five or six months at a time. In 1975, Barber purchased an apartment in New York City overlooking Central Park and lived there until his death. In October 1980 Barber suffered a stroke during his stay with Menotti in Edinburgh. He was brought back to New York and spent the last months of his life at the University Hospital. Barber died on January 23, 1981. “The family and friends record with the greatest sadness the passing of Samuel Barber, who gave them a

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<sup>11</sup> Heyman, 214.

<sup>12</sup> Allan Kozinn, “Samuel Barber: The Last Interview and the Legacy,” *High Fidelity* (June 1981),

unique joy and to all the world his music.”<sup>13</sup> Well respected as a musician and a composer, Barber’s success was evident not only through his music but in the awards received throughout his lifetime. Table 1 lists those achievements.

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44-46; 65-68.

<sup>13</sup> Obituary, “Samuel Barber,” *New York Times* 30:44 (January 25, 1981), 32.

## Table 1-Awards

1928	Bearns Prize of Columbia University-\$1200 ( <u>Violin Sonata</u> )
1933	Bearns Prize of Columbia University-\$1200 ( <u>Overture: School for Scandal</u> )
1935	Pulitzer Traveling Scholarship-\$1500 ( <u>Dover Beach</u> )
1936	Pulitzer Traveling Scholarship-\$1500 Prix de Rome-Study at American Academy in Rome \$1400 per yr/2 yrs. Both for <u>Cello Sonata</u> and <u>Music for a Scene from Shelley</u>
1940	National Institute of Arts & Letters (Youngest member ever admitted at that time)
1945	Guggenheim Memorial Scholarship
1946	New York Critic's Circle Award ( <u>Cello Concerto</u> ) International Musicians & Composers Conference-Prague
1947	Guggenheim Memorial Scholarship
1948	Guggenheim Memorial Scholarship
1952	Representative to the International Music Council-France
1958	First Pulitzer Prize for <u>Vanessa</u> American Academy of Arts & Letters Honorary Doctorate from Harvard Henry Halley Medal of the National Association for American Composers & Conductors
1960	Ford Foundation Opera Commission ( <u>Antony &amp; Cleopatra</u> )
1962	Representative to the Congress of Soviet Composers-Moscow
1963	Second Pulitzer Prize for <u>Piano Concerto</u>
1964	Second New York Critic's Award for <u>Piano Concerto</u>
1976	Gold Medal-American Academy & Institute of Arts & Letters National Music Awards-American Music Conference
1980	Edward McDowell Medal
1984	<i>posthumously</i> -Grammy Awards-Best Composition: First Recorded & Released during the Year ( <u>Antony &amp; Cleopatra</u> )

### Instrumental Music of Barber including Flute

Barber's chamber music is not known for utilizing the flute in a major role. However, his three published and three unpublished works depict the flute not as the primary melodic instrument, but as a member of an ensemble whose purpose is to express those tonal and lyrical ideas that Barber consistently portrayed in his music. Table 2 lists those six works.

#### **Table 2-Works with Flute (not orchestral)**

- 1941 "Song for A New House", unpublished for flute, voice and piano
- 1944 Capricorn Concerto, Op. 21, published for flute, oboe, trumpet and strings
- 1945 "Horizon", unpublished for woodwinds, horns, trumpet, timpani, harp, and stringed instruments
- 1954 "Adventure", unpublished for flute, Japanese flute, clarinet, horn, harp, and many African percussion instruments from Museum of Natural History, New York, NY
- 1957 Summer Music, Op. 31, published for woodwind quintet
- 1958 Canzone, Op. 38A, published for flute (violin) and piano

### CHAPTER 3

#### THE COMMISSION AND PREPARATION OF *SUMMER MUSIC*

In 1953, Barber received a commission from the Chamber Music Society of Detroit to write a septet for three strings, three woodwinds, and piano, which would be performed in the fall of 1954 by the principal players of the Detroit Symphony Orchestra in honor of the society's tenth season. The commission achieved national attention, as it was the first to be funded by public subscription. Barber set aside his usual fee and instead accepted the proceeds from the "pay what you can" contributions of the audiences, an amount normally between \$1-\$5, with the society acting as guarantor for a \$2000 payment to Barber.

"The idea was that if this caught on, music societies around the country would take up similar collections and use the funds to commission young local composers who needed experience and exposure. I made a speech against myself, essentially, telling them it was crazy that they didn't use local composers. It was certainly done in Bach's day. But they didn't like that idea. They just wanted the same tired old names: Copland, Sessions, Harris, me.<sup>14</sup>

Barber accepted the commission because no literature was available for that instrumental combination. The development of the work included several changes before its final form, *Summer Music* Op. 31 for woodwind quintet. Barber utilized themes from one of his unpublished works, "Horizon," as building blocks for the commission.

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<sup>14</sup> *Hi Fidelity*, June 1981.



### “Horizon” and the New York Woodwind Quintet

In 1945, Barber was asked to compose an orchestral piece based on Arabian themes for an NBC radio series broadcast, “The Standard Oil Hour.” “Horizon,” composed for the broadcast, is seventy-four measures in length and takes seven minutes to perform. This still unpublished work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, one trumpet, timpani, harp, and string quintet. The work established Barber’s compositional pattern, which combined strings and winds. Both *Summer Music* and “Horizon” are through-composed one-movement works in a rhapsodic style and both employ thematic borrowings.

Barber borrowed the opening seven measures of “Horizon,” a theme that repeated the tritone interval C-Gb, and transposed that interval up a step to D-G# in the bassoon part of *Summer Music*. Another borrowed theme used in a different context from “Horizon” was the violin solo at measure 18. Barber expanded the theme in *Summer Music* by using a contrapuntal exchange between the flute and bassoon at measure 108.

The Detroit commission carried one stipulation: the published edition was to bear an inscription to the Chamber Music Society of Detroit as well as to name the Detroit principal players who would perform the premiere. Although the Schirmer score lists the Detroit ensemble, *Summer Music* evolved into the traditional woodwind quintet instrumentation as a result of the influence of the New York Woodwind Quintet, whose members included Samuel Baron, flute;

James Roth, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; and John Barrows, horn.

Barber first heard the New York Woodwind Quintet at an August 1, 1954 concert in Blue Hill, Maine. At the time he was composing the music for the first scene of Vanessa and had not begun the Detroit commission yet. Realizing the need to begin this commission and impressed by the quintet's performance, Barber asked John Barrows and Samuel Baron if he might attend one of their New York rehearsals. Barber asked the quintet if they would play through sections of a new sextet that he was in the process of writing, as he and the Detroit Chamber Society negotiated the concept of the instrumentation of this commission.

The first meeting took place on January 12, 1955 in Greenwich Village, where the ensemble was rehearsing a work by Villa-Lobos as well as intonation studies written for the group by Barrows. Barrows constructed an extensive chart, which incorporated a staff line for each pitch from the lowest to highest notes of each instrument, and from the chart it was possible to immediately see the overlapping of ranges. Each player had characterized the individual notes of his instrument. From these characterizations, Barrows composed a series of studies using the problematic chords, where tone production and intonation were accomplished with difficulty but resulted in effective sonorities. "Barber listened avidly, making notes on Barrow's notes and borrowed the chart to study at home."<sup>15</sup> There are instances in *Summer Music* where one can see that Barrow's

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<sup>15</sup> Ibid., 365.

chart had influenced Barber's compositional style. Measures 142-146 include five chorale-like measures of difficult chords that demonstrate intonation problems. In measure 142 the flute's D flat tendency is to be sharp, while the bassoon G flat is a difficult note to execute. A *subito piano* follows in measure 143, which leaves the listener with the effect of almost completely stopping the motion. Measure 144 contains unsympathetic notes for intonation, and again in measure 145 the listener experiences an abrupt pause with another *subito piano*. The asterisks above measures 142-145 were found on Barrow's chart.<sup>16</sup>

### Ex. 1

The image shows a musical score for measures 142-146 of 'Summer Music, Op. 31' by Samuel Barber. The score is in 3/4 time and features a woodwind quintet. Measures 142-145 are marked with asterisks and show complex chordal textures. Measure 146 is marked 'rall.' and shows a more relaxed texture. Dynamics include p, pp, f, and sf. Performance instructions include 'poco allarg.', 'a tempo', and 'rall.'.

#### SUMMER MUSIC, Op. 31

By Samuel Barber

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In August 1955, Barber notified the New York Woodwind Quintet that he had nearly completed the quintet, not the originally proposed sextet, and asked for

<sup>16</sup> Ibid., 366.

a reading. Later that year in November, Barber conducted the group in a reading of *Summer Music*. Samuel Baron recorded the group's reactions:

We were completely gassed! What a wonderful new quintet conception. Barber has studied our charts and has written some of our favorite effects. The piece is very hard, but so far it sounds just beautiful to us. A slight pall was cast when Barber told us that we could not play the piece until after March 20, 1956, at which time it will be played in Detroit. We had hoped to do it in Washington.<sup>17</sup>

In a letter to the author dated February 28, 2001, Bernard Garfield, former bassoon with the New York Woodwind Quintet (1956), provides insight about that rehearsal:

That rehearsal, for which we did not pre-rehearse, was to rundown the new piece Barber had written for the Detroit chamber music society, to check notes, and for Barber to hear what he had created. My own reaction was that the piece was very attractive, though I thought the bassoon part was overly windy. The bassoon player had both the many figurations that Barber is noted for, plus the long sustained bassoon lines for the harmony. We all criticized the ending, which we thought at the time was too abrupt. Of course we realize the genius of Barber, and no one would change anything now! The New York Woodwind Quintet performed the work several times before I left the group for the Philadelphia Orchestra in September 1957. It is always a challenging work for woodwind quintets to perform, demanding perfect intonation, agile figurations played without stress, and lovely sultry melodies.<sup>18</sup>

The quintet rehearsed *Summer Music* throughout the winter, after their first meeting with Barber, and hoped to perform it at a New York concert in April. Barber was present at a February rehearsal, correcting tempos and adjusting notation in some of the technically challenging passages. On February 13, 1956,

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<sup>17</sup> Ibid, 365.

Samuel Baron made the following entry in his journal, recalling one of the group's rehearsals with Barber:

This rehearsal was distinguished by the presence of Barber and Gian-Carlo Menotti, who drove in from Mount Kisco to hear us. We played the piece fairly well, not great, just fair; but we really learned a lot when Barber gave us corrected tempos and touched up certain spots. It started to sound extremely good after a while.<sup>19</sup>

*Summer Music* premiered at the Detroit Institute of Art on March 20, 1956, with considerable media coverage of the event due to the method of funding for the commission. The piece was to be performed twice, after intermission and again at the conclusion of the concert by the principal players of the Detroit Symphony Orchestra, James Pellerite, flute; Arno Meriotti, oboe; Albert Luconi, clarinet; Charles Sirard, bassoon; and Ray Alonge, horn. Also scheduled on this concert was Beethoven's Trio Op. 11 for clarinet, cello, and piano, and Poulenc's Sextet for piano and woodwind quintet. The New York premiere took place on November 16, 1956 at the Carnegie Recital Hall and was presented by the New York Woodwind Quintet, the ensemble that had worked with Barber throughout the composition's development. Harold Schonberg, critic for the New York Times wrote,

"Barber's new work was attractive, quite romantic in conception, and tuneful throughout. Much of it sounded like a nocturne for wind quintet...but a few rhythmic shifts and sharp-sounding harmonies reminded the listener that the music was very much of our day."<sup>20</sup>

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<sup>18</sup> Letter, Bernard Garfield to Hollie Grosklos, February 28, 2001, Haddonfield, NJ.

<sup>19</sup> Heyman, 367.

<sup>20</sup> Harold Schonberg, "2 Premieres Mark Woodwind Concert," *New York Times*, 17 November, 1956, p. 17.

## CHAPTER 4

### ANALYSIS OF *SUMMER MUSIC*

*Summer Music* is a one-movement work with characteristics of a rhapsody. The changes in mood and texture are reminiscent of a summer's day. The opening presents the listener with a musical picture of a sunrise while the scurrying of notes at the end of the work reminds one of fireflies flickering in the night. In a letter from Samuel Baron to bassoonist Sol Schoenbach dated June 6, 1989, Baron recalls Barber's reason for the title.

Barber explained to us that he was going to call it *Summer Music*, that he wanted it to be a loose rhapsody in form, and that he wanted it to suggest a lazy summer day - exactly the kind of day when he came to the concert in Blue Hill, Maine.<sup>21</sup>

The form of this work is binary with a brief occurrence of familiar themes at the conclusion. What unifies this work is Barber's unique style of weaving the melody throughout the voices. Much of the melody is given to the oboe, yet the bassoon is the first instrument to introduce the recurring 9-note theme that is stated in the other instruments throughout the work. Barber also uses the melody to determine the ninety-one meter changes and twelve tempo changes in *Summer Music*. The following charts and music examples will illustrate the unifying themes, tempo, and meter changes as well as discusses the binary form.

---

<sup>21</sup> Letter, reprinted in *International Double Reed Society* 60 #1, 2001

### Section A-mm. 1-114

<b>Arch Form</b>	a m.1-8	b m.9-25	c m.26-38	d m.39-66	c- m.67-79	b- m.80-98	a- m.99-114
<b>Key</b>	e# minor	g# minor	g# minor	Ab major	g# minor	g# minor	Eb major
<b>Meter changes</b>	5	3	2	7	0	5	8
<b>Tempo changes (quarter note =)</b>	44	69	80	96	80	69	44
<b>Theme A</b>	Bsn 1-4						Bsn 98-102 Hn 106-108
<b>Theme B</b>		Ob 9-25				Ob 80-98	
<b>Imitative Melodic Counterpoint</b>			Unison rhythms A among instruments except horn	Unison rhythms B among instruments	Unison rhythm A among instruments except horn		

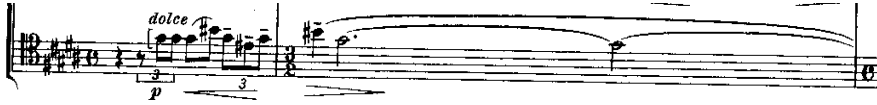
Section A is in an arch form. The tempo changes follow in the same pattern, usually including an *accelerando* or a *rallentando* to assist in the next tempo change. The melodic themes in this first section also follow an arch-type pattern, as they start and end with theme A. The meter changes do not coincide with this pattern but it is interesting to note the different meters that are used in this first section.

4/4=9 times    5/4=5 times    2/4+7/16=2 times    3/16=1 time

3/2=2 times    2/4=3 times    3/4=7 times    6/16=1 time

Total=30 changes

### Ex. 2 Theme A



Bassoon m. 1-2

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The opening of a minor triad in the bassoon is the same material that was used in the opening of “Horizon”, a work which was used in 1945 for the NBC radio series “The Standard Oil Hour”. This nine-note theme appears again at the end of section A with the bassoon in measures 98-102, and then the horn in measures 106-108.

### Ex. 3 Theme B

Oboe m.9-11

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Theme B begins with a descending minor second, the opposing direction of Theme A. Theme B is only voiced in the oboe and is only used in section A. It returns in measures 80-98. The horn duplicates the descending minor second interval throughout the Theme B sections. Barber may have heard this interval in the wildlife (such as the calling of the loons) as he was listening to the outdoor concert of the New York Woodwind Quintet in Blue Hill, Maine.



### Ex. 4 Unison Rhythms A

allargando

⑤ Faster ♩ = 80

unhurried

⑥

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This section of *Summer Music* introduces unison rhythms, dynamics, and articulations. Barber introduces a faster tempo (quarter note=80) in order to prepare for the next section. The triplet rhythms and tempo permit the listener to recall the sounds of a band marching in a summer parade. The horn is omitted during this first statement of the unison rhythms A. The section ends abruptly with a *f subito* and at a first glance, does not prepare the listener for the jump to the key of A flat. Yet even though there is no key relationship, the g sharp minor chord on beat one in measure 37 moves to a B major chord on beat 2. The b acts as a leading tone to c in the A flat major chord and thus Barber is using his lyric ability to weave the melody from one section to another without disturbing the listener or the performer.

### Ex. 5 Unison Rhythms B

⑦ Lively, still faster  $\text{♩} = 96$

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This section of *Summer Music* makes use of the faster tempo, dynamics, different meter, and accented notes as a way to weave the melody, which begins in the oboe at measure 38. The flute takes over in measure 42, followed by the clarinet in measure 46. The melody returns to the oboe in measure 50, again in the flute at measure 56, and concludes with the oboe in measure 60.

### Ex. 6 Unison Rhythms A

⑪ As before  $\text{♩} = 80$

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Again we return to the unison rhythms A section, this time with the horn using the minor second interval as a way of recalling Theme B, which begins in measure 80.

### Section B m. 115-159

<b>Rondo Form</b>	a m.115-126	b m.126-135	a- m. 135-141	c m.142-147	a-- m. 148-154	Transition m. 154-157
<b>Key</b>	g minor	Ab major	g minor	*chords section	g minor	Chromaticism and diminished chords
<b>Meter changes</b>	12	0	5	2	5	3
<b>Tempo changes (quarter note=)</b>	96	96	96	96	96	96
<b>Theme C</b>	Ob 115-120 Fl 121-126		Ob 136-142		Bsn 148-154	

### Ex. 7 Theme C

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Section B is in Rondo form. The key of g minor coincides with the use of Theme C. It is interesting to note that this is the only section that maintains the same tempo for over forty measures. The modulation to A flat solidifies in measure 128 with the E flat 7 chord, which leads to an A flat chord in measure 129. The scales in both the bassoon and flute lines also substantiate this modulation. G minor returns in measure 136 for five measures until measure 142, the section that Samuel Baron called their “bad notes”.<sup>22</sup> Barber utilized the octave that contained difficult registers and pitch tendencies in which all five instruments play.

<sup>22</sup> Ibid.

Remarked Baron:

“Would you believe that Barber composed some of this material into *Summer Music*? The little chordal section from rehearsal 23 to rehearsal 24 is based on those bad notes. Barber concluded that a chord of all “bad” notes had more personality (when well played) than a chord of “good” notes. It is somewhat the same thinking that led Debussy to begin the *Prelude to The Afternoon of a Faun* on the worst note of the flute. In the original form of *Summer Music* this section of chords was twice as long as it finally turned out to be in the published version. I think that Barber concluded that the idea, effective though it was as an injection of a special tone color, was not intrinsically interesting enough to drag out at length.<sup>23</sup>

G minor returns in measure 147 and the bassoon enters with Theme C in measure 148. This completes the rondo section and leads into a transition segment.

---

<sup>23</sup> Ibid.

## Ex. 9 Transition

②⑤

*pp* *cresc. molto* *ff* *brillante*

*pp* *cresc. molto* *ff* *brillante*

*pp* *cresc. molto* *ff*

Tempo I

*p* *pp* *mf* *f* *brillante*

*p* *pp* *mf* *f*

*p* *pp* *mf* *f*

*p* *pp* *mf* *f*

②⑥ Joyous and flowing  $\text{♩} \cdot \text{144}$

*mf espr.* *p* *pp*

*p* *pp*

*p* *pp*

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Rehearsal 25 begins the transition section. The flute and oboe outline diminished chords that are surrounded by neighbor notes and escape tones. This pattern continues in the clarinet in measure 155. At 156, every voice utilizes a diminished chord that is emphasized by the double tonguing and the diminuendo in dynamics. Measures 157-159 recall Theme A, this time voiced in the clarinet.

## Coda m. 160-200

<b>Progressive Form</b>	a m. 160-167	b m. 168-175	c m. 176-179 cadenza	D m. 180-186	e m. 187-199
<b>Key</b>	g# minor	g# minor	B major	B/Eb	Eb major
<b>Meter Changes</b>	5	7	3	5	3
<b>Tempo Changes</b>	1 eighth=144 note	1 allargando	1 slightly broader	1 stringendo	2 Tempo I poco allargando
<b>Theme A</b>					Cl. 190-192 Fl. 194-196
<b>Theme D</b>	Fl. 160-163 Hn. 164-167	Ob. 168,170,172, and 174** Hn. 169,171, 173,175**	Ob. & Hn. 176-179		

## Ex. 10 Theme A

The image displays a musical score for 'Ex. 10 Theme A' from 'SUMMER MUSIC, Op. 31' by Samuel Barber. The score is presented in five systems, each with four staves. The first system begins at measure 30, marked 'Tempo I' and 'p'. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include 'sost.', 'mp', and 'pp'. The score includes various instruments and features complex rhythmic patterns and articulations.

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Theme A (originally was stated in the bassoon in the first measure) returns in the clarinet and suggests the conclusion to the piece.

### Ex. 11 Theme D

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Theme D is interesting in that the oboe and horn exchange that melody each measure (i.e. oboe measure 168, 170, and horn measure 169, 171 etc.).

#### Coda

Measure 160 begins the extended coda section. The melody is found in the flute m.160-162 and then duplicated in the horn m. 164-166. The second section of the coda begins in measure 168, where the oboe and horn trade the melody line. The climax of the coda is found in the midpoint in m. 176-179. Flute, clarinet, and bassoon are involved with the d#-e-g#-a# tetrachord in m. 176-177, while the oboe and horn strongly provide the melody that was introduced by the flute in m. 160. C# is added to the chord in measure 178 and C natural in measure 179. Dynamic contrast marks the next section (m. 180-186 are *pp*) but is interrupted with *mf* four-note interjections of the coda melody by the bassoon, clarinet, flute, and horn in that order. In measure 185 the clarinet, with directions “*freely, with arrogance*”, is an exact repetition of measure 102. With that repetition brings more familiar passages within the next section (m. 187-199). Despite minor nuances in the voices (i.e. tremolos and voice exchange), this section greatly resembles measures 103-114. It is interesting to note that both the ending of section A and the ending of the coda section offer a fluid transition into the next section.

### Ex. 12 Final Statement m. 200-209

(31) As before

The musical score is divided into three systems, each containing four staves. The first system (measures 200-202) includes a flute part with a fermata, a clarinet and horn part with a steady sixteenth-note drive, and a bassoon part with a melodic line. The second system (measures 203-206) shows a crescendo in the woodwinds, with the clarinet and horn parts marked 'cresc. molto' and 'ff brillante'. The third system (measures 207-209) features a diminuendo, with the woodwinds marked 'pp' and 'f brillante', and the bassoon part marked 'pp'.

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The final statement at rehearsal number 31, marked *As before*, refers to measure 148 (Section B). The final statement is transposed a major third below its counterpart in measure 148. The voicing is exchanged between the flute in measure 150 and the horn in measure 202. The steady crescendo of repetitive sixteenth-notes in the clarinet and horn as well as the familiar bassoon melody drive to measure 206, culminating in the tongued, slurred, and double-tongued *ff* sixteenth notes that quickly diminuendo to *vii*<sup>o</sup>7 arpeggios in measure 208. The piece ends on a *pp* E flat chord.



### Summary of Analysis

The form of *Summer Music* is best described as binary with an extended coda. Sections A and B follow traditional forms (arch form and rondo) while the coda displays a series of phrases that contain familiar themes from sections A and B. The chart below illustrates how Barber's use of melody influenced the form of this work.

<i>Summer Music</i>	Section A	Section B	Coda	Final Statement
	m.1-114	m. 115-159	m. 160-199	m. 200-209
Key	e#, g#, Ab,Eb	g, Ab	G#, B, B/Eb, Eb	eb, Eb
Theme A	Bsn 1-4 Bsn 98-102 Hn 105-108		Cl 190-192 Fl 194-196	
Theme B	Ob 9-25 Ob 80-98			
Theme C		Ob 115-120 Fl 121-126 Ob 136-142 Bsn 148-154		Bsn 200-206
Theme D			Fl 160-163 Hn 164 -167 Ob: 168, 170, 172, 174 Hn: 169, 171, 173, 175 Ob & Hn: 176-179	
Meter Changes	30	27	27	7
Tempo Changes	7	2	2	1

Another way that Barber created the rhapsodic form of the work was through the ninety-one meter changes. Many of the meter changes coincided with the

frequent use of themes C and D. The following chart illustrates the frequency of the different meter changes used in *Summer Music*.

Meter changes	2/4	3/4	4/4	5/4	7/4	3/2	3/8	5/8	6/8	7/8	3/16	6/16
Instances of change	5	16	31	6	1	2	12	5	2	3	1	1

There are also instances of combination of meters that occur.

Meter changes	2/4 + 7/16	5/8 + 3/4	3/4 / 6/8
Instances of change	2	1	3

One could conclude that the melody (lyricism) established the meter changes and thus created fluidity within the line. These fluid lines were organized into themes, which are presented throughout the work and create the rhapsodic form.

## CHAPTER 5

REVISIONS OF *SUMMER MUSIC*

During the rehearsals of the New York Woodwind Quintet with Barber from November 1955 to March 1956, *Summer Music* experienced many changes. The New York Woodwind Quintet took the manuscript version on tour to South America.

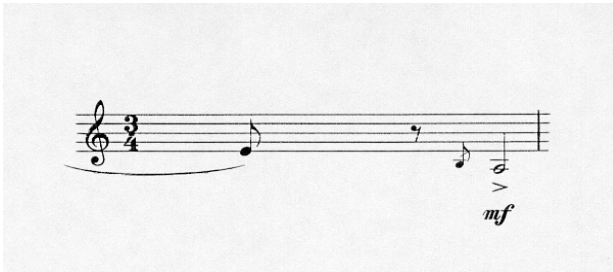
In July and August of 1956 we made a long tour of South America and played *Summer Music* everywhere we played. We kept playing our own manuscript parts, not doing the cuts that appeared in the published version. When we finally got a set of printed parts we started to play the work in its new form, but we were always very fond of the older form.<sup>24</sup>

A comparison of the manuscript (dated November 5, 1955) to the published version by G. Schirmer reveals 74 differences. These differences will be compared by presenting the manuscript version, represented by the musical example's number followed by the letter M, and then the published version with the musical example's number followed by the letter P. A brief explanation is provided with regard to the difference following the published copy example.

---

<sup>24</sup> Letter, *International Double Reed Society*, 29.

1M



Measure 6-horn: A natural

1P

Measure 6-horn: A #

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Barber may have been foreshadowing the minor second interval that appears in the oboe entrance at rehearsal #2.

2M

②

flute

oboe

clarinet

horn

bassoon

*mp* cantando

*p*

*pp*

unhurried

unhurried

Measure 9-score: no tempo marking

2P

②

With motion ♩ = 69

*pp*

*pp*

*pp*

*pp*

*mp* cantando

*p*

*pp*

Measure 9-score: *With motion quarter note=69*

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A feeling of a natural ritard comes across as the meter changes from 3/4 to 5/4 as

well as the rhythms changing from triplets to duple.

3M

②

flute

oboe *mp cantando* *unhurried*

clarinet *mp* *p*

horn *unhurried*

bassoon *pp*

Measure 10-oboe and horn: triplets marked *unhurried*

3P

②

With motion ♩ = 69

flute

oboe *mp cantando*

clarinet *pp*

horn *p*

bassoon *pp*

Measure 10-oboe and horn: no marking

### SUMMER MUSIC, Op. 31

By Samuel Barber

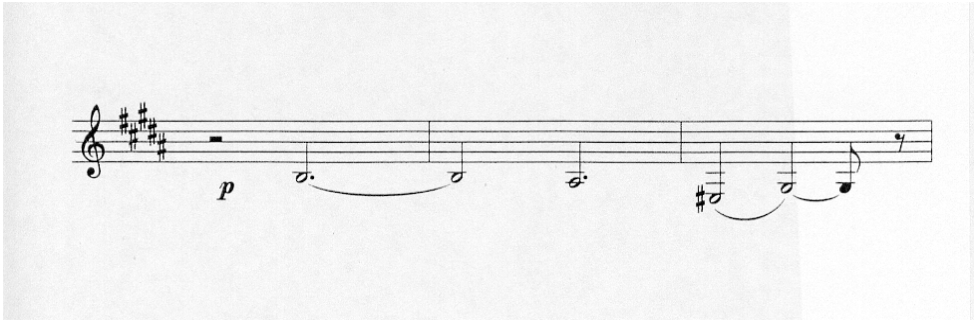
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The oboe is marked “*cantando*” (or singing,) in order that the melody would not be rushed.

4M



Measure 11-clarinet: notes in treble clef

4P

A musical score for a clarinet in bass clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The score consists of five staves. The first staff is the clarinet part, starting with a circled '2' and the instruction 'With motion ♩ = 60'. The second staff is the vocal line, marked 'mp cantando'. The third staff is the piano accompaniment, marked 'pp'. The fourth staff is the piano accompaniment, marked 'p'. The fifth staff is the piano accompaniment, marked 'pp'. The score includes various musical notations such as notes, rests, and dynamics.

Measure 11-clarinet: published in bass clef

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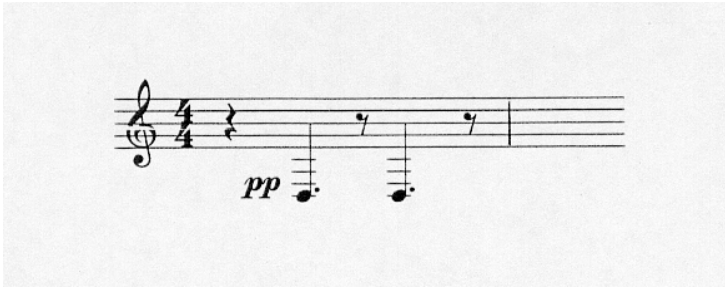
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The bass clef eliminates the need for multiple ledger lines.

5M



Measure 12-horn: Dotted quarters

5P

Measure 12-horn: notation published differently

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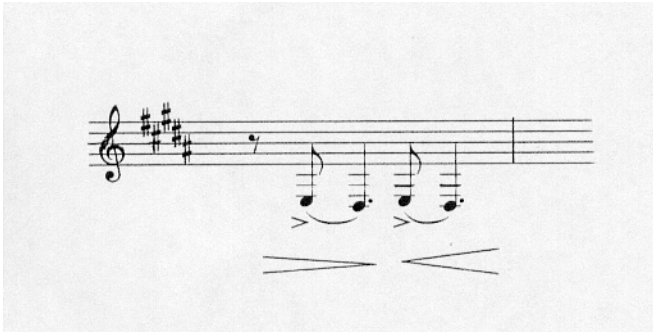
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The oboe and horn alternate the eighth note-quarter note rhythm.



6M



Measure 17-clarinet: written in treble clef

6P

Measure 17-clarinet: published in bass clef

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The bass clef eliminates the need for multiple ledger lines.

7M



Measure 18-horn: no marking

7P

Measure 18-horn: *con sordino***SUMMER MUSIC, Op. 31**

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The oboe no longer has the melody that was shared with the horn. *Con sordino* emphasizes the crescendo begun by the oboe and clarinet in measure 17, continuing the ostinato feeling that the oboe melody created until the Faster section at rehearsal #5.

8M

Musical score for measures 24-28, marked *unhurried*. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of five staves: two treble clefs and three bass clefs. The music is characterized by a slow, unhurried tempo and includes several triplet markings (indicated by a '3' over a group of notes) and a fermata over a note in the second staff.

Measure 24-score: flute, oboe, horn, bassoon marked *unhurried*

8P

Musical score for measures 24-28, marked *unhurried* for the bassoon. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of five staves: two treble clefs and three bass clefs. The music is characterized by a slow, unhurried tempo and includes several triplet markings (indicated by a '3' over a group of notes) and a fermata over a note in the second staff. The score is marked *allargando* and includes dynamic markings such as *f*, *pp*, *mp*, and *f suo. pp*. A circled number '5' is present above the first staff in the third measure, and the text 'Faster  $\text{♩} = 80$ ' is written above the second staff in the third measure.

Measure 24-score: only bassoon is marked *unhurried*

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Bassoon is the only part containing grace notes.

9M

Measure 25-score: no tempo indication

9P

Measure 25-score: *Allargando* above flute part

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As the next section is labeled “Faster” the *allargando* marking prepares for the next tempo change.

10M

⑤ Somewhat Faster  $J=66$

The image shows a musical score for a piece titled "Somewhat Faster" with a tempo marking of  $J=66$ . The score is in 4/4 time and consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features a variety of dynamics, including *f* (forte) and *pp* (pianissimo), and includes triplets and slurs. The tempo is marked as "Somewhat Faster" with a quarter note equal to 66 beats per minute.

Measure 26-score: tempo marked *Somewhat Faster* quarter note =66

10P

⑤ Faster  $J=80$

The image shows a musical score for a piece titled "Faster" with a tempo marking of  $J=80$ . The score is in 4/4 time and consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music features a variety of dynamics, including *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano), and includes triplets and slurs. The tempo is marked as "Faster" with a quarter note equal to 80 beats per minute. The score includes the marking "allargando" and "unhurried".

Measure 26-score: *Faster* quarter note=80

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Barber favored the faster tempo marking, as did the New York Woodwind

Quintet.

11M

Measure 34-score: no tempo indication marked

11P

Measure 34-score: *poco rall.*

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Measure 34 recalls the rhythm in measure 25, but in diminution in this instance.

12M

Measure 35-score: no *a tempo* marked

12P

Measure 35-score: *a tempo*

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The tempo resumes after the *poco rallentando* in measure 34.

13M

⑦ Lively, still faster ♩ = 72

Musical score for 13M, measures 38-41. The score is in 2/4 time and consists of five staves. The key signature has three flats. The first four staves have dynamics markings of *p* and *legg.* The fifth staff has a dynamic marking of *pp* and the instruction *senza sord.* The time signature changes from 2/4 to 7/16 at the end of each measure.

Measure 38-score: tempo marked quarter note=72

13P

⑦ Lively, still faster ♩ = 96

Musical score for 13P, measures 38-41. The score is in 2/4 time and consists of five staves. The key signature has three flats. The first four staves have dynamics markings of *p* and *legg.* The fifth staff has the instruction *senza sord.* The time signature changes from 2/4 to 7/16 at the end of each measure.

Measure 38-score: quarter note=96

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Barber favored the faster tempo; the NY Woodwind Quintet did not.



14M

Measure 41-score: no notation

14P

Measure 41-score: *simile***SUMMER MUSIC, Op. 31**

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The *simile* marking continues the staccato notes throughout the section.

15M

A musical score for a bassoon part, labeled 15M. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is in 3/4 time and features a series of eighth-note patterns. The dynamic marking *pp* and the articulation *legg.* are indicated below the staves.

Measure 46-score: bassoon marked *pp*

15P

A musical score for a full orchestra, labeled 15P. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is in 3/4 time and features a series of eighth-note patterns. The dynamic marking *p* is indicated below the staves. A circled number 8 is placed above the first staff. The articulation *legg.* is indicated below the fifth staff.

Measure 46-score: everyone marked *p*

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From a performance perspective, the higher dynamic level insures that the

bassoon entrance before 8 is clear.

16M

Measure 48-score: no accent on sixteenth notes in all parts

16P

Measure 48-score: accents published

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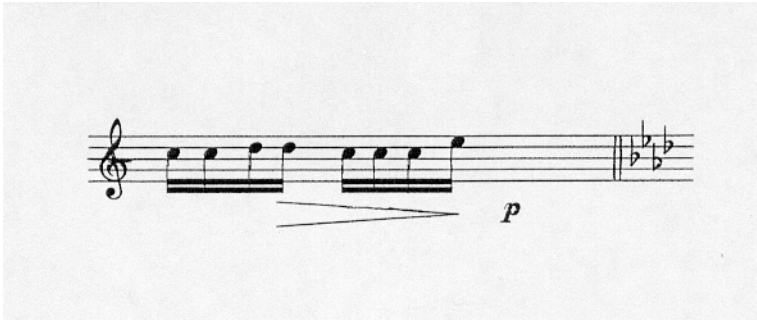
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Accents improve ensemble precision and emphasize pick-up notes to the next measure.

17M



Measure 56-clarinet: E natural

17P

A system of five staves of music. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Each staff contains a sequence of eighth notes. A dynamic marking 'p' (piano) is placed below each staff, with a hairpin indicating a crescendo leading to the final note of the sequence.

Measure 56-clarinet: E flat

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To avoid a conflict between the clarinet and oboe, an E flat should be notated.

18M

Musical score for Measure 57 (18M). The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features eighth-note patterns with accents (>) and a trill (tr) in the third staff. Dynamics include *sf* (sforzando) and *f* (forte). A circled '9' is above the first staff.

Measure 57-score: omits time signature changes

18P

Musical score for Measure 57 (18P). The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 7/16. The music features eighth-note patterns with accents (>) and a trill (tr) in the third staff. Dynamics include *sf* (sforzando) and *f* (forte). A circled '9' is above the first staff.

Measure 57-score: published time signatures

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Published time signatures clarify metric organization of notes for performers.

## 19M &amp; 20M

Measure 65-score: first note of flute, oboe, clarinet marked staccato

Measure 67-score: tempo marked *As before* quarter note=66

## 19P &amp; 20P

Measure 65-score: all the notes of flute, oboe, clarinet marked staccato

Measure 67-score: tempo marked *As before* quarter note=80

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M65-Clerical omission in manuscript

M67-Follows previous tempo of Faster section

## 21M &amp; 22M

Measure 75-score: no change in tempo

Measure 76-score: no change in tempo

## 21P &amp; 22P

Measure 75-score: *poco rall.*

Measure 76-score: *a tempo*

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Tempo markings are consistent with the previous example at measures 34-35.

## 23M &amp; 24M

Measure 79-score: no change in tempo

Measure 80-score: *Slow, as before quarter note=44*

## 23P &amp; 24P

Measure 79-score: *allargando*

Measure 80-score: *With motion, as before quarter note =69*

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Tempo markings are consistent with the previous example at measure 9.



25M

The image shows a musical score for two staves. The top staff is in treble clef and contains a triplet of eighth notes marked 'unhurried'. The bottom staff is in bass clef and contains a triplet of eighth notes, also marked 'unhurried'. The key signature has one sharp (F#).

Measure 81-score: triplets in oboe and horn marked *unhurried*

25P

The image shows a musical score for two staves. The top staff is in treble clef and contains a triplet of eighth notes. The bottom staff is in bass clef and contains a triplet of eighth notes. The key signature has one sharp (F#). There is no marking for the triplets.

Measure 81-score: no marking

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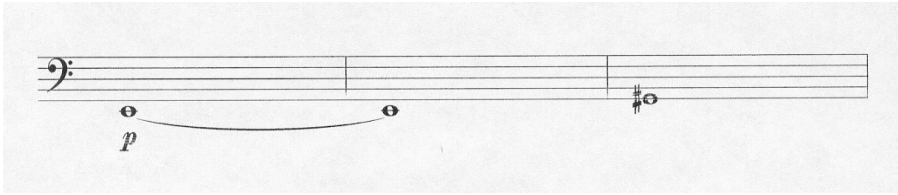
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Consistent with the previous example found in measure 10.

26M



Measure 88-horn: slur omitted to G#, without *senza sord.*

26P

Measure 88-horn: slur indicated and *senza sord.*

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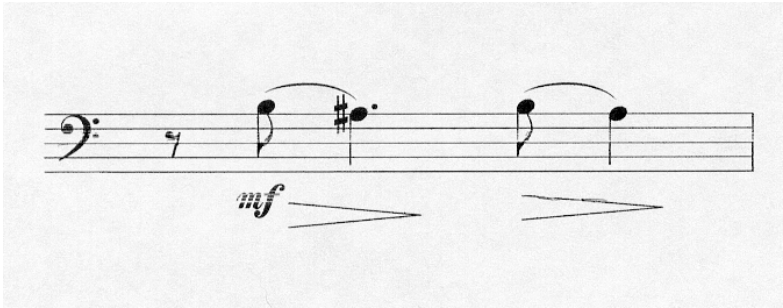
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Clerical omission of slur. The use of *senza sordino* on the whole notes would draw attention to the rhythms following the whole note passage, which are marked *con sordino*.

27M



Measure 89-horn: no notation

27P

Measure 89-horn: *con sordino***SUMMER MUSIC, Op. 31**

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*Con sordino* draws attention to the horn color throughout this section.

28M

Measure 95-score: flute, oboe, horn, bassoon marked *unhurried*

28P

Measure 95-score: only bassoon marked *unhurried*

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Again the bassoon is the only part with grace notes and is specifically directed

“unhurried” in the published score.

29M

Musical score for measure 97, marked 29M. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time (C). It features triplets and a piano (*p*) dynamic marking.

Measure 97-flute: D#

29P

Musical score for measure 97, marked 29P. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time (C). It features triplets and a piano (*p*) dynamic marking.

Measure 97-flute: D natural

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The D natural in the flute would parallel the minor chord illustrated in the clarinet part. Also, the D natural can be seen as a leading tone to E flat, the key signature of the next section beginning in measure 99.

## 30M &amp; 31M

Measure 98-score: no tempo indication

Measure 98-clarinet: accent on last eighth note B natural

Measure 98-bassoon: bass clef

## 30P &amp; 31P

Measure 98-score: *allarg. molto*

Measure 98-clarinet & bassoon: accent on last eighth note

Measure 98-bassoon: changes to tenor clef

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The *allargando molto* returns to the original tempo. Bassoon and clarinet accents end the phrase and introduce pick up notes into next section. Change to tenor clef in bassoon facilitates reading.

## 32M &amp; 33M

17 Moving moderately ♩=50

Measure 98-99 score: measures do not correspond to published version, causing a missing measure.

Measure 99-score: *Moving moderately quarter note=50*

## 32 P &amp; 33P

*allarg. molto*

17 Tempo I ♩=44

Measure 98-score: published version omits additional rests and durations

Measure 99-score: *Tempo I quarter note=44*

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Elimination of the rests allows music to flow directly to next ideas.

Tempo notation parallels the beginning of the piece.

34M



Measure 103-clarinet: *scherzando liberamente*

34P

Musical score for Measure 102-score. The score includes tempo markings *stringendo*, *rall.*, and *a tempo*. Dynamics include *mf*, *f*, and *p*. The score also features fingering numbers 3, 7, and 6, and the instruction "freely, with arrogance".

Measure 102-score: *stringendo* and then *rall.*

Clarinet marked *freely, with arrogance*

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This is the first instance of a *stringendo*, allowing the clarinet to develop measure

102 as a cadenza with a *rubato* tempo for the solo.



35M

Musical notation for Measure 106-horn. The notation is on a single treble clef staff in 5/4 time. It begins with a whole rest. The second measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). A dynamic marking of *mp* is placed below the staff.

Measure 106-horn: no marking

35P

Musical notation for Measure 105-horn, showing a multi-staff score. The score consists of four staves. The top staff is marked with a circled 18 and a dynamic marking of *mp*. The second staff has a *sost.* marking and a sixteenth-note figure. The third staff is marked *senza sord.* and contains a triplet of eighth notes. The bottom staff has a *sost.* marking and a sixteenth-note figure. The score is divided into two measures by a bar line.

3

Measure 105-horn: *senza sord.***SUMMER MUSIC, Op. 31**

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At this point the horn finally plays the melody.

36M

Measure 109-flute and oboe: triplet marking missing

Also, no tempo marking

36P

Measure 108-flute and oboe: triplets indicated

*Moving moderately* indicated above flute part

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There is a clerical omission with triplet markings. The *moving moderately* signifies an understood accelerando for the next section at rehearsal #19.

37M

Measure 111-clarinet: treble clef

37P

Measure 110-clarinet: bass clef

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The bass clef eliminates the need for multiple ledger lines.

38M

- (19) Slightly faster (♩=72)

mf

pp legg.

pp

pp

Measure 116-score: *Slightly faster* quarter note=72

38P

(19) Faster ♩ = 96

mf

pp legg.

pp

Measure 115-score: *Faster* quarter note=96

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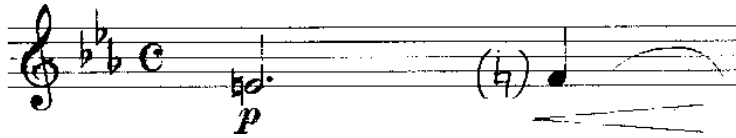
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Again, Barber chose the faster tempo; the New York Woodwind Quintet did not.

39M



Measure 124-oboe: F natural marked in parenthesis

39P

Measure 123-oboe: no natural marked in parenthesis

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There is a clerical error in the manuscript.

40M

Measure 126-flute: G natural marked

40P

Measure 125-flute: no natural indicated

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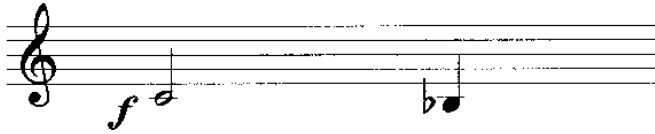
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Probably notated as a reminder in the manuscript, Schirmer did not see a reason to print the natural.

41M

Measure 131-horn: dynamic marked *f*

41P

 A page of musical notation for measures 129 and 130. Measure 129 is circled with the number 21. The score consists of five staves. The top staff (Horn) has a dynamic of *f* and features a complex melodic line with many slurs. The second staff (Clarinet) has a dynamic of *f*. The third staff (Flute) has a dynamic of *f*. The fourth staff (Bassoon) has dynamics of *mf* and *p*. The fifth staff (Cello/Double Bass) has a dynamic of *f*.
Measure 130-horn: dynamic marked *mf* with a diminuendo**SUMMER MUSIC, Op. 31**

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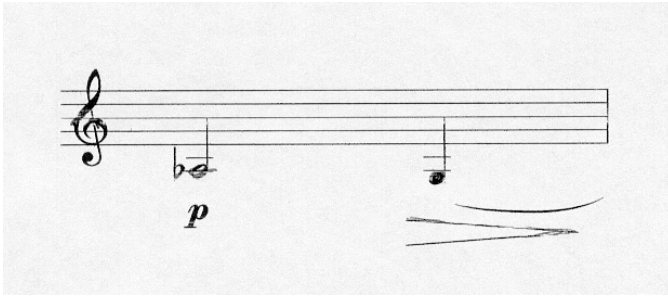
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The horn line functions as harmonic “filler”, and therefore not as prominent as the flute and clarinet lines.

42M



Measure 132-horn: diminuendo indicated

42 P

 A page of musical notation for Measure 131-horn. The page is numbered 21 in a circle in the top left. It features five staves. The top staff has a circled measure number 21 and a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf* and a dynamic marking of *p*. The fifth staff has a dynamic marking of *f*. The notation includes various rhythmic values, accidentals, and phrasing slurs.
Measure 131-horn: dynamic marked *p* with no diminuendo indicated**SUMMER MUSIC, Op. 31**

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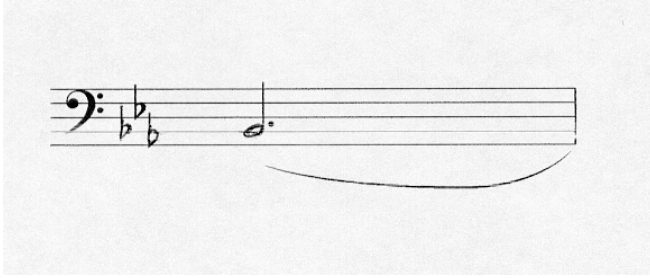
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Horn sustains through measure 132 at the same dynamic level as the oboe.



43M



Measure 133-bassoon: dotted half note

43P

 A system of five musical staves in bass clef with a key signature of two flats. The notation includes various rhythmic values: quarter notes, eighth notes, and sixteenth notes, some beamed together. There are also rests and a dynamic marking of *mf* (mezzo-forte) on the third staff. The notes are primarily in the lower register of the bassoon.

Measure 132-bassoon: different notes and durations

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The bassoon continues the idea begun by the flute in measure 131.

44M

Musical score for measure 135, showing four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a melodic line in the bass clef with a mezzo-forte (*mf*) dynamic marking and a five-fingered chord in the treble clef.

Measure 135-score: no tempo indication

44P

Musical score for measure 134, showing four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music is marked *poco allargando* and *mf*. The score includes a fermata over the final measure.

Measure 134-score: *poco allargando*

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The *poco allargando* allows for a brief segue into the recap of the first theme of this section.

45M

Musical score for measure 137, showing five staves. The top staff is treble clef with a common time signature. The second staff is also treble clef with a common time signature. The third, fourth, and fifth staves are bass clef with a common time signature. The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include *mf*, *scherzando*, and *pp*. A triplet of eighth notes is marked with a '3'.

Measure 137-score: no tempo indication

45P

Musical score for measure 136, showing five staves. The top staff is treble clef with a common time signature. The second staff is also treble clef with a common time signature. The third, fourth, and fifth staves are bass clef with a common time signature. The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include *mf*, *scherzando*, and *pp*. A rehearsal mark (22) is present above the first staff. The tempo is marked *a tempo*.

Measure 136-score: *a tempo*

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Returns to the tempo marked at rehearsal #19.

46M

Measure 143-clarinet: treble clef

46P

Measure 142-clarinet: bass clef

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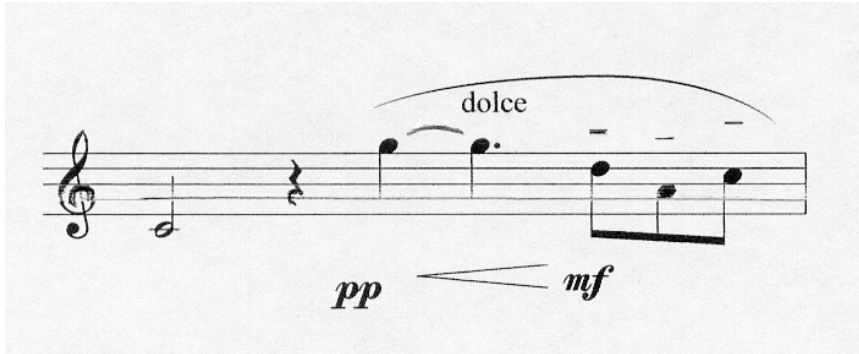
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Bass clef eliminates the need for extra ledger lines.

47M



Measure 147-score: *poco rall.*—also, G natural marked in clarinet

47P

Measure 146-score: (1) *rall.* (2) no natural indicated in clarinet

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*Rallentando* prepares for the *a tempo* at measure 147. The natural sign is unnecessary and thus Schirmer omitted it.

## 48M &amp; 49M

Measure 154-score: no *cresc. molto* indicated in flute, clarinet, and bassoon  
 Measure 155-score: dynamic marked *f* in fl and ob; *dim.* in clarinet and bassoon

## 48P &amp; 49P

Measure 153-score: *cresc. molto* in flute, clarinet, and bassoon  
 Measure 154-score: dynamic marked *ff* in flute, oboe, clarinet, and bassoon

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The flute, clarinet, and bassoon move with intensity to measure 153, with the *cresc. molto* to reinforce the musical momentum. The flute and clarinet continue the brilliant patterns and are the only active voices at 25.

## 50M-53M

The image shows a musical score for measures 158-53M. It consists of five staves. The top two staves are in common time (C) and feature dynamics *pp*. The third staff is in common time (C) and features dynamics *pp* and *mf*, with a triplet of eighth notes. The fourth staff is in common time (C) and features dynamics *pp* and *mf*. The fifth staff is in common time (C) and features dynamics *pp* and *mf*, with a triplet of eighth notes. The score includes various musical notations such as rests, notes, and triplets.

Measure 158-score: common time indicated

Measure 158-score: missing rests

Measure 158-score: notes in clarinet, horn, bassoon on beat 2

Measure 158-oboe: B natural eighth note on beat 1

## 50P-53P

The image shows a musical score for measures 157-53P. It consists of five staves. The top two staves are in 2/4 time and feature dynamics *pp*. The third staff is in 2/4 time and features dynamics *pp* and *mf*, with a triplet of eighth notes. The fourth staff is in 2/4 time and features dynamics *pp* and *mf*. The fifth staff is in 2/4 time and features dynamics *pp* and *mf*, with a triplet of eighth notes. The score includes various musical notations such as rests, notes, and triplets. The tempo is marked "Tempo I".

Measure 157-score: 2/4 time indicated

Measure 157-score: notes eliminated on beat 2 in clarinet, horn, bassoon

Measure 157-oboe: different pitches on beat 1

Measure 158-score: common time indicated

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The 2/4 time reduces the need for the “filler notes,” leading directly to the theme in the clarinet.

54M

Flowing

26

*mf* *espress*

*pp*

*pp*

*pp*

Measure 161-score: *Flowing*

54P

26

Joyous and flowing ♩ = 144

*mf* *espr.*

*pp*

*pp*

Measure 160-score: *Joyous and flowing* eighth note=144**SUMMER MUSIC, Op. 31**

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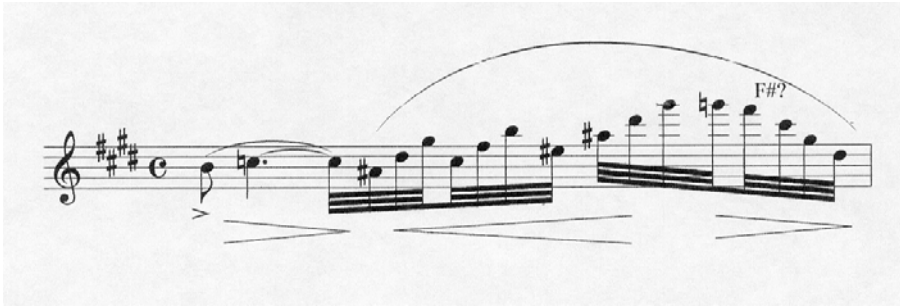
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More direction for the performers is given by this description of tempo and style.



55M



Measure 163-flute: (F#?) above F#3

55P

Measure 162-flute: F# published

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This flute passage recalls a similar one in Paul Hindemith's *Kleine Kammermusik*

(1922) Op. 24, No. 2, movement I.

56M

Measure 169-score: no direction given

56P

Measure 168-score: *with increasing intensity*

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Oboe restates the theme of this section, first introduced by the flute at measure

160, and momentum continues to build until measure 176.

57M

A musical score for measure 170, consisting of five staves. The key signature is three sharps (F#, C#, G#). The top staff contains a melodic line with slurs over groups of notes. The second staff has a few notes with grace notes. The third staff continues the melodic line with slurs. The fourth staff has a melodic line starting with a mezzo-piano (*mp*) dynamic marking and includes a sharp sign (#) above a note. The bottom staff is a bass line with a few notes and a slur.

Measure 170-flute and clarinet are missing slurs from grace notes

57P

A musical score for measure 171, consisting of five staves. The key signature is three sharps (F#, C#, G#). The top staff has a melodic line with many slurs. The second staff has a few notes with grace notes. The third staff continues the melodic line with slurs. The fourth staff has a melodic line starting with a mezzo-piano (*mp*) dynamic marking and includes a sharp sign (#) above a note. The bottom staff is a bass line with a few notes and a slur.

Measure 171-flute and clarinet: slurs indicated

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There is a clerical error in the manuscript.

58M

Musical score for measure 176, labeled 58M. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. A dynamic marking *poco f* is present at the bottom left of the score.

Measure 176-score: no tempo markings

58P

Musical score for measure 175, labeled 58P. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. A tempo marking *allarg.* is present at the top left, and a dynamic marking *poco f* is present at the bottom left.

Measure 175-score: *allarg.*

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The *allargando* prepares the broader section at measure 176.

59M

Musical score for measures 177-180. The score consists of five staves. The top staff is marked *f* brillante and features a complex melodic line with slurs and a '10' marking. The second staff is marked *f* cantando. The third staff is marked *f* and features a melodic line with slurs and a '10' marking. The fourth staff is marked *f* cantando. The bottom staff is marked *f* brillante and features a melodic line with slurs and an '8' marking.

Measure 177-score: no tempo markings

59P

Musical score for measures 176-180. The score consists of five staves. The top staff is marked *f* brillante and features a complex melodic line with slurs and a '10' marking. The second staff is marked *f* cantando. The third staff is marked *f* and features a melodic line with slurs and a '10' marking. The fourth staff is marked *f* cantando. The bottom staff is marked *f* brillante and features a melodic line with slurs and an '8' marking.

Measure 176-score: *Slightly broader, exultant*

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This section promotes the horn and oboe melody against the 8:10 note patterns in the bassoon, clarinet and flute. It is similar in construction to the end of the first movement of Jean Francaix's Quintette (1951).

60M

Musical score for measures 179-180, flute part. The score is in 3/4 time and features a complex melodic line with many accidentals. The flute part is marked with '10' and 'ten.' (tenuis). The bass line is marked with '6'.

Measure 179-flute: no # on the D3-beat 3

60P

Musical score for measures 178-179, flute part. The score is in 3/4 time and features a complex melodic line with many accidentals. The flute part is marked with '10' and 'ten.' (tenuis). The bass line is marked with '6'.

Measure 178-flute: # on the D3-beat 3

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Again, following the influences of the Francaix Quintette.

## 61M &amp; 62M

Measure 181-oboe: last note is B

Measure 181-horn: missing dynamic marking

## 61P &amp; 62P

Measure 180-oboe: last note in F#

Measure 180-horn: *pp*

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The wide interval in the oboe from low B to third space C# may have a problem speaking easily. The omission of dynamics in horn part is a clerical error.

63M

Measure 186-score: no tempo markings

63P

Measure 185-score: *stringendo-freely, with arrogance* followed by a *rall.*

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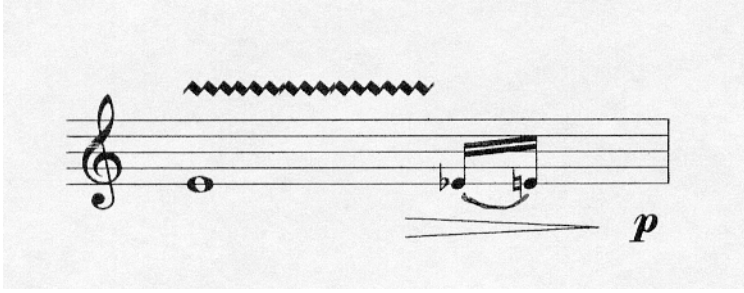
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Again, the clarinet has a cadenza passage as in measure 102. As in example 34M

& 34 P, this section at measure 185-199 is a bridge to the next section.



64M



Measure 187-oboe: E flat-E grace notes

64P

Measure 186-oboe: D#-E natural grace notes

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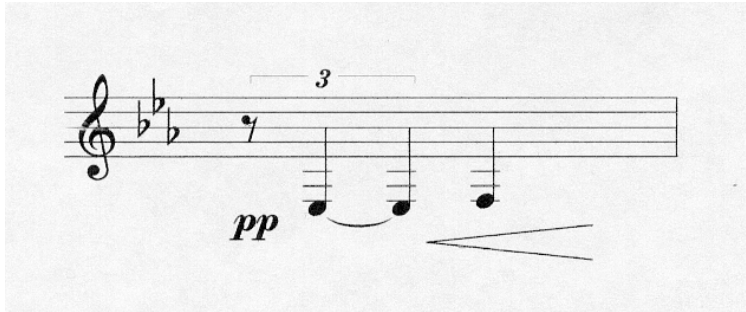
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An E natural is marked in measure 185 and tied to the next note in 186. The D# is enharmonically correct in this instance as grace notes at the end of a trill ascend.

65M



Measure 195-clarinet: treble clef

65P

Measure 194-clarinet: bass clef

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Bass clef eliminates the need for multiple ledger lines.

66M

The image shows a musical score for measures 199 and 200, marked *poco rall.* The score consists of four staves: Oboe (top), Horn (second), Oboe (third), and Horn (bottom). The Oboe and Horn parts are written in treble clef, while the lower Oboe and Horn parts are in bass clef. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. Dynamics include *pp* (pianissimo) and *p* (piano). The tempo marking *poco rall.* is written above the first staff.

Measure 200-oboe: last two notes are D flat and C flat

Measure 200-horn: last two notes are B flat and G flat

Measure 200-score: *poco rall.*

66P

The image shows a musical score for measures 199 and 200, marked *poco allargando*. The score consists of five staves: Oboe (top), Horn (second), Oboe (third), Horn (bottom), and a fifth staff (likely a lower instrument or a specific part). The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staves. Dynamics include *p* (piano) and *pp* (pianissimo). The tempo marking *poco allargando* is written above the first staff.

Measure 199-oboe: last two notes are B flat and G flat

Measure 199-horn: last two notes are D flat and C flat

Measure 200-score: *poco allargando*

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Oboe and horn notes are reversed. The *poco allargando* prepares for the next section at rehearsal #31.

At this point in the manuscript, Barber has written eighteen measures that are not included in the published version. He returns to the theme at rehearsal #19 (measure 115P), this time written for flute on Eb3. In the manuscript version, the flute passes the theme to the oboe at measure 207. Measure 212 is used as a transition, with the return of the theme in the published version at  (measure 142P).  in the manuscript becomes  in the published score.

67M B1 as before

Musical score for measures 201-210, featuring piano and bass staves. The score is in 3/4 time and includes various dynamics and articulations.

**Measures 201-203:**

- Measure 201: *mf* (mezzo-forte)
- Measure 202: *pp* (pianissimo) *legg.* (leggiero)
- Measure 203: *p* (piano)

**Measures 204-206:**

- Measure 204: *pp* (pianissimo)
- Measure 205: *p* (piano)
- Measure 206: *mp* (mezzo-piano)

**Measures 207-210:**

- Measure 207: *pp* (pianissimo) *legg.* (leggiero)
- Measure 208: *p* (piano)
- Measure 209: *p* (piano)
- Measure 210: *poco f* (poco fortissimo)

The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part features complex rhythmic patterns, while the bass part provides a steady accompaniment.

This musical score page contains measures 211 through 218. It is written for piano, violin, and cello. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C).  
Measures 211-212: The piano part features a melodic line with a triplet in measure 211 and a dynamic range from *pp* to *f*. The violin and cello parts provide harmonic support with sustained notes and rhythmic patterns.  
Measures 213-215: The piano part has a complex rhythmic pattern with frequent dynamics changes between *pp*, *f*, and *p sub.*. The violin and cello parts continue with their respective textures, including a *mf sost.* section in the cello.  
Measures 216-218: Measure 216 begins with a *p sost.* marking. Measure 217 features a *dolce* marking and a *p* dynamic. Measure 218 concludes the section with sustained notes in all parts.

70M

Musical score for measures 219-220, bassoon part. The score is in bass clef and includes a box containing the number 33. The first measure (219) contains a single quarter note followed by a fermata. The second measure (220) contains a triplet of eighth notes. Dynamics include *pp* and *mf*. The tempo marking is *scherzando*.

Measure 219-bassoon: (1) *mf*, (2) also no *leggero* marking

70P

Musical score for measures 200-201, bassoon part. The score is in bass clef and includes a circled number 31 and the instruction "As before". The first measure (200) contains a quarter note followed by a fermata. The second measure (201) contains a triplet of eighth notes. Dynamics include *pp* and *p leggero*. The tempo marking is *scherzando*.

Measure 200-bassoon: *p* and *leggero*

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This is the final statement of the theme in this section. The *scherzando* section will build to *ff* in measure 216.

71M

33

*pp*

*schierzando*

*mf*

3

Measure 219-horn: eighth note A flat

71P

31 As before

*pp*

*schierzando*

*p leggiero*

3

Measure 200-horn: eighth note C

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The horn has a stopped C flat in measure 199. Logic dictates that the horn would then ascend to C.



72M

brillante

brillante

*f*

*f*

*f*

Measure 225-*f* in clarinet, horn, and bassoon

72P

*ff* *brillante*

*ff* *brillante*

*pp* *cresc. molto* *ff*

*pp* *cresc. molto* *ff*

*pp* *cresc. molto* *ff*

Measure 206-*ff* in clarinet, horn, and bassoon

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The continuation of the crescendo in measure 205 carries through to the flute and clarinet lines in measure 206. The published dynamics maintain the effect of the crescendo.

## 73M &amp; 74M

Measure 227-clarinet: dynamic is *f* to *pp*

## 73P &amp; 74P

Measure 227-horn: 6-32<sup>nd</sup> notes published in bass clef—dynamic is *mf* to *p*  
 Measure 227-clarinet: different notes and durations—dynamic is *mp* to *pp*

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The addition of the horn in measure 227 strengthens the clarinet line.  
 The published version is technically and rhythmically easier for clarinet.  
 The rapid *descrescendo* from *f brillante* to *pp* is both startling and effective,  
 requiring the audience's complete attention to the last note.

### Summary of Revisions

The following chart will illustrate the 74 differences found when comparing the manuscript to the published edition. Many appear to be clerical yet some are aesthetic in nature. Performance practice considerations are also taken into account. After measure 98, the references to measures will be to the published version, as the manuscript measures include an additional measure at 98.

<b>Aesthetic</b>	<b>Clerical</b>	<b>Performance Practice</b>	<b>Tempo</b>	<b>Clef</b>
m.12-horn rhythms	m. 6-horn	m.24-score	m. 9- <i>with motion</i>	m.11-clarinet
m.18-horn	m.41- <i>simile</i>	m.46-score	m.10-triplets <i>unhurried</i>	m.17-clarinet
m.26-tempo	m.56-clarinet	m.48-score	m.25- <i>allargando</i>	m.98-bassoon
m.38-tempo	m.65-staccato	m.57-score	m.34- <i>poco rallentando</i>	m.110-clarinet
m.67-tempo	m.88-horn	m.95-score	m.35- <i>a tempo</i>	m.142-clarinet
m.75 & 76-tempo	m.98-clarinet and bassoon	m.102-clarinet	m.81-triplets <i>unhurried</i>	m.195-clarinet
m.79 & 80-tempo	m.108-flute & oboe triplets	m.105-horn	m.98- <i>allarg. molto</i>	
m.89-horn	m.123-oboe	m.130-horn	m.108- <i>moving moderately</i>	
m.97-flute	m.125-flute	m.131-horn	m.134- <i>poco allargando</i>	
m.98-score m.98-tempo m.98-omission of additional measure in manuscript	m.132-bassoon	m.153-score m.154-score	m.146- <i>rallentando</i>	
m.115-tempo	m.146-clarinet	m.160-score	m.168- <i>with increasing intensity</i>	
m.136-tempo	m.157-oboe	m.180-oboe	m.175-  <i>allargando</i>	
m.157-filler notes eliminated	m.162-flute	m.185-score	m.176- <i>slightly broader, exultant</i>	
m.227-clarinet	m.171-flute and clarinet	m.227-horn		
	m.178-flute			
	m.180-horn			
	m.186-oboe			

### Premiere of *Summer Music*

The premiere of *Summer Music* took place at the Detroit Institute of Arts on March 20, 1956, during the twelfth season of the Chamber Music Society. Extensive newspaper coverage was given to this event due to the extraordinary method of raising money for the commission. Contrary to traditional concert programming, the quintet was to be played twice: once immediately after intermission and again at the conclusion of the concert. Performing the premiere would be James Pellerite, flute; Arno Mariotti, oboe; Albert Luconi, clarinet; Charles Sirard, bassoon; and Ray Alonge, horn. Other works included on the program was Beethoven's Opus. 11 for clarinet, cello, and piano, and Poulenc's Sextet for piano, flute, oboe, clarinet, bassoon, and horn. Detroit critic Josef Mossman noticed the congenial response of the local audience, who was "charmed by the new quintet's 'mood of pastoral serenity' and the 'highly skilled performance'. *Summer Music* was credited with being a 'chamber work of both beauty and humor.'"<sup>25</sup>

### Conclusion

Barber's dedication to the conventional practices of form, tonality, and lyricism encourages critics to describe him as "neo-romantic." When the compositional world moved to atonality, serialism, and other experimental forms in the 1950's and 1960's, Barber retained a lyrical approach, developing a more chromatic, angular, and dramatic language, while maintaining the same language for more than fifty years. In his last interview, Barber said, "Why haven't I

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<sup>25</sup>Ibid., 368.

changed? Why should I? There's no reason music should be difficult for an audience to understand, is there?"<sup>26</sup>

All of Barber's stylistic elements are evident in *Summer Music*, and it is interesting to compare reviews of Barber's style throughout his career. In 1957, Leslie Bassett wrote:

*Summer Music* will find a secure place in the repertoires of woodwind quintets possessing mature technical and interpretive ability. It is a sonorous and attractive work in one movement containing a variety of sections of differing tempo and mood. Although the form is balanced by the return of earlier passages, the work has a rhapsodic quality and admirable freedom. The style is fresh, though far from radical, similar to several of Barber's better-known works in nostalgic vein. The writing displays the instruments effectively.<sup>27</sup>

Thirty-three years later, critics continue to compare Barber's approach to melody.

Barber's music isn't so terribly different from other composers' in the way you approach melodic line, in the way you approach balance, in the way you approach style. Barber is in that sense a classical enough composer that it is easy to make the transition to any number of classical repertoire pieces.<sup>28</sup>

*Summer Music*, the only woodwind quintet composed by Samuel Barber, is a staple in the woodwind quintet repertoire and should be considered by every serious flutist. The technical and lyrical demands placed on all players challenge the quintet to develop the neo-romantic ideals his music typifies, that of lyricism and the use of tradition forms to create a uniquely American sound.

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<sup>26</sup> Kozinn, 65.

<sup>27</sup> Leslie Bassett, "Summer Music," *Notes* 15 (December 1957), 148-49. <sup>27</sup> William Wians, "Success in Musical America: A Talk with Andrew Schneck," *Fanfare* 14.2 (November 1990), 62.

<sup>28</sup> William Wians, "Success in Musical America: A Talk with Andrew Schneck," *Fanfare* 14.2 (November 1990), 62.

## Appendix

## Interview with James Pellerite

On November 4, 2000 at Oklahoma Baptist University in Shawnee, Oklahoma, the author met with James Pellerite, former principal flutist of the Detroit Symphony who played the premiere of *Summer Music* in Detroit on March 20, 1956. Through subsequent electronic mail communication, the author and Mr. Pellerite discussed *Summer Music*. The following electronic mail interview occurred on January 22, 2001.

Miss Grosklos,

I do apologize for the inability to answer many of your questions, but even younger people than I have difficulties remembering. Unfortunately, much of what took place relative to *Summer Music*, over forty years ago, has disappeared from my memory. Therefore, I shall merely touch on a few of your questions.

HG: What was your first impression of the music in general? Of the flute part? Of Barber?

JP: It was probably the most difficult woodwind quintet I had played at that time. The score was quite complex for the period. Samuel Barber was in attendance for the first reading, which took place at the home of Karl Haas. Of course, we were in awe of this wonderful composer.

HG: Did the Detroit Woodwind Quintet make any suggestions and did Barber consider them?

JP: The individual parts were quite demanding, and I remember well the technical problems I encountered in the flute part. The arpeggios, to this day are not easy, encompassed the full range of the flute. The rhythms in the articulated movement of course posed ensemble problems (as so often is the case today). As I observe the published version of the score, not many editorial changes were made from the manuscript.

HG: At the time, were you aware of the New York Woodwind Quintet's involvement with this work?

JP: I have no information relative to this, but had been aware of the New York Quintet's interest in new scores, so one would expect this group to include *Summer Music* in its repertoire. As a student at Juilliard, I had occasion to substitute in the NY Quintet for Samuel Baron. This gave me a first hand glimpse of their total dedication to new music.

HG: What was the reaction of the Detroit music community, and then later nationally, to this piece in regards to faculty and performers throughout the country?

JP: The piece was a formidable addition to quintet literature. Although in the early '60's few woodwind quintets were in existence, so it is doubtful that very many performances took place (excepting the NY Quintet Performances). During my years at Indiana University, I enjoyed several performances of this piece. The work was always well received. Notably, many student quintets studied this composition, and over time one could perceive the vast improvement in students' instrumental technical abilities, as the composition grew in popularity and became a standard in the literature.<sup>29</sup>

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<sup>29</sup> Hollie Grosklos. Interview with James Pellerite, electronic mail, January 22, 2001.

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