A STYLISTIC ANALYSIS OF CHARLES MARTIN LOEFFLER'S DEUX
RAPSORIES FOR OBOE, VIOLA AND PIANO: L'ÉTANG AND LA
CORNEMUSE, AFTER POEMS OF MAURICE ROLLINAT, A LECTURE
RECITAL TOGETHER WITH THREE RECITALS OF SELECTED
WORKS OF E. RUBBRA, D. BEATY, B. BRITTEN,
W. A. MOZART, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

John W. Goodall, B.M., M.M.
Denton, Texas
August, 1988

At the turn of this century, Charles Martin Loeffler (1861-1935) was considered to be among the finest of the handful of well-known American composers of the time. His music was often performed by major symphony orchestras, chamber groups and solo artists.

*Deux rapsodies* for Oboe, Viola and Piano: *L'Étang* and *La Cornemuse*, after poems by Maurice Rollinat (1846-1903), show Loeffler's affinity for programmatic concepts. These works, completed in 1901, are revisions of settings of 1898 for low voice, clarinet, viola and piano, and are now, unfortunately, out of print; but the oboe, viola and piano setting has been published (originally as *Deux rapsodies* by G. Schirmer, 1905; the latest edition, *Two Rhapsodies*, is by McGinnis and Marx, N.Y., 1979) and recorded several times.

Loeffler has reflected Rollinat's poetry in his settings by means of melodic, rhythmic and harmonic devices.
unique to his style. Formal and articulative devices also
tend to point to his dependence on the poetry as a source
of inspiration and as means for defining the final musical
product. Indeed, the music seems incapable of existence
independent of its source in the richly imagistic poetry of
Rollinat.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas.
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North Texas State University
School of Music
Graduate Recital

JOHN W. GOODALL, Oboe

with
Rose Marie Chisholm, Piano and Harpsichord
Sally Beaty, Soprano

Monday, October 21, 1985  8:15 p.m.  Concert Hall

Concerto in c minor . . . . . . . . . . . . Benedetto Marcello
   Allegro moderato
   Adagio
   Allegro

Sonatina . . . . . . . . . . . . . . . . . . Gordon Jacob
   I  Adagio
   II  Allegro giocoso
   III Lento alla Sarabanda
   IV Allegro molto vivace

Sonata in C, Op. 100. . . . . . . . . . . Edmund Rubbra
   I  Con moto
   II Elegy. Lento.
   III Presto

Intermission

Songs on Emily Dickinson Poems. . . . . . . Dan Beaty
   I like to see it lap the miles
   A word is dead (1)
   I asked no other thing
   Heart we will forget him
   A word is dead (2)
   The bustle in a house

Sonatine . . . . . . . . . . . . . . . . . . Pierre Gabaye
   I  Assez vif
   II Lent, avec douceur
   III Très vif

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
North Texas State University  
School of Music  

Graduate Recital  

JOHN W. GOODALL, Oboe  

with  
Patrick Allen, Harpsichord  
Tom Beers, Bassoon  
Rose Marie Chisholm, Piano  

Monday, April 14, 1986 6:15 p.m.  Recital Hall  

Sonata in g minor . . . . . . . . . . G. Ph. Telemann  
Largo  
Presto  
Tempo giusto  
Andante  
Allegro  

Concerto, K.314 . . . . . . . . . . . . . . . . . . W. A. Mozart  
Allegro aperto  
Adagio non troppo  
Rondo: Allegretto  

Intermission  

Six Metamorphoses after Ovid, Op. 49 . . Benjamin Britten  
I Pan  
II Phaeton  
III Niobe  
IV Bacchus  
V Narcissus  
VI Arethusa  

Suite Française . . . . . . . . . . . . . . . . . . . Marcel Bitsch  
I Pavane  
II Gaillarde  
III Gigue  
IV Rigaudon  

Presented in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

JOHN W. GOODALL, Oboe

with

Charles Gavin, Horn
Lillian Pearson, Piano

Monday, November 9, 1987  5:00 p.m.  Concert Hall

Concerto in d minor. . . . . . . . Georg Phillip Telemann
   Adagio
   Allegro
   Adagio
   Allegro

Trio, Op. 88 . . . . . . . . . . . . . . . . . . . . . Carl Reinecke
   Allegro moderato
   Scherzo: molto vivace
   Adagio
   Finale: allegro ma non troppo

(pause)

Trio No. 2 . . . . . . . . . . . . . . . . . . . . . . Hugo Kauder
   Andante
   Allegretto
   Adagio
   Vivace, non troppo allegro

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

Lecture Recital

JOHN W. GOODALL, oboe

Assisted by
DAVID KERR, viola
LILLIAN PEARSON, piano

Monday, March 28, 1988  5:00 p.m.  Concert Hall

Charles Martin Loeffler, Deux rapsodies
For Oboe, Viola and Piano; L'Étang and
La Cornemuse, After Poems by Maurice Rollinat;
A Stylistic Analysis

Intermission

Deux rapsodies ................. Charles Martin Loeffler
I. L'Étang
II. La Cornemuse

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
CHAPTER I

AN INTRODUCTION TO CHARLES MARTIN LOEFFLER: PERSONAL AND MUSICAL BACKGROUND AND TRAINING

Charles Martin Loeffler was born on January 30, 1861 at Mulhouse in the Alsace region of present-day France. His parents, however, were natives of Germany and the records of the Berlin Hochschule für Musik show Schoneberg, one of the many Loeffler residences, as the composer's birthplace. Because of political difficulties which led to imprisonment for Loeffler's father (and, the composer believes, his death), Loeffler became hostile towards Germany and claimed French heritage.¹

Loeffler's father was a scientist who specialized in chemistry, agriculture and the breeding of horses. These occupations caused the family to live in various parts of Europe during the composer's childhood. His father was an avid devotee of music and very encouraging of his son's musical pursuits. His mother was quite fond of poetry, exposing her son to the works of great literary figures.

throughout his childhood.\textsuperscript{2}

In the late 1860s, before the outbreak of the Franco-Prussian war, the Loeffler family moved to the small country town of Smjela in the Russian province of Kiev where his father worked for the government. There young Charles was presented with a violin on his eighth birthday. His first violin lessons were taken from a German member of the Russian Imperial Orchestra who vacationed in Smjela in the summers. It was this stay in Smjela which inspired an orchestral poem entitled \textit{Memories of my Childhood: Life in a Russian Village} which received first prize in the competition at the sixteenth Chicago North Shore Music Festival in 1924.\textsuperscript{3} From Russia the family moved to Debreczin in Hungary. Here the father taught at the Royal Agricultural Academy and his son's lessons ceased. Fortunately, the family's stay in Hungary was rather brief and in 1873 the Loefflers moved to Switzerland. It was there that the 14-year-old Charles began to study again and decided to become a professional violinist.\textsuperscript{4}

\textsuperscript{2}Carl Engel, "Charles Martin Loeffler," \textit{The Musical Quarterly} XI/3 (July 1925), 314.

\textsuperscript{3}Engel, 314-15.

Young Charles travelled to Berlin and enrolled in the class of Edward Rappoldi who prepared violin students for Josef Joachim. He soon became a favorite pupil of Joachim and regularly participated in chamber music recitals at the teacher's home. While in Berlin he studied harmony with Friedrich Kiel and Bach motets and works of his favorite master Handel with Waldemar Bargiel at the Hochschule für Musik. These earlier Germanic influences may be seen to some extent in his compositional style throughout his career.5

From Berlin, Loeffler went to Paris where he continued his violin studies with Lambert Joseph Massart and composition and counterpoint with Ernest Guiraud. He also played for one season in J. E. Pasdeloup's orchestra in Paris.6

He joined the private orchestra of Baron Paul von Derwies, a wealthy Russian nobleman who maintained estates in Switzerland and Italy. He remained there until the baron's death two years later in 1880 and then returned to Paris to play in Pasdeloup's orchestra before emigrating to the United States in 1881.7

Loeffler came to America with a letter of introduction from his teacher Joachim to Leopold Damrosch in New York City. Damrosch was taken with Loeffler's musical ability and charm and immediately hired him for his orchestra. A great friendship developed between Charles Loeffler and the Damrosch family and he soon became the violist in a string quartet with Leopold Damrosch playing first violin.\(^8\)

In the spring of 1882, Charles Loeffler was engaged as violinist with the Boston Symphony Orchestra where he played with the orchestra as associate concertmaster and frequent soloist until his retirement in 1903. He became a naturalized American citizen in 1887, and bought a farm in Medfield, Massachusetts, where he lived in near seclusion for the rest of his years, spending only one extended period away (1904-05) in Paris.\(^9\)

At the turn of this century, Charles Martin Loeffler was considered among the finest of the handful of well-known American composers of the time. His music was often performed by major symphony orchestras, chamber groups and solo artists. Loeffler wrote many works which were premiered by the Boston Symphony Orchestra while he was still associate concertmaster. Les veillees de l'Ukraine, 1891, and La mort de Tintagiles, 1898 are two

\(^8\) Damrosch, 167-168. \(^9\) Knight, 98.
better-known examples. The Boston Symphony Orchestra also premiered his most well-known orchestral work, \textit{A Pagan Poem} in 1907.

His honors were not exclusively musical, however. He was elected to membership in the National Institute of Arts and Letters in 1908 (which organization awarded him a gold medal in 1920) and the American Academy of Arts and Letters in 1931, an honorary doctorate from Yale University in 1926, and was named \textit{Officier de l'Academie des Beaux Arts} and \textit{Chevalier de la Legion d'honneur} by the French government in 1906 and 1919 respectively.\textsuperscript{10}

\textsuperscript{10}Ibid.
CHAPTER II

COMPOSITIONAL STYLE: MUSICAL AND LITERARY INFLUENCES

While performing was an important part of Loeffler's life, his major occupation was composition. He wrote many concerti and symphonic works for the orchestras of which he was a member, particularly the Boston Symphony. Loeffler was also fond of writing for the voice; both solo and choral works are numerous in his output. His instrumental chamber music is quite interesting in that he wrote not only for standard ensembles, such as small string and wind groups, but also for then-unusual and experimental combinations of instruments. His Octet of 1896 is scored for two clarinets, harp, two violins, viola, violoncello and double bass and the Deux rapsodies of 1901 for oboe, viola and piano.

He was also interested in older instruments such as the viola d'amore (Norske Land, 1929, with piano) and newer ones of the time such as the saxophone (Ballade carnavalesque, 1902, with flute, oboe, bassoon and piano). He also combined the viola d'amore and the saxophone in the (unfortunately) unfinished Paraphrase on Two Western
Cowboy Songs in which he included a piano.\(^1\)

Lawrence Gilman, in 1911, wrote of Loeffler's compositional style:

His artistic growth has been marked by eclecticism. His cosmopolitan training, his long years of orchestral service as an executant of other men's ideas, and an inexhaustible curiosity in all aesthetic and intellectual matters, have had their natural influence upon his music. He has absorbed a dozen musical temperaments, has exhausted their power of stimulus, and has forgotten them; his own individuality has survived. It is possible to discern in his earlier work the impression made upon his sensitive psychic retinue by Bach, by Wagner, by Berlioz, by Liszt, by Brahms; but he has finally wrought a style that is unmistakable and his own . . .

He uses freely effects derived from the ecclesiastical modes, though their influence upon him has not been so profound and continuous as it has been upon Debussy. His harmonic method is clearly the product of an exceptional feeling for rich and subtle combinations of tone, balanced by an instinctive reticence, a sense of form and balance for which classic is the just word.\(^2\)

The influence of the masters on Loeffler's music can be readily heard in his compositions. However, he does have his own distinctive style which is drawn from his large performance and analytical experience. Living the first 20 years of his life in Germany, Russia and France, and pursuing his musical studies in these and other countries (including the United States), his varied past is bound to be reflected in his music.

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\(^1\)Knight, 99-100.

His music reflects the Russian influence of Rimsky-Korsakov and Borodin in the orchestral tone poem *Memories of My Childhood: Life in a Russian Village* (1924), but the melodic and rhythmic language, as well as the overall symphonic style, point equally to the 19th-century German Romantics, Schumann and Brahms. Perhaps one might view this as a rather natural continuum, considering the influence of these composers on mid-to-late 19th- and early 20th-century Russian music in general.

One is able to trace several direct threads of development through the 19th century to Loeffler. A look at the range and scope of Loeffler's piano writing, and in many instances his other instrumental solo writing, verifies not only the melodic and rhythmic phrase similarities of these forebearers, but a general approach to keyboard writing that combines these influences. His music is not influenced by the same harmonic ideals of the German composers except, perhaps, as Brahms was influenced by Liszt in his own later piano works. The wide-ranging leaps, multi-note chords, pedal demands and melody/accompaniment balance requirements all signify the debt of Loeffler's thinking to these Germans.

These similarities can be seen by comparing Loeffler's piano writing in *L'Étang* (mm. 83-86), the first of *Deux rapsodies*, to that of Brahms in his *Intermezzo*, Op. 118, no. 4 (mm. 118-124) in Figure 1.
Loeffler: L'Étang (mm. 83-86)

Brahms: Intermezzo, Op. 118, No. 4 (mm. 118-124)

Fig. 1. Comparison of Loeffler and Brahms.

In both examples, the melody and bass line contours polarize the harmonic content of the inner voices, which, in their turn, tend to polarize the outer voices by their harmonic reference.

Liszt, one of the particularly important precursors of later virtuosic piano writing, had a direct influence on Debussy's works, and Debussy is usually cited as another of Loeffler's primary models. The degree to which Liszt or Debussy directly influenced Loeffler is not, of course, completely ascertainable. However, when one compares the
piano writing of Loeffler to that of Liszt the similarities are immediately apparent.

In Figure 2, a comparison of Liszt's first Legend, "St. Francois d'Assise: La predication aux oiseaux" of 1872 (mm. 68-82) with a passage from La Cornemuse of Loeffler's Deux rapsodies (mm. 78-82) clearly demonstrates the chordal virtuostic style, pedal demands, and wide hand stretches and multiplicity of notes that suppose orchestral sonorities common in the work of both composers.

Loeffler's harmonic language is postulated as directly as the gestral nature of his piano scoring by his later Romantic predecessors. Altered scale tones with

Liszt: "St. Francois d'Assise: La predication aux oiseaux," 1872 (mm. 68-82)
accompanying chordal shifts, with added ninths, elevenths, etc. permeate the harmonic texture of his music.

As an example of Loeffler's harmonic usage, one may cite the use of the flat-submediant in his setting of Edgar Allen Poe's *To Helen* (mm. 33-34) and in his use of an even more dramatic flat-submediant shift in measure nine of *La Cornemuse* (Figure 3).
What is important to note however is that Loeffler had the intelligence to allow himself to be influenced by and to incorporate some of the most worthwhile aspects of his musical predecessors and to clothe them in his own unique writing. References to Loeffler's "eclecticism" and particularly his "surviving individuality" can be easily verified by this view.\textsuperscript{3}

One can see similar German Romantic influences on other composers of the era such as Grieg and MacDowell, two

\textsuperscript{3}Gilman, 53-54.
composers usually recognized mostly for their piano pieces. However, Loeffler seems to have produced a broader instrumental and vocal palette for his compositions than either of these two.

Loeffler's ties with late French Romanticism and the subsequent era of Impressionism are directly traceable to his close friendship with Gabriel Fauré with whom he corresponded until his death. Though he was not so intimately acquainted with Debussy, Loeffler admired his music very much.4

Walter Damrosch, son of Leopold Damrosch and a life-long friend of Loeffler, wrote of finding the composer during a 1907 visit to Paris:

To my surprise and delight I found Loeffler there living in absolute seclusion in a little hotel on the rive gauche . . . We were together daily and he told me with great excitement of the new opera at the Opera Comique, *Peleas and Melisande* [sic] by Debussy. He had already heard it three times, but insisted on accompanying me so that he could enjoy my pleasure in hearing it for the first time.

As his nature was never static but always developing, his enthusiasms for various composers changed from one to another. Brahms, who was his early god, was discarded for the more delicate evanescent nature poems of Debussy and so on.5

The second paragraph of the quotation not only points out Loeffler's open-mindedness to new influences, but may serve, in retrospect, to re-emphasize his ability for

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5Damrosch, 172-173.
synthesizing the many and varied musical influences to which he was party, particularly those of Brahms.

Loeffler was always looking to the future of the arts. In a rare interview granted to Musical America just before his seventieth birthday, he spoke highly of the music of Stravinsky, Prokofiev and Varese and praises their use of the saxophone and jazz music. Indeed, his love of the saxophone is summed up in his statement, "Where else do you find such loveliness of tone, such flexibility of utterance? When 'cellos sound weak, what they need is the help of one or two saxophones."  

But his impressions of other of his contemporaries are summarized concisely in the following quote:

If only some of these composers knew better than to talk. Too often when they talk, they talk nonsense and spoil the effect of what they compose. How can there be a going 'back to Bach' or back to anything else? Music, as all art, goes forward, not backward. Nothing can ever go back.

Charles Loeffler, a great supporter of the idea of a native American music, rarely attempted to write in an "American" style, though he drew inspiration from a number of American literary figures including Edgar Allen Poe and Walt Whitman. It is in this literary inspiration that he appears most influenced by his adopted country.  

7 Ibid.  
8 Knight, 98.
His preoccupation with death, other-worldly forces, and the night, as evinced in Maurice Rollinat's two poems, the subject of Deux rapsodies, are directly evocative of Poe, the earliest American literary figure to directly influence European, and particularly French, writers. It is not possible to know how personally Loeffler was absorbed in these preoccupations, but given the circumstance of his reclusive existence in the United States one might suspect that the choice of such subject matter, rather than a "Walden Pond" scenario, would indicate more an influence of Poe than Thoreau. 9

Other poetry of great concern to Loeffler was by such renowned authors as Irishman William Butler Yeats, the Russian Nicolai Gogol, the German Friedrich Nietzsche, and the Frenchman Paul Verlaine (a chief literary influence for Debussy). Interestingly enough, the nationalities of these influential poets, with the exception of Yeats, coincide with the nationalities of Loeffler's musical predecessors.

Other writers have described the relationship of Loeffler's music to poetry. Marion Bauer gives a revealing opinion of Loeffler by quoting an 1895 Philip Hale review in his book Twentieth Century Music:

\[\ldots\text{when Philip Hale wrote} \ldots\text{that Loeffler 'believes in tonal impressions rather than in thematic development,' and} \ldots\text{he 'has delicate sentiment,}\]

the curiosity of the hunter after nuances, the love of the macabre, the cool fire that consumes and is more deadly than fierce, panting flame,' he was giving a better picture of Impression than he knew.  

Carl Engel also understood the same sort of preoccupation with death; and he added the term "beauty":

He was ever torn between two idees fixes: beauty and death. They alone counted. Persistently he struggled to reconcile the two. And yet about the one, men disagree; while of the other, they know nothing.  

One of the main concerns of this paper is to establish the degree to which the poems of Rollinat, an otherwise little-known French poet, are represented by Loeffler's music. Thus, the poems shall necessarily be frequent referants in the following analysis of Deux rapsodies.  

10 Marion Bauer, Twentieth Century Music (New York: G. P. Putnam's Sons, 1933), 166.  

11 Engel, 326.
Deux rapsodies for oboe, viola and piano: L'Étang (The Pond) and La Cornemuse (The Bagpipes), after poems by Maurice Rollinat (1846-1903), show Loeffler's affinity for programmatic concepts. These works, completed in 1901, are revisions of settings of 1898 for low voice, clarinet, viola and piano. They are now, unfortunately, out of print. The oboe, viola, and piano setting has been published several times. G. Schirmer first published the work as Deux rapsodies, in 1905. The latest edition, and the one used for this study, is Two Rhapsodies published by McGinnis and Marx in 1979.¹

Loeffler has reflected Rollinat's poetry in his settings by means of melodic, rhythmic and harmonic devices unique to his style. Formal and articulative devices also tend to point to his dependence on the poetry as a source of inspiration and as means for defining the final musical product. Indeed, the music seems incapable of existence

independent of its source in the richly imagistic poetry of Rollinat.

The poems, in their English translations by Dr. Bonnie Todd, read:

The Pond

Full of ancient fish stricken by blindness,
The pond, under a low sky rumbling with muffled thunder;
Shows among its centuries-old reeds
The lapping horror of its density.

Over there, elfin spirits act as lights
For more than one black swamp, sinister and feared,
But the pond is revealed in this deserted place
Only by the terrible noises of consumptive toads.

For the moon which rises just now,
Mirroring itself there so fantastically,
That seeing its ghostly face,
Its flattened nose and strangely rippled teeth,
It might see a death's head lit from within
That had come to admire itself in a clouded mirror.

The Bagpipes

His bagpipes in the woods
Whined like the wind that bellows,
And never the stag at bay,
Never the willow nor the scull,
Has wept like this voice.

Those sounds of flute and oboe
Were like the death rales of a woman.
Ah! near the crossroad of the crosses,
His bagpipes!

He is dead. But under the cold skies,
As soon as the night weaves itself,
Always, in the depths of my soul,
There, at the point of old terrors,
I hear wailing, just as of old,
His bagpipes.

Analysis of L'Étang (The Pond)

Loeffler's music provides such a vivid aural picture for Rollinat's poems that matching poetic images are easily apparent to those familiar with the verses.

The opening measure of The Pond gives the impression of the "low sky rumbling with muffled thunder" in the lower register of the piano (Figure 4). This continues for three measures and leads to a rippling effect in the piano meant to evoke the lapping waters of the pond.

Loeffler, who was very interested in the medieval church modes, writes melodies in the now more familiar Dorian Mode in the viola and oboe parts (Figure 4, mm. 2-6) to represent the "ancient fish" swimming among "centuries-old reeds."

The first rhapsody is divided into three main sections with an introduction and a brief coda. The entire movement is held together by the thematic motive first heard in the viola (Figure 4) in the introduction. This theme is heard in various permutations throughout the different sections of this movement. The introduction begins in the Dorian mode and moves quickly to C minor. However, the absence of

\[2\] Dr. Bonnie Todd, trans., L'Étang and La Cornemuse by Maurice Rollinat (from Loeffler, Two Rhapsodies), 1988.
Fig. 4.—L’Etang Measures 1-8 (mm. 6-8 continued below)

the seventh scale degree tends to preserve the modal character of the music.

The first re-treatment of the motive is presented by the viola at the beginning of the first main section
Fig. 4—L’Étang (mm. 6-8 continued from above)

(Figure 4, measure 8) and this melodic treatment is heard in all voices throughout the first section. The section
begins in the modal character of the introduction and moves quickly to the key of C major.

The second main section of the movement begins at measure 20 where the tempo is just a bit slower and the meter changes from 12/8 to 4/4. The "rippling" effect is still present in the piano and the oboe presents a new version of the theme, now augmented and ornamented (Figure 5). The key center is shifted to G-flat major for this

Fig. 5.--L'Étang Measures 20-24
section and is accomplished by the introduction of the Neapolitan of C (D-flat) as the dominant of the new key.

This section is characterized by very dramatic mood changes with the original theme in diminution reinforcing in the listener the growing tension and sense of foreboding embodied in the poetry. The tonal center shifts throughout this section via the use of whole tone chordal construction, and creates a sense of tonal ambiguity. However, the key of C-minor is established at the end of the section.

There is a brief moment of repose, marked by C minor harmonic references, before the final section, in E-flat major, which begins at measure 51. This section is distinguished by a new tempo, allegro, and begins with the familiar rippling effect in the piano accompanied by pizzicato and staccato afterbeats in the viola and oboe. This version of the theme, in diminution, is heard first in the piano (Figure 6) and then passed among the instruments. The main key centers of this section, just as of the entire

![Fig. 6.—L'Étang Measures 55-56](image-url)
movement, are E-flat, G-flat, and C with several major/minor modal shifts.

Near the end of this section we hear Loeffler's representation of "consumptive toads" with the viola playing sul ponticello, together with a reference to the familiar Dies Irae, over the piano's ripples (Figure 7).

The final 27 measures of the movement may be labeled a coda. The theme, now set in a slow, more melancholy form, alternates with the "rippling of the pond" in the piano and continues to the end. One "might see a death's head lit from within" as the music dies away. Reference to the three main key centers of the movement, C, E-flat, and G-flat, is made in measure 138, with the oboe line moving dramatically to the pitch G-flat (Figure 8).
Analysis of La Cornemuse (The Bagpipes)

The Bagpipes is much freer in form and structure than The Pond. There are several themes or motives which recur throughout the movement in different forms, but the treatment is more rhapsodic and almost improvisatory in style. The use of many deceptive harmonic progressions, either implied or real for the actual key center, aids in creating a frequent sense of tonal ambiguity.

The sound of the bagpipes that "whined like the wind that bellows" and "wept," and that "Were like the death rales of a woman" dominates the entire texture of the movement.

The Bagpipes opens with a short descending motive in measures one and two and immediately presents a free arpeggiated section leading to the main theme of the bagpipes in measure three and is heard over an AM\(^7\) chord (Figure 9).
This motive is repeated in C major, following a brief interlude played by the oboe and viola (mm. 6-8) in which new thematic material is presented (Figure 10). The material in Figure 10 is repeated more extensively after the piano's restatement beginning in measure nine.
Following a brief interlude, the oboe plays the bagpipe theme first in B-flat, (Figure 11) and then in E-flat over the drone of the viola. After playing the main theme, however, the music turns to a gay, dance-like, yet reflective, mood by presenting a new rhythmic and melodic idea in the Mixolydian mode (Figure 12).

This dotted, leaping melody is then continued by viola and piano for several measures—moving through the key centers of D-flat, A-flat, and A when the triplets of the bagpipe theme return.
The mood becomes more reflective and the viola introduces a new treatment of the opening motive in the first two measures over the triplet figures in the accompaniment (Figure 13). This section begins on B-flat, the subdominant of F, which comes as a surprise after the prolonged establishment of the dominant of D at the end of the previous section. This tonal shift further demonstrates Loeffler's predilection for deceptive harmonic progressions as a means of concealing a key center.

After a rather abrupt ending to this section, the oboe introduces the bagpipes material, again beginning in F major and moving through intimations of E-flat and D-flat (through whole tone progressions) to D minor. The mood is now anxious and gradually becomes more frantic as the rhythmically complex writing builds the tension of the section to a climax in F major.

Immediately, the mood is calm, as at the beginning of the previous section; but Loeffler begins to build dynamic
tension again over a much longer span of time while making use of all of the thematic material mentioned above. The section begins on D and moves through several tonal centers to E-flat major.

The closing section of this movement is much calmer, almost contemplative, and employs the various forms of the themes one after another in the key of E-flat major. At the very end of the movement the triplets of the bagpipe theme slow gradually and eventually come to a halt on an E-flat major triad (Figure 14).
Fig. 14.—*La Cornemuse* Measures 149-156
CHAPTER IV

CONCLUSION

Talking about a piece of music can never define a work's effect or the accomplishment of its composer. One may only hope that even the vaguest of notions of communicating a composition's worth through verbal description may evoke something of the artistic value of the composer's importance.

The foregoing analysis has attempted to demonstrate the fact that Charles Martin Loeffler was a painstaking craftsman and a consummate artist. The works he has left, though not often performed, do generally bear out such an assumption, and the record of performance of the Deux rapsodies, which have been recorded on at least two occasions, specifies his growing recognition. The Deux rapsodies have deservedly become a staple of the chamber music repertoire for the oboist, and the musical world has thereby benefitted.

Carl Engel has perhaps best caught the attitude of appreciation that one may use to summarize Loeffler's work in general, and the Deux rapsodies in particular:

Loeffler's art addresses itself—to use a homely metaphor—neither to the glutton who prefers his music in big chunks and swallows them whole, nor to the palate that hungers for sharp and pungent morsels.
Loeffler's is a substantial, though delicately-blended, fare for the gourmet who loves to analyse a savour on his tongue, and from judicious mixture of ingredients takes infinite delight, prolonged in a delicious after-taste.

1Engel, 324-325.
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